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A

DICTIONARY

OF

MUSIC AND MUSICIANS.

PLANCHÉ, JAMES ROBINSON, of French descent, born in London Feb. 27, 1796; made Rouge Croix Purveyor of Arms 1814, and Somerset Herald 1866; died in London, May 30, 1880. Mr. Planche's many dramas and extravaganzas do not call for notice in these pages; but he requires mention as the author of the librettos of 'Maid Marian, or the Huntress of Harlingford, an Historical Opera,' for Bishop (Covent Garden, Dec. 3, 1822), and 'Oberon, or The Elf-King's Oath, a Romantic and Fairy Opera,' for Weber (Covent Garden, April 12, 1826). In 1838 he also wrote for Mseurs. Chappell a libretto founded on the Siege of Calais by Edward III., with a view to its being set by Mendelssohn. Mendelssohn however was not satisfied with the book, and it was ultimately transferred to Mr. Henry Smart, by whom a large portion was composed. The correspondence between Mendelssohn and Planche may be read in the Autobiography of the latter (1872; chap. 21).

[G.]

PLANQUETTE, ROBERT, born in Paris, July 31, 1850; passed rapidly through the Conservatoire, and first appeared as a composer of songs and chansonnets for the Café-concerts. Encouraged by the popularity accorded to the bold rhythm and slightly vulgar melody of these songs, he rose to operettes,—Valet de cour,' 'Le Serment de Mme. Grégoire,' and 'Paille d'avoine.' The decided progress evinced by this last piece was confirmed by 'Les Cloches de Corneville,' a 3-act operetta, produced with immense success at the Folies dramatiques on April 19, 1877, adapted to the English stage by Fanny and Rees, and brought out at the Folly Theatre, London, Feb. 23, 1878, with equally extraordinary good fortune. Planquette has since composed and published 'Le Chevalier Gaston,' 1 act (Monte Carlo, Feb. 8, 1879), and 'Les Voltigeurs de la 32me.' 3 acts (Théâtre de la Renaissance, Jan. 7, 1880). It is to be hoped that he will aim higher than he has hitherto done, and add refinement to his undoubtedly gift of melody.

PLANTADE, CHARLES HENRI, born at Pont-de, Oct. 14, 1784; was admitted at 8 to the school of the king's 'Pages de la musique,' where he learned singing and the cello. On leaving this he studied composition with Honorable Langlé (born at Monaco, 1741, died at Villiers le Bel, 1807), a popular singing-master, the pianoforte with Hulmandel (born at Straesburg, 1751, died in London, 1823), an excellent teacher, and the harp, then a fashionable instrument, from Pettrini (born in 1744, died in Paris, 1819). Having started as a teacher of singing and the harp, he published a number of romances, and nocturnes for 2 voices, the success of which procured him admission to the stage, for at that time the composer of 'Te bien aimer, O ma chère Zélle,' or some such simple melody, was considered perfectly competent to write an opera. Between 1791 and 1815 Plantade produced a dozen or so dramatic works, three of which, 'Palma, ou le voyage en Grèce,' 2 acts (1799), 'Zoé, ou la pauvre petite' (1800), and 'Le Mari de circonstance' (1813), 1 act each, were engraved. The whole of this fluent but insipid music has disappeared. His numerous sacred compositions are also forgotten; out of about a dozen masses, the 'Messe de Requiem' alone was published, but the Conservatoire has the MS. of a 'Te Deum' (1807), several motets, and 5 masses. From these scores it is evident that with an abundance of easy-flowing melody, Plantade had neither force nor originality. He had a great reputation as a teacher, was a polished man of the world, and a witty and brilliant talker. Queen Hortense, who had learned singing from him, procured his appointment as Maître de Chapelle to her husband, and also as professor at the Conservatoire(1799). He gave up his class in 1807, but resumed it in 1815; was dismissed on April 1, 1816, reinstated Jan. 1, 1818, and finally retired in 1838. He was decorated...
with the Legion of Honour by Louis XVIII.

In 1814, his best pupil was the celebrated Mme. Cinti-Damoreau. He died in Paris, Dec. 18, 1839, leaving two sons, one of whom, CHARLES FRANÇOIS, born in Paris April 14, 1787, died March 25, 1870—composed numerous chansons and chansonnettes, some of which have been popular. [G.C.]

PLAYFORD, John, stationer, bookseller, music-seller and publisher, is commonly said to have been born in 1613. He was really born in 1623, as is evidenced by portraits taken at various dates on which his age is stated. He carried on business at his shop in the Inner Temple, near the Church door. In middle life, probably from about 1653 to 1679, he had a house at Islington, where his wife kept a ladies' school, and afterwards, from 1680, resided 'in Arundel Street, near the Thames side, over against the George.' His first musical publications were issued in 1652, and comprised Hilton's 'Catch that can,' 'Select Musical Ayres and Dialogues,' and 'Music's Recreation on the Lyrick Viol.' On Oct. 25, 1653, he was chosen clerk of the Temple Church. In 1654 he published his 'Breviate Introduction to the Skill of Musicke for Song and Vioall.' Of that impression but one copy is now known, which was for many years in the possession of the late Dr. Rimbault, and produced 50 guineas at the sale of his library in 1877. In 1655 Playford published an enlarged edition of it, which passed as the first. It is divided into two books, the first containing the principles of music, with directions for singing and playing the vioall; the second the art of composing music in parts, by Dr. Campion, with additions by Christopher Sympson. The book acquired great popularity; in 1720 it reached its 19th edition, independent of at least six intermediate unnumbered editions. There are variations both of the text and musical examples, frequently extensive and important, in every edition. In the 10th edition, 1683, Campion's tract was replaced by a brief introduction to the Art of Descant, or composing in Musick, without author's name, which in subsequent editions appeared with considerable additions, by Henry Purcell. The 7th edition contained, in addition to the other matter, 'The Order of performing the Cathedral Service,' which was continued, with a few exceptions, in the later editions. Five different portraits of the author, taken at various periods of his life, occur in the several editions. In 1667 Playford republished Hilton's 'Catch that can,' with extensive additions and the second title of 'The Musical Companion,' and a second part containing 'Dialogues, Glorie, Ayres, and Ballada, etc.' and in 1673 issued another edition, with further additions, under the second title only. Some compositions by Playford himself are included in this work. In 1671 he edited 'Psalms and Hymns in solemn music of four parts on the Common Tunes to the Psalms in Metre: used in Parish Churches'; and a few years later, 'The Whole Book of Psalms, with the ... Tunes ... in three parts,' which passed through many editions.

In 1673 he took part in the Salmon and Lock controversy, by addressing a letter to the former, 'by way of Conufutation of his Essay, etc.,' which was printed with Lock's 'Present Practice of Musick Vindicated.' The style of writing in this letter contrasts very favourably with the writings of Salmon and Lock. In place of abuse we have quiet argument and clear demonstration of the superiority of the accepted notation. Playford published the greater part of the music produced in his days, besides reprints of earlier works. His last publication appears to have been the 5th book of 'Choice Ayres and Dialogues,' published in 1684-5, in the preface to which he says that age and infirmity compel him to leave his business to his son and Carr, the publisher's son. He died in 1693 or 94. In his will (made in 1686, proved Aug. 14, 1694) he expresses fear that owing to 'losses and crosses' his estate will disappoint the expectations of those who succeed him. His burial place was eluded all inquiry. [See Music-Printing, vol. ii. p. 435.]

HENRY, his second, but eldest surviving son, born May 5, baptized May 14, 1657, had for godfathers Henry Lawes and Henry Playford. He succeeded to his father's business in 1685 in partnership with Robert, son of John Carr, music publisher at the Middle Temple Gate, and one of the King's band of music. Their first publication was 'The Theater of Music,' 1685. After a few years Henry Playford removed to the Temple Change, Fleet Street, and carried on business alone. In 1698 he advertised a lottery of music books. He published several important musical works, among which were Purcell's 'Ten Sonatas,' and 'Te Deum and Jubilate for St. Cecilia's day, 1677; 'Orpheus Britannicus,' 1688-1702, and Blow's 'Ode on the Death of Purcell,' 1696, and 'Aphymon Anglicus,' 1700. In 1703 he issued proposals for publishing monthly collections of songs and instrumental music by an annual subscription of one guinea. He resided in his father's house in Arundel Street, and is supposed to have died about 1710, but the precise date cannot be ascertained.

JOHN, the youngest child of John Playford, baptized at Islington Oct. 6, 1665, was a printer of music. About 1681 he entered into business with Anne, widow of William Godbid, of Little Britain, and with her, and afterwards alone, printed several of the publications of his father. He died early in 1686. An elegy on his death, by Nahum Tate, with music by Henry Purcell, was published in 1687. [W.H.E.]

PLEASANTS, Thomas, born 1648, became about 1676 organist and master of the choristers of Norwich Cathedral. He died Aug. 5, 1689, and was buried in the cathedral. [W.H.E.]

PLEYEL, Ignaz Joseph, a most proficient instrumental composer, born June 1, 1757, the 24th child of the village schoolmaster at Ruppenthal in Lower Austria. His musical talent showed itself early. He learnt to play the clavier and violin in Vienna, the former from Van Hal, or Wassall, and found a patron in the then Count Erudic, who put him under Haydn, as a pupil
in composition, in 1774. After remaining several years with Haydn he went to Italy, where he fully imbibed the taste of the Italian opera, and lived in intercourse with the best singers and composers. In 1783 he was called to Strassburg as Kapellmeister to the cathedral. In 1791 he was invited to London to take the control of the Professional Concerts of the following season. He was probably not aware of the fact that his appointment was a blow aimed at Salomon, and that he would be in competition with Haydn. The blow, however, missed its aim. Pleyel conducted his first Professional Concert Feb. 13, 1792. Haydn was present, and the programme contained 3 symphonies, by Haydn, Mozart, and Pleyel himself (composed expressly for the concert). On May 14 he took his benefit. The visit was a satisfactory one, both in an artistic and a pecuniary point of view. On his return to France he found himself denounced as an enemy to the Republic, and was forced to fly. He succeeded in clearing himself from the charge, and went back to Paris. In 1800 the musicians of the opera proposed to perform Haydn's 'Creation,' and Pleyel was selected to arrange that Haydn should himself conduct the performance. He got as far as Dresden on the road to Vienna, but all the influence of Haydn and Artaria failed to obtain a pass for him any further, and the direction of the performance came finally into the hands of Steibelt. The evening of the concert—3 Ni- vers, or Dec. 24, 1800—was a memorable one, since on his road to the opera house, in the Rue Nicaise, Bonaparte nearly met his death from an internal machine. Pleyel was the first to publish the complete collection of Haydn's quartets (except the three last, of which two had not then been printed, and the third was not composed till some time afterwards). The edition, in separate parts only, has a portrait of Haydn by Darcis after Guérin, and is dedicated to the First Consul. It was followed by 30 quartets, and 5 strings. In 1817 Pleyel founded the pianoforte factory which has since become so widely celebrated. [See PLEYEL & Co.] He died Nov. 14, 1831.

Haydn considered Pleyel as his dearest and most efficient pupil. He writes from London: 'Since his arrival (Dec. 23, 1791), Pleyel has been so modest to me that my old affection has revived; we are often together, and it does him honour to find that he knows the worth of his old father. We shall each take our share of success, and go home satisfied.' Pleyel dedicated to Haydn his opera 2, six quartets 'in segno di perpetua gratitudine.' When Pleyel's first six string quartets, dedicated to his patron, Count Ladislau Erdödy, appeared in Vienna, Mozart wrote to his father (April 24, 1784): 'Some quartets have come out by a certain Pleyel, a scholar of Jos. Haydn's. If you don't already know them, try to get them, it is worth your while. They are very well written and very agreeable; you will soon get to know the author. It will be a happy thing for music if, when the time arrives, Pleyel should replace Haydn for us.' This wish was not destined to be fulfilled. In his later works Pleyel gave himself up to a vast quantity of mechanical writing, vexing Haydn bycopying his style and manner without a trace of his spirit, and misleading the public into neglecting the works of both master and scholar, including many of Pleyel's own earlier compositions, which were written with taste and care, and deserve a better fate than oblivion.

Pleyel was emphatically an instrumental composer, and wrote an enormous number of symphonies, concerti, and chamber pieces, of which a list will be found in Fétis, comprising 29 symphonies; 5 books of quintets; and 7 of quartets, some of them containing as many as 12 compositions each; 6 flute quartets; 4 books of trios; 8 concertos; 5 symphonies concertanti; 8 books of duets for strings; 10 books of sonatas for PF., solo, and 12 sonatas for PF. and violin.

When in Italy he wrote an opera, 'Iphigénie in Aulide,' which was performed at Naples. A 'Hymn to Night' for strings, and a piece, was published by André at Offenbach in 1797. A series of 12 Lieder, op. 47, was published at Hamburg by Günther and Böhme. It has never yet been mentioned that his introduction to the world as a vocal composer was with an opera for the Marionette theatre at Esterházy in 1776, 'Die Fee Urgele,' containing a quantity of vocal pieces. A portrait of him, painted by H. Hardy and engraved by W. Nutter, was published by Bland during Pleyel's residence in London.

Camillo, eldest son of the foregoing, born at Strassburg 1792, took over the music business in 1824, associating himself with Kalkbrenner for the pianoforte department. He had had a good musical education from his father and Dussek; he lived for some time in London, and published several pieces which evince considerable talent. He died at Paris May 4, 1855, leaving August Wolff at the head of the firm. His wife, Marie Félicité Denise Moke, known as Madame Pleyel, was born at Paris, July 4, 1811, and at an early age developed an extraordinary gift for playing. Herz, Moscheles, and Kalkbrenner, were successively her masters, and she learnt much from hearing Thalberg; but her own unwearying industry was the secret of her success. Her tours were in Russia, Germany, Austria, Belgium, France, and England, were so many triumphal progresses, in which her fame continually increased. Mendelssohn in Leipzig, and Liszt at Vienna, were equally fascinated by her performance; Liszt led her to the piano, turned over for her, and played with her a duet by Herz. Not less marked was the admiration of Auber and Fétis, the latter pronouncing her the most perfect player he had ever heard. In this country she made her first appearance at the Philharmonic, June 27, 1846, in Weber's Concertstück. To Brussels she always felt an attraction, and in 1848 took the post of teacher of the PF. in the Conservatorium there, which she retained till 1872. Her pupils were numerous,
and worthy of her remarkable ability. She died near Brussels, March 30, 1875. [C.F.P.]

PLEYEL & CO. This distinguished Parisian firm of pianoforte-makers is now styled Pleyel-Wolff & Cie., and from particulars supplied by M. Wolff—formerly a pianist and professor at the Conservatoire, and for many years head of the house—its founder was Ignaz Pleyel, the composer, who established it in 1807. The Pleyel firm is remarkable for having always been directed by musicians, such as Camille Pleyel, who became his father's partner in 1821, and Kalkbrenner, who joined them three years later. At starting, the pianoforte-maker, HENRI PASSE, lent valuable aid. The influence of Chopin, who made his début in Paris at Pleyel's rooms, in 1831, has remained a tradition in the facile touch and peculiar singing tone of their instruments. Camille Pleyel was succeeded in the control of the business by M. A. Wolff above mentioned, who has much improved the Pleyel grand pianos in the direction of power, having made them adequate to the modern requirements of the concert room, without loss of those refined qualities to which we have referred. The firm has held since 1876 an agency in London. [A.H.J.]

Plica (literally, a Fold, or Plait). A character, mentioned by Franco of Cologne, Joannes de Muris, and other early writers, whose accounts of it are not always very easily reconciled to each other. Franco describes four kinds: (1) the 'Plica longa ascendens,' formed by the addition, to a square note, of two ascending tails, of which that on the right hand is longer than that on the left; (2) the 'Plica longa descendens,' the tails of which are drawn downwards, that on the right being, as before, longer than that on the left; (3) the 'Plica brevis ascendens,' in which the longer of the ascending tails is placed on the left side; and (4) the 'Plica brevis descendens,' in which the same arrangement obtains with the two descending tails.

Joannes de Muris describes the Plica as a sign of augmentation, similar in effect to the Point. Franco tells us that it may be added at will to the Long, or the Breve; but to the Semibreve only when it appears in Ligature. Some other writers apply the term 'Plica' to the tail of a Large, or Long. The Descending Plica is sometimes identified with the Cephalicus, which represents a group of three notes, whereof the second is the highest. [See Notation, vol. ii, pp. 467, 468.] [W.S.R.]

PLINTIVO, 'plaintive.' A direction in use among the 'sentimental' class of writers for the pianoforte, of which, however, no specimen is found in the works of the great masters. [J.A.F.M.]

PLUS ULTRA. A sonata in Ab by Dussek for pianoforte solo, op. 71. The motto 'Plus Ultra' appears to have been provoked by that of Woelfl's s-nata, NON PLUS ULTRA; but whether it was affixed by the composer or by the publishers is not certainly known; probably by the latter, as the work was first published in Paris, to which Dussek had recently returned, with the title 'Le Retour à Paris.' The title-pages of the two works are as follows:—


* It alludes to a Sonnet published under this title.

The dates of publication of the two works are probably 1800 and 1808 respectively. [G.]

PNEUMA (from the Greek πνεύμα, a breathing; Lat. Pneuma, sel Nema). Aform of Ligature, sung at the end of certain Plain Chant Melodies, to an inarticulate vowel-like sound, quite unconnected with the verbal text; in which particular it differs from the Periolas, which is always sung to an articulate syllable. [See LIGATURA.] [G.]

The use of the Pneuma can be traced back to a period of very remote antiquity—quite certainly as far as the age of S. Augustine (350–430). Since then, it has been constantly employed in the Offices of the Roman Church; more especially at High Mass, on Festivals, in connection with the Alleluias of the Gradual, from which it takes its Tone, as in the following Alleluia (Tone 1), sung on Easter Sunday:—

Pneuma.

The Alleluia is first sung twice by two Cantors, and then repeated, in full Choir, with the addition of the Pneuma, also sung twice through. The two Cantors then intone the Versus, and the Choir respond; after which the Alleluia is again sung by the Cantors, and the Pneuma by the Choir. The Preface to the Ratisbon Gradual directs that the Pneuma shall be sung upon the vowel A. There is no connection between this kind of Neuma and that described under Notation, vol. ii, p. 457. [W.S.R.]

PNEUMATIC ACTION. A contrivance for lessening the resistance of the keys, and other moveable parts of an organ, previously attempted by others, and brought into a practical shape by CHARLES S. BARKER between 1832 and 41, in which latter year it was first applied by Cavaillé-Coll to the organ of S. Denis. The necessity of some such contrivance may be realised from the fact that in some of the organs on the old system, a pressure of several pounds was required to force down each key. In Willis's Organ at the
PNEUMATIC ACTION.

Alexandra Palace, London, if there were no pneumatic levers, the resistance to the finger at middle C with the couplers drawn would be 25 lbs. For a description of the invention see ORGAN, vol. ii. p. 599. [G.]

POCO, a little; rather; as poco adagio, not quite so slow as adagio itself; poco sostenuto, somewhat sustained. It is the opposite of Assai. Pochettino is a diminutive of poco and implies the same thing but in a smaller degree. This is a refinement of very modern invention. [G.]

PODATUS (Podatus, Pzv. A Foot, or Footed-note). A form of Ligature, much used in Plain Chant, and derived from a very ancient Neuma, which will be found figured at vol. ii. p. 407.

The Podatus consists of two notes, of which the second is the highest; and, in the square form of Notation now in use, is represented thus—

Written.  Sung.

The two notes may be of the same, or different lengths; but, as a general rule, the second note is the longest, more especially when the Ligature ascends only one Degree. [See LIGATURE, NOTATION.] [W.S.R.]

POELCHAU, GEORG, a distinguished amateur, born July 5, 1773, at Cremon in Livonia, left Russia during the reign of the Emperor Paul, and settled in Hamburg, where he formed an intimacy with Klostock. On the death of Emanuel Bach he bought the whole of his music, which contained many autographs of his father's. In 1813 he settled in Berlin, in 1814 became a member of the Singakademie, and assumed the charge of its library in 1833. At the request of the Crown Prince he searched the royal libraries for the compositions of Frederic the Great, and found 120 pieces. He died in Berlin, on Aug. 12, 1836, and his collection of music was bought by the Royal Library and the Singakademie. In 1835 the Singakademie sold their collection of the autographs of the Bach family to the Royal Library, which was the larger number of these treasures than any other institution. There is a bust of Poelchau in one of the rooms. [F.G.]

POHL, CARL FERDINAND, writer on musical subjects, born at Darmstadt, Sept. 6, 1819, comes of a musical family, his grandfather having been the first maker of glass harmonica, his father (died 1869) chamber-musician to the Duke of Hesse at Darmstadt, and his mother a daughter of the composer Beetschwarowsky. In 1841 he settled in Vienna, and after studying under Sechter became in 1849 organist of the new Protestant church in the Gumpendorf suburb. At this date he published Variations on an old 'Nachtwaechterlied' (Diabelli), and other pieces. He resigned the post in 1855 on account of his health, and devoted himself exclusively to teaching and literature. In 1862 he published in Vienna an interesting pamphlet 'On the history of the Glass harmonica.' From 1863 to 1866 he lived in London, occupied in researches at the British Museum on Haydn and Mozart; the results of which he embodied in his 'Mozart und Haydn in London,' 2 vols. (Vienna, Gerold, 1867), a work full of accurate detail, and indispensable to the student. Through the influence of Jahn and von Köchel, and of his intimate friend the Ritter von Karajan, Mr. Pohl was appointed in January 1866 to the important post of archivist and librarian to the Gesellschaft der Musikfreunde in Vienna. [See vol. i. 591.] To his care and conscientiousness the present highly satisfactory condition of the immense collections of this great institution is due. In connection therewith he is presiding to collect MSS., which, though of moderate extent, are full of interest, and are marked by that accuracy and sound judgment which distinguish all Mr. Pohl's works, namely, 'Die Gesellschaft der Musikfreunde und ihr Conservatorium in Wien' (Braunmüller, 1871), and 'Denkschrift aus Anlaess des 100 jährigen Bestehens der Tonkünstler Societät in Wien' (Gerold, 1871). He has been for many years occupied on a biography of Haydn, which he undertook at the instance of Jahn, and of which vol. i. was published in 1875 (Berlin, Sacco; the latter transferred to Breitkopf & Härtel). The main facts are contained in his article on Haydn in this Dictionary (vol. i. 702-722). The summaries of the musical events of each year which Mr. Pohl furnishes to the 'Signale für die musikalische Welt,' of which he is the Vienna correspondent, are most careful and correct, and it would be a boon to the student of contemporary music if they could be republished separately. Mr. Pohl's courtesy to students desiring to collect MSS., and his readiness to supply information, are well known to the musical visitors to Vienna. [F.G.]

POHL, DR. RICHARD, a German musical critic well known for his thoroughgoing advocacy of Wagner. We learn from M. Pougin's supplement to Fétis that he was born at Leipzig, Sept. 12, 1836, that he devoted himself to mathematics, and after concluding his course at Göttingen and Leipzig was elected to a professorial chair at Graz. This he vacated for political reasons, and then settled at Düsseldorf as a musical critic. He is one of the editors of the 'Neue Zeitschrift für Musik,' and a frequent contributor to the musical periodicals. He began his Autobiography in the 'Mus. Wochenblatt' for Dec. 30, 1880. [G.]

POINT or DOT (Lat. Punctus, vel Punctum; Ital. Punto; Germ. Punkt; Fr. Point). A very antient character, used in medieval Music for many distinct purposes, though its office is now reduced within narrower limits. The Points described by Zeiller and various early writers are of four different kinds.

I. The POINT OF AUGMENTATION, used only in combination with notes naturally Imperfect, was exactly identical, both in form, and effect, with the modern 'Dot'—that is to say, it lengthened the note to which it was appended by one-half, and was necessarily followed by a note equivalent to itself in value, in order to complete the beat. The earliest known allusion to it is to be found in the 'Ars Cantus
mernurabilis' of Franco of Cologne, the analogy between whose Tractus, and the Punctus augmentationis of later writers, is so close that the two may be treated as virtually identical.

II. The Point of Perfection (Punctus perfectionis) was used in combination with notes, Perfect by the Time Signature, but rendered Imperfect by Position, for the purpose of restoring their Perfection. In this case, no short note was needed for the purpose of compensation, as the Point itself served to complete the triple beat. Now, in medieval Music, a Breve, preceded or followed by a Semibreve, or a Semibreve by a Minim, though perfect by virtue of the Time Signature, becomes Imperfect by Position. As the following example is written in the Greater (or Perfect) Prolation, each of its Semibreves is naturally equal to three Minims; but, by the rule we have just set forth, the second and fourth notes become Imperfect by Position—i.e. they are each equal to two Minims only. The fourth note is suffered to remain so, but the second is made Perfect by a Point of Perfection.

Written.

\[ \text{Written.} \]

Sung.

\[ \text{Sung.} \]

The term 'Punctus Perfectionis' is also applied to the Point placed, by medieval Composers, in the centre of a Circle, or Semicircle, in order to denote either Perfect Time, or the Greater Prolation.

III. The Point of Alteration, or Point of Duplication (Punctus Alterationis, vel Punctus Duplicationis), differs so much, in its effect, from any sign used in modern Music, that it is less easy to make it clear. In order to distinguish it from the Points already described, it is sometimes written a little above the level of the note to which it refers. Some printers, however, so place it, that it is absolutely indistinguishable, by any external sign, from the Point of Augmentation. In such cases it is necessary to remember that the only place in which it can possibly occur is before the first of two short notes, followed by a longer one—or placed between two longer ones—in Perfect Time, or the Greater Prolation; that is to say, in Ternary Rhythm, of whatever kind. But its chief peculiarity lies in its action, which concerns, not the note it follows, but the second of the two short ones which succeed it, the value of which note it doubles—as in the following example, from the old melody, 'L'Homme armé,' in which the note affected by the Point is distinguished by an asterisk.

Written.

\[ \text{Written.} \]

Sung.

\[ \text{Sung.} \]

IV. The Point of Division, sometimes called the Point of Imperfection (Punctus Divisionis, vel Imperfectionis; Division Modis), is no less complicated in its effect than that just described, and should also be placed upon a higher level than that of the notes to which it belongs, though, in practice, this precaution is very often neglected. Like the Point of Alteration, it is only used in Ternary Measure; but it differs from the former sign, in being always placed between two short notes, the first of which is preceded, and the second followed, by a long one. Its action is, to render the two long notes Imperfect. But, a long note, in Ternary Rhythm, is always Imperfect by Position, when either preceded or followed by a shorter one: the use of the Points, therefore, in such cases, is altogether supererogatory, and was warmly resented by medieval Singers, who called all such signs Puncti assimilis.

Written.

\[ \text{Written.} \]

Sung.

\[ \text{Sung.} \]

In spite, however, of its apparent complication, the rationale of the Sign is simple enough. An examination of the above passage will show that the Point serves exactly the same purpose as the Bar in modern Music; and we can easily understand that it is called the Point of Division, because it removes all doubt as to the division of the Rhythm into two Ternary Measures.

The Composers of the 15th and 16th centuries frequently substituted, for the Points of Augmentation, Alteration, and Division, a peculiar intermixture of black and white notes, which will be found fully described in vol. ii. pp. 472, 473 of this Dictionary; and the Student will do well to make himself thoroughly acquainted with them, since, without a clear understanding of these and other similar expedients, it is impossible to decipher Music, either MS. or printed, of earlier date than the beginning of the 17th century.

[End of Excerpt]
POLIUTO.

POINTS.

A term applied, in modern Music, to the opening notes of the Subject of a Fugue, or other important Motive, to which it is necessary that the attention of the Performer should be particularly directed by the Conductor.

For instance, one of the most striking Subjects in the 'Hallelujah Chorus,' is that adapted to the words 'For the Lord God Omnipotent reigneth.' After this has been twice enunciated by the whole body of Voices, in unison, the 'Point' is taken up at the 3rd Bar by the Soprano, at the 25th by the Tenors and Basses in unison, and at the 30th, by the Altos and Tenors. These, then, are three of the most important 'Points' in the Hallelujah Chorus.

The term 'Point' is also applicable to features of quite another kind. Thus, the entrance of the Horns in the First Movement of the Overture to 'Der Freischütz,' and that of the First Clarinet at the 60th Bar of the Moto Vivo, are 'Points' of such vital importance that a careless reading on the part of their interpreters would entirely fail to convey the Composer's meaning, and render the performance spiritless and uninteresting to the last degree.

These remarks concern, not only the performance of Orchestral and Church Music. They apply, with equal force, to Solo Performances of every kind: to Piano forte Sonatas, and Organ Fugues, Violin Concertos, and Solos for the Flute or Oboe. In these, the Performer, having no Conductor to remind him, must think for himself, and the success of his performance will depend entirely upon the amount of his capacity for doing so.

POISE, FERDINAND, born at Nîmes, June 3, 1838, as a child showed a turn for music, but was only allowed to adopt it after taking his degree as a bachelier-en-lettres de Paris. He entered the Conservatoire in 1850, and in 1852 gained the second prize for composition, under Adolphe Adam, from whom he derived his taste for easy, flowing compositions. His 'Boumboir Vivant,' a charming little opera produced at the Théatre Lyrique, Sept. 18, 1853, was followed at the same theatre by 'Les Charmeurs' (March 15, 1855), also a success. He next produced 'Polichinelle' (1856) at the Bouffes Parisiens; and at the Opéra Comique, 'Le Roi Don Pédro' 2 acts (1857); 'Le Jardinier Galant,' 2 acts (March 4, 1861); 'Les Absents,' a charming piece in one act (Oct. 26, 1864); 'Corricolo' 3 acts (Nov. 26, 1868); 'Les trois Souhaits' (1873); 'Le Surprise de l'Amour,' 2 acts (Oct. 31, 1878); and 'L'Amour Médicin,' (Dec. 20, 1880). The two last, arranged by Poise and Massenet from Marivaux and Mollière, give a high idea of his powers. He has also composed another pretty little opera, 'Les deux Billets' (1858), revived at the Athénée in Feb. 1870. In their ease and absence of pretension his works resemble those of Adolphe Adam, but there the comparison ends; the latter had a real vein of comedy, while Poise's merriment has the air of being assumed to conceal his inward melancholy. Nevertheless his music is flowing and happy; and being well-scored, and never vulgar, it is listened to with pleasure, and is remembered. It would be more generally popular if M. Poise exerted himself more; but his health is delicate, he lives in retirement, writes only when so disposed, and instead of aspiring to fame and fortune, seeks only to secure his independence, and to enjoy the refined pleasures of music.

POLACCA (Italian for Polonaise). Polocas may be defined as Polonaises treated in an Italian manner, but still retaining much of the rhythm characteristic of their Polish origin. Polocases are both vocal and instrumental, and are generally of a brilliant and ornate description, gaining in brilliancy what they lose in national character. Thus Chopin, in a letter from Warsaw, dated Nov. 14, 1829 (Karasowski, vol. i), speaks of an 'Alta Polacca' with cello accompaniment that he had written, as 'nothing more than a brilliant drawing-room piece—suitable for the ladies,' and although this composition is probably the same as the 'Introduction et Polonaise Brillante pour Piano et Violoncelle' (op. 3) in C major, yet from the above passage it seems as if Chopin did not put it in the same class as his poetical compositions for the pianoforte which bear the same name.

POLE, WILLIAM, Mus. Doc., F.R.S., an instance of the successful union of science, literature, and music. He was born at Birmingham in 1814, and was bred to the profession of Civil Engineering, in which he has become eminent. He has written many works and papers on scientific subjects, and is a contributor to the leading Reviews, and an F.R.S. of London and Edinburgh. His taste for music developed itself early; he studied hard at both theoretical and practical music, and was organist in a London West End church for many years. He graduated at Oxford as Mus. Bac. in 1850, and as Mus. Doc. in 1867. He was appointed Reporter to the Jury on Musical Instruments at the International Exhibition of 1862, and is one of the Examiners for Musical Degrees in the University of London, author of a Treatise on the Musical Instruments in the Exhibition of 1851, 'The Story of Mozart's Requiem,' 1879, 'The Philosophy of Music,' 1879, and various minor critical essays, three of which, written in 1856, on certain works of Mozart and Beethoven have been mentioned in the article ANALYTIC. His only musical compositions printed are a well-known motet for 8 voices on the 'Hundredth Psalm,' and some four-handed PF. accompaniments to classical songs.

POLIUTO. An opera in 3 acts; the libretto conceived by Adolphe Nourrit (who designed the principal rôle for himself), and carried out by Cammarano; the music by Donizetti. It was completed in 1838, but the performance was forbidden by the Censure of Naples. It was then translated into French by Scribe, and under the title of 'Les Martyres,' was produced at the Grand Opéra (4th April), April 14, 1845; and at the Théâtre Italien, as 'I Martiri,' April 14, 1850; in London, as 'I Martiri,' at the Royal Italian Opera, April 20, 1852.

[G.]
POLKA.

POLKA, a well-known round dance, said to be of Bohemian origin. According to Alfred Waldaw (‘Böhmische Nationalläufer,’ Prague, 1859 and 1860) the polka was invented in the year 1830 by a servant girl who lived at Klbitenitz, the music being written down by a local musician named Neruda. The original name by which the polka was known in its birthplace and in the neighbourhood of Jišn, Kopidino, and Dimokury, was the ‘Nimra.’ This was derived from the song to which it was danced, the first lines of which ran as follows:

Stráňské Nimra
Koupil Sima
Za pět pata tolarů.¹

In 1835 it was danced in Prague, where it first obtained the name of ‘Polka,’ which is probably a corruption of the Czech ‘pakta’ (half), a characteristic feature of the dance being its short half-steps. According to another account the polka was invented in 1834 by a native of Moksic, near Hitzchin in Bohemia, and was from that place introduced into Prague by students. In 1839 it was brought to Vienna by the band of a Bohemian regiment under its conductor, Pergler; in 1840 it was danced at the Odéon in Paris by the Bohemian Raab; and in 1844 it found its way to London. Wherever the polka was introduced, it suddenly attained an extraordinary popularity. Vienna, Paris, and London were successively attacked by this curious ‘pokamania’; clothes, hats, and streets were named after the dance, and in England the absurdity was carried so far that public houses displayed on their signs the ‘Polka Arms.’ In the ‘Illustrated London News’ for March 23, 1844, will be found a polka by Offenbach, ‘a celebrated French artiste,’ headed by two rather primitive wood-cuts, to which the following description of the dance is appended: ‘The Polka is an original Bohemian peasant dance, and was first introduced into the fashionable saloons of Berlin and St. Petersburg about eight years since.¹ Last season it was the favourite at Baden-Baden. The Polka is written in 2-4 time. The gentleman holds his partner in the manner shown in the engraving; each lift first the right leg, strike twice the left heel with the right heel, and then turn as in the waltz—a performance which must have presented a rather curious appearance. On April 13 the same paper, reviewing a polka by Jullien, says: ‘It is waste of time to consider this nonsense. The weather-cock heads of the Parisians have been delighted always by any innovation, but they never imported anything more ridiculous or ungraceful than this Polka. It is a hybrid confusion of Scotch Lilt, Irish Jig, and Bohemian Walts, and needs only to be seen once to be avoided for ever!’ In spite of this criticism the popularity of the dance went on increasing, and the papers of the day are full of advertisements professing to teach ‘the genuine polka.’ It was danced at Her Majesty’s Opera by Cerito, Carlotta Grisi, and Perrot, and the following was published as ‘the much celebrated Polka Dance, performed at Her Majesty’s Theatre, by Carlotta Grisi and M. Perrot, composed and arranged for the Pianoforte by Alberto Sowinsky.’

Many ways of dancing the polka seem to have been in use, and in order to settle all disputes on the important matter, the ‘Illustrated London News’ on May 11 (having changed its opinions since April) was ‘much gratified in being enabled to lay before its readers an accurate description of the versatile, or Drawing-room Polka, as danced at Almack’s, and at the balls of the nobility and gentry in this country.’ According to this description, which is accompanied by three very amusing illustrations, the polka began with an introduction (dance 4 & 4), and consisted of five figures. Of these, the ‘heel and toe’ step, which was the most characteristic feature of the dance, has been quite abandoned, probably owing to the difficulty in executing it properly, which (according to ‘Punch,’ vol. vii. p. 173) generally caused it to result in the dancers ‘stampigng their own heels upon other people’s toes.’ The account of the polka concludes as follows: ‘In conclusion we would observe that La Polka is a noiseless dance; there is no stamping of heels, toes, or kicking of legs in sharp angles forward. This may do very well at the threshold of a Bohemian alembry, but is inadmissible into the saloons of London or Paris. La Polka, as danced in Paris, and now adopted by us, is elegant, graceful and fascinating in the extreme; it is replete with opportunities of showing care and attention to your partner in assisting her through its performance.’ The rage for the polka did not last long, and the dance gradually fell into disuse in England for many years. It has however recently come once more into vogue, but the ‘heel and toe’ step has happily not been revived with it.

The music of the polka is written in 2-4 time; according to Cellarius (‘La Danse des Salons,’ Paris, 1847) the tempo is that of a military march played rather slowly; Maelzel’s metronome, = 104. The rhythm is characterised by the following 2-bar figures:

¹ Translation: ‘Uncle Nimra bought a white horse for five and a half Thalers.’
² If this is true, the dates of Waldaw’s account of the origin of the dance can hardly be correct.
The music can be divided into the usual 8-bar parts. In all early polkas the figure
\[\text{Figure} \]
is found in the accompaniment of the 4th and 8th bars of these parts, marking a very slight pause in the dance, but in recent examples this pause has disappeared, owing to the dance being performed somewhat faster, and more in the spirit of a Waltz or galop. The first polka which was published is said to have been composed by Franz Hilmar, a native of Kopilino in Bohemia. The best national polkas are those by Labitzky, Liebmann, Prochaska, Svoboda, and Tid. [W.B.S.]

POLLEDRO, GIOVANNI BATTISTA, an eminent violinist, was born at Piové near Turin June 10, 1781 (or according to another source 1776). He received his first instruction from local musicians, at 15 studied for a short time under Pugnani, and soon entered the royal band at Turin. In 1804 he became first violin in the Theatre at Bergamo, and after a short stay there began to travel. In Russia he remained for five years, and in 1814 accepted the appointment of leader of the band in Dresden, where he remained till 1821. In that year he accepted a brilliant engagement as Director general of the royal orchestra at Turin. He died at his native village Aug. 15, 1853.

Polledro was an excellent violinist and sound musician. He had the great tone and dignified style of the classical Italian school. All contemporaneous critics praise his faultless and brilliant execution not less than the deep feeling with which he played. In 1812 he met Beethoven at Carlshaid, and played with him one of Beethoven’s violin-symphonies (see Thayer’s Life of Beethoven, iii. 208). His published compositions consist of three concertos, some airs variés, trios and duos for stringed instruments, and a set of exercises for the violin; a Misericordia and a Mass for voices and orchestra, and a Sinfonia pastorale for full orchestra. [P.D.]

POLLINI, FRANCESCO, born at Lubiano, in Illyria, in 1753 (1774 or 1778), and a pupil of Mozart. He became a skilful pianist at an early age, his style having combined some of the distinguishing characteristics of that of his preceptor, of Clementi and of Hummel, each of whom he surpassed in some forms of the mere mechanism of the art. Pollini indeed may, in this respect, be considered as an inventor, having anticipated Thalberg in the extended grasp of the keyboard by the use of three staves (as in Thalberg’s Fantasia on ‘God save the Queen,’ and ‘Rule Britannia’) — thus enabling the player to sustain a prominent melody in the middle region of the instrument, while each hand is also employed with elaborate passages above and beneath it. This remarkable mode of producing by two hands almost the effect of four, appears indeed to have been originated by Pollini in his ‘Uno de’ tracentadue Esercizi in forma di toccata,’ brought out in 1820. This piece was dedicated to Meyerbeer; the original edition containing a preface addressed to that composer by Pollini, which includes the following passage explanatory of the construction of the Toccata: — ‘I propose to offer a simple melody more or less plain, and of varied character, combined with accompaniments of different rhythms, from which it can be clearly distinguished by a particular expression and touch in the cantilena in contrast to the accompaniment.’ Dehn appears to have been the first to draw attention to Pollini’s specialty, in his preface to the original edition of Liszt’s pianoforte transcriptions of the six great organ Preludes and Fugues of Bach.

Pollini’s productions consist chiefly of pianoforte music, including an elaborate instruction book, many solo pieces, and some for two performers. These works are included in the catalogue of Ricordi, of Milan. Pollini also produced some stage music, and a Stabat Mater. He was highly esteemed — professionally and personally — by his contemporaries. Bellini dedicated his ‘Sonnambula’ ‘al celebre Francesco Pollini.’ The subject of this notice died at Milan in April 1847. [H.J.L.]

POLLY, a Ballad-Opera, written by John Gay as a second part of his ‘Beggars’ Opera.’ When about to be rehearsed a message was received from the Lord Chamberlain that the piece ‘was not allowed to be acted but commanded to be suppressed;’ the prohibition being supposed to have been instigated by Sir Robert Walpole, who had been satirised in ‘The Beggars’ Opera.’ Failing to obtain a reversal of the decree Gay had recourse to the press, and in 1739 published the piece in 4to., with the tunes of the songs, and a numerous list of subscribers, by which he gained at least as much as he would have done by representation. Like most sequels, ‘Polly’ is far inferior to the first part, and when in 1777 it was produced at the Haymarket theatre, with alterations by the elder Colman, it was so unsuccessful that it was withdrawn after a few representations. It was revived at the same theatre June 11, 1782, and again at Drury Lane (for Kelly’s benefit), June 16, 1813. [W.H.H.]

POLO or OLE, a Spanish dance accompanied by singing, which took its origin in Andalusia. It is said to be identical with the Romalis, which is ‘danced to an old religious Eastern tune, low and melancholy, diatonic, not chromatic, and full of sudden pauses, which are strange and startling, and is only danced by the Spanish gypsies. It resembles the oriental dances in being full of wild energy and contortions of the body, while the feet merely glide or shuffle along the ground. The words (‘coplas’) of these dances are generally of a jocose character, and differ from those of the Seguidilla in wanting the ‘estrellito,’ or refrain; several

1 Walter Thornbury, ‘Life in Spain.’
examples of them may be found in Preciso's 'Coleccion de Las Mejores Coplas de Seguidillas, Tiradas y Polos' (Madrid, 1816). They are sung in unison by a chorus, who mark the time by clapping their hands. Some characteristic examples of the music of the Polonaise will be found in J. Gansino's 'La Joya de Andalucía' (Madrid, Romero). [W.B.S.]

POLONAISE, a stately dance of Polish origin. According to Sowinski ('Les Musiciens Polonais') the Polonaise is derived from the ancient Christmas carols which are still sung in Poland. In support of this theory he quotes a carol, 'Zrobie lewy', which contains the rhythm and close characteristic of the dance; but the fact that although in later times they were accompanied by singing, yet the earliest Polonaises extant are purely instrumental, renders it more probable than the generally received opinion as to their courtly origin is correct. According to this latter view, the Polonaise originated under the following circumstances. In 1573, Henry III. of Anjou was elected to the Polish throne, and in the following year held a great reception at Cracow, at which the wives of the nobles marched in procession past the throne to the sound of stately music. It is said that after this, whenever a foreign prince was elected to the crown of Poland the same ceremony was repeated, and that out of it the Polonaise was gradually developed as the opening dance at court festivities. If this custom was introduced by Henry III., we may perhaps look upon the Polonaise, which is so full of stateliness, as the survival of the dignified Pavans and Passamezzos which were so much in vogue at the French court in the 15th century. Evidence is not wanting to prove that the dance was not of so marked a national character as it assumed in later times. Book vii. of Béaard's 'Thesaurus Harmonicus Divini Laurencini Romanii' (Cologne 1603) consists of 'Selectiores aliquot choro: quae Allemanda vocant, germaniae salutis maxima accomodat, una cum Polonisa aliquot et alia ab hoc simulacris genere hominibus, et his choro Polonicum' (which are principally composed by one Diomedes, a naturalised Venetian at the court of Sigismund III.) exhibit very slightly the rhythm and peculiarities of Polish national music. During the 17th century, although it was no doubt during this time that it assumed the form that was afterwards destined to become so popular, the Polonaise has left no mark upon musical history, and it is not until the first half of the 18th century that examples of it begin to occur. In Walther's Lexicon (1732) no mention is made of it, or of any Polish music; but in Mattheson's 'Volkommener Capellmeister' (1739) we find it (as the author himself tells us) described for the first time. Mattheson notices the spondaic character of the rhythm, and remarks that the music of the Polonaise should begin on the first beat of the bar: he gives two examples (one in 3-4, the other in common time) made by himself out of the chorale 'Ich ruf zu dir, Herr Jesu Christ.' At this time the Polonaise seems suddenly to have attained immense popularity, probably owing to the intimate connexion between Saxony and Poland which was caused by the election (1733) of Augustus III. to the Polish throne. In 1742-43 there was published at Leipzig a curious little collection of songs entitled, 'Sperrontes Singende Muse,' which contains many adaptations of Polish airs: in the following example (from the second part of the work) some of the peculiarities of the Polonaise may be traced.

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Deine Blüts Sind die Stätte,  
Ali-er- so-ge

nehmtes Kind, Die Liebre  
so bewusst nicht

Irgend wo sonst zugericht.  
Deiner Amnuth Reicht

Nimmt mehr Herzien ein,  
Als den Macht

Volk an sich gebrechst, Und der größte Feldherr und sol dat.

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From this time the Polonaise has always been a favourite form of composition with instrumental composers, and has not been without influence on vocal music, especially in Italian opera. [See POLACCA.] Bach wrote two Polonaises (orchestral Partita in B minor, and French Suite, No. 6), besides a 'Polacca' ('Brandenburg Concertos, No. 1, Dehn); and there are also examples by Handel ('Grand Concerto, No. 3, in E minor), Beethoven (op. 89, Triple Concerto, and Serenade Trio, op. 8), Mozart ('Hodie Polonaise,' Sonata in D minor), Schubert (Polonaises for 4 hands), Weber (op. 21, and the Polacca Brillante, op. 72), Wagner (for 4 hands, op. 2), as well as by the Polish composers Kurpinski and Ogniski, and above all by Chopin, under whose hands it reached what is perhaps the highest development possible for mere dance-forms. Attracted by its striking rhythmical capabilities, and imbued with the deepest national sympathy, Chopin animated the dry form of the old Polonaise with a new and intensely living spirit, altering it as (in a lesser degree) he altered the Waltz and the Mazurka, and changing it from a mere dance into a glowing tone-

1 In the Royal Library at Berlin there is preserved a MS. volume which bears the date 1728, and formerly belonged to Bach's second wife, Anna Magdalena. In it are six Polonaises, written in the owner's autograph; but it is improbable that they are all of Sebastian Bach's composition.
POLONAISE.

picture of Poland, her departed glory, her many wrongs, and her hoped-for regeneration. Karaszewski (Life of Chopin, vol. ii.) divides his Polonaises into two classes. The first (which includes those in A major, op. 40, No. 1; F minor, op. 44, and Ab major, op. 53) is characterised by strong and martial rhythm, and may be taken to represent the feudal court of Poland in the days of its splendour. The second class (including the Polonaises in C# minor and E# minor, op. 26; in C minor, op. 40, No. 2; in D and some household A major, and F minor, op. 71) is distinguished by dreamy melancholy, and forms a picture of Poland in her adversity. The Fantaisie Polonaise (Ab major, op. 61) is different in character to both classes, and is said to represent the national struggles ending with a song of triumph.

As a dance, the Polonaise is of little interest: it consists of a procession in which both old and young take part, moving several times round the room in solemn order. It does not depend upon any particular step, although it is said to have been formerly danced with different figures, something like the English country dances. It still survives in Germany, and is danced at the beginning of all court balls. In Mecklenburg a sort of degenerate Polonaise is sometimes danced at the end of the evening; it is called 'Der Auskehr' ('The Turn-out'), and consists in a procession of the whole company through the house, each person being armed with some household utensil, and singing in chorus 'Un as de Grotvare de Grotmoder nahn.' [See GROSSVATER TANZ.}

The tempo of the Polonaise is that of a march, played between Andante and Allegro: it is nearly always written in 3-4 time, and should always begin on the first beat of the bar. It generally consists of two parts, sometimes followed by a trio in a different key; the number of bars in each part is irregular. The chief peculiarity of the Polonaise consists in the long emphasis falling repeatedly on the half-beat of the bar, the first beat generally consisting of a quaver followed by a crotchet (see the Polonaise given below). Another peculiarity is that the close takes place on the third beat, often preceded by a strong accent on the second beat. The last bar should properly consist of four semiquavers, the last of which should fall on the major seventh, and be repeated before the concluding chord, thus:

The accompaniment generally consists of quavers and semiquavers in the following rhythm:

The following example, although not conforming entirely with the above rules, is nevertheless interesting as a genuine Polonaise danced and sung at weddings in the district of Kraszowice in Poland at the present day.

POLSKA.

The notes printed in small type are variations of the tune which are performed in some districts.

[WR.B.S.]

POLONINI, Entimio, a singer who began his career in England April 13, 1847, at Covent Garden as Raimondo in 'Lucia,' with fair success, and displayed 'a very sonorous voice which told well in the concerted music.' He next played, May 8, De Fiesque, on the production in England of Donizetti's 'Maria di Rohan,' Fiorello ('Il Barbare'), Antonio ('Le Nozze') etc. 'He has a fine bass voice and sings like a thorough musician.' For the space of 21 years he sang at the Royal Italian Opera, and proved of great service in small but not altogether unimportant parts, besides the above, such as, Masetto, Il Ministro (Fidelio), Melchthal, Mathisen (Prophète), Alberto (La Juive), Borella (Masaniello) etc., and occasionally in those of more importance, with success, viz. Orbaizano and Aldoro, on the revivals of 'Tancred,' 'La Cenerentola,' Leporello, St. Bria, etc. The rest of the year he was engaged either at Paris, or St. Petersburg, etc. The enumeration of his parts is sufficient to show that Signor Polonini, in addition to his good qualities as a singer, was a versatile actor. He was characterised by Mr. Chorley as 'one of the most valuable artists of a second class ever possessed by a theatre.' He has for some years retired from public life. A son of his, ALEXANDRO, a baritone, has appeared in Italy and elsewhere.

[A.C.]

POLSKA, a national Swedish dance, popular in West Gothland, something like a Scotch reel in character. Polskas are usually written in minor keys, although they are occasionally found in the major. The example which is given below ('Neckens Polska') is well known, as Ambrose
Thomas has introduced it in Ophelia’s mad scene
in ‘Hamlet.’ Other examples will be found in
Ahstrom’s ‘Walda Svenska Folkatinga’ (Stock-
holm, 1850).

POLYEUCETE. Opera in 5 acts; the words
(founded on Corneille’s tragedy) by Barbier and
Carré, the music by Gounod. Produced at the
Opera, Paris, October 7, 1878. The name is the
same as Polyuto.

POLYPHONIA (Eng. Polyphony, from the
Gr. polye, many; phono, a voice). A term ap-
plied, by modern Musical Historians, to a cer-
tain species of unaccompanied Vocal Music, in
which each Voice is made to sing a Melody of
its own; the various Parts being bound
harmooniously together, in obedience to the laws of Counter-
point, into an harmonious whole, wherein it is
impossible to decide which Voice has the most
important task allotted to it, since all are
equally necessary to the general effect. It is in
this well-balanced equality of the several Parts
that Polyphonía differs from Monodia; in
which the Melody is given to one Part only,
while supplementary Voices and Instruments
are simply used to fill up the Harmony. [See
Monodia.]

The development of Polyphony from the first
rude attempts at Diaphonia, Discent, or Organum,
described by Franco of Cologne, Guido
d’Arezzo, and others, was so perfectly natural,
that, notwithstanding the slowness of its progress,
we can scarcely regard the results it eventually
attained in any other light than that of an in-
evitable consequence. The first quest of the
Musicians who invented ‘Part-Singing’ was
some method of making a Second Voice sing
notes which, though not identical with those of
the Canto fermo, would at least be harmonious
with them. While searching for this, they
discovered the use of one Interval after another,
and employed their increased knowledge to so good
purpose, that, before long, they were able to assign
to the Second Voice a totally independent Part.
It is true, that, to our ears, the greater number of
their progressions are intolerable; less, however,
because they mistook the character of the Inter-
vals they employed, than because they did not
at first understand the proper method of using
them in succession. They learned this in course
of time; and, discarding their primitive Sequences of Fifths and Fourths, attained at last the power of
bringing two Voice parts into really harmoni-
ous relation with each other. The rate of their
progress may be judged by the two following
examples, the first of which is from a MS.
that of the end of the 11th or beginning of the 12th
century, in the Ambrosian Collection at Milan;
and the second, from one of the 14th, in the Paris
Library.

[See Organum.] Equal care was taken to pre-
serve an absolutely independent Melody, in each
several Part, when, at a later period, Composers at-
tempted the production of Motets, or their similar
works, in three and four Parts. We find no
less pains bestowed upon the Melody of the Tri-
plum, in such cases, than upon that of the
Tenor, or Motetus; and very rarely indeed does
the one exhibit more traces of archaic stiffness
than the other. The following example from a
Mass composed by Guillaume de Machaut
for the Coronation of Charles V, in the year
1364, shows a remarkable freedom of Melody—
for the time—in all the Parts.

Now, in both these cases, the two Parts are equally
melodious. There are no long chains of reiterated
notes, merely introduced, as Guido would have
introduced them, for the purpose of supporting
the Melody upon a Pedal-Point; but, each Part
has its own work to do; and it cannot fairly be
said that one is more important than the other.

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Note, with a clearness which at once shows the unity of the Composer's design. When this stage was reached the Polyphonic School may be said to have been fairly established; and it only remained to bring out its resources by aid of the genius of the great writers who practised it. The list of these Masters is a long one; but certain names stand out before all others, as borne by men whose labours have left an indelible impression upon the Schools to which they belonged. Of these men, Guillaume Dufay was one, and Ockeghem another; but the greatest genius of the 15th century was undoubtedly Joquin des Prés, the ingenuity of whose contrapuntal devices has never been excelled. Uberto Vaezlanl, Jacques Archadelt, and Adrian Willard, wrote in simpler form, but bequeathed to their successors an amount of delicate expression which was turned to excellent account by their scholars in Italy. Their gentler and more elaborate style was caught up by Costanzo Porta, Giovanni Croce, Luca Marenzio, and a host of others whose talents were scarcely inferior to theirs; while, factile princeps, Palestrina rose above them all, and clothed Polyphony with a beauty so inimitable, that his name has been bestowed upon the School as freely as if he had lived in the 15th century to inaugurate it.

A careful study of the works of this great writer will show that, when regarded from a purely technical point of view, their greatest merit lies in the strictness with which the Polyphonic principle has been carried out, in their development. Of course, their real excellence lies in the genius which dictated them: but, setting this aside, and examining merely their mechanical structure, we find, not only that every Part is necessary to the well-being of the whole, but, that it is absolutely impossible to say in which Part the chief interest of the Composition is concentrated. In this respect, Palestrina has carried out, to their legitimate conclusion, the principles we laid down in the beginning of our article, as those upon which the very existence of Polyphony depended. It would seem impossible that Art could go beyond this; and, in this particular direction, it never has gone beyond it. It is impossible, now, even to guess what would have happened had the Polyphonic School been cultivated, in the 17th century, with the zeal which was brought to bear upon it in the 16th. That it was not so cultivated is a miserable fact which can never be sufficiently deplored. Palestrina died in 1594; and, as early as the year 1600, his work was forgotten, and its greatest triumphs contemned as puerilities. Monteverde sapped the foundations of the School by his contempt for contrapuntal laws. Instrumental Accompaniment was substituted for the ingenuity of pure vocal writing. The Choir was sacrificed to the Stage.

And, before many years had passed, the Polyphonic School was known no more, and Monodia reigned triumphant. Happily, the laws to which Palestrina yielded his willing obedience, and to the action of which his Music owes so much of
its outward and technical value, are as well understood now as in the days in which he practised them. There is, therefore, no reason why the practice of the purest Polyphony should not, some day, be revived among us. We see but little promise of such a consummation at the present moment; but it is something to know that it is not impossible. [W.S.R.]

POMPOSO, 'pomposely,' is used by Schumann in the Humoreske, op. 20, for pianoforte. He marks the last movement but one 'Mit einigem Pomp,' or 'Un poco pomposo.' Handel had employed the term a century before in the first movement of the overture to Samson. It is also used by Sterndale Bennett as the title of the trio in the Symphony G minor, op. 43. [J.A.F.M.]

PONCHIELLI, AMILCARO, was born at Paderno Foscalo, Cremona, Sept. 1, 1834. In Nov. 1843 he entered the Conservatorio of Milan, and a soloist here till 1854. Two years afterwards, on Aug. 30, 1856, he was able to produce at the Concerts at Cremona his first opera, 'I promessi Sposi.' His next were 'La Savoyarda,' Cremona, Jan. 19, 1861; 'Roderico,' Piacenza, 1864; and 'La Stella del Monte,' in 1867. Hitherto Signor Ponchielli's reputation had been confined to the provinces; but in 1872 he was fortunate enough to find an opportunity of coming before the general public at the opening of the New Theatre, 'Dal Verme,' at Milan, where his 'Promessi Sposi' was performed Dec. 5. He rewrote a considerable portion of the opera for the occasion, and its success was immediate and complete. The managers of the theatre of 'La Scala' at Milan, once commissioned him to write a ballet, 'Le due Gemelle,' which was produced there Feb. 1873, received with frantic enthusiasm, and immediately published (Ricordi). This was followed by a ballet, 'Clarina' (Dal Verme, Sept. 1873); a 'Semiramide' or comedy, 'Di Bartolomeo e Cesare,' 'Lecco, Oct. 18, 1873); and a piece in 3 acts, 'I Lituanian,' given with immense success at the Scala, March 7, 1874. In the following year he wrote a cantata for the reception of the remains of Donizetti and Simone Mayr at Bergamo, a work of some extent and importance, which was performed there Sept. 13, 1875. On April 8, 1876, he produced a new opera at the Scala called 'Gloconda,' with the same success as before; and on Nov. 9, 1877, he gave at the 'Dal Verme,' the scene of his first triumph, a 3-act piece called 'Lina,' which was a richavalle of his early opera 'La Savoyarda,' and does not appear to have pleased. His last opera, 'I Figliuoli prodigo,' was produced at the Scala, Dec. 26, 1880, with astonishing success. Signor Ponchielli is married to Teresa Brambilla, a singer, and a member of the musical family of that name. He enjoys a position in Italy second only to Verdi, whose successes he is universally regarded as being. Out of Italy his works have as yet hardly begun to penetrate. In England, the 'Danze delle Ore,' some brilliant and elegant ballet music from his

Gloconda,' played at the Crystal Palace, Oct. 25, 1879, and a selection from 'Le due Gemelle,' also played at the Crystal Palace, Nov. 5, 1880, are probably the only productions of his that have been heard in public. The above notice is indebted to Falchois's 'Annuario' and Pougna's Supplement to Fétis. [G.]

PONTIATOWSKI, JOSEPH MICHAEL XAVIER, FRANCIS JOHN—nephew of the Prince Pontiatowski who was a marshal of the French army and died in the battle of Leipzig, Oct. 19, 1813, and whose portrait was found by Mendelssohn at Wyler's 'Brinz Banadofoghi'—Prince of Monte Rotondo, born at Rome, Feb. 20, 1816. He devoted himself so entirely to music that he can hardly be called an amateur. He regularly attended the musical classes at the Lycée at Florence, and also studied under Ceccherini. He made his début at the Pergola, Florence, as a tenor singer; produced his first opera, 'Giovanni da Procida,' in which he sang the title rôle—at Lucena in 1838, and from that time for more than 30 years supplied the theatres of Italy and Paris with a large number of operas. After the Revolution of 48 he settled in Paris as plenipotentiary of the Grand Duke of Tuscany, and was made Senator under the Empire. After Sedan he followed his friend Napoleon III, to England, produced his opera 'Gelmina' at Covent Garden, June 4, 1873, his operetta 'Au travers du mur' at St. George's Hall, June 6, 1873, and selections from his Mass in F at Her Majesty's Theatre, June 27, 1873, and died July 3 of the same year. He married at Chislehurst—

His operas are 'Giovanni da Procida' (Florence and Lucena 1838); 'Don Desiderio' (Pisa 1839, Paris 1858); 'Ruy Blas' (Lucena 1842); 'Bonifacio' (Rome 1844); 'I Lambertazzi' (Florence 1845); 'Malek Adel' (Genoa 1846); 'Esmeralda' (Leghorn 1847); 'La Spessa d'Abido' (Venice 1847); 'Pierre de Medicis' (Paris 1860); 'Au travers du mur' (Ibid. 1861); 'L'Aventurier' (Ibid. 1862); 'La Contessina' (Ibid. 1868). His music evinces much melody and knowledge of the voice, considerable familiarity with stage effect, fluency and power of sustained writing—everything in short but genius and individuality. His manners were remarkably simple and affable, and he was beloved by all who knew him. [G.C.]

PONS, JOSÉ, a Spanish musician, born at Gerona, Catalonia, in 1768. He studied under Balins, chapel-master at Cordova. Pons was chapel-master of the cathedral of his native town, a post which he held for that at Valencia, where he died in 1818. He is distinguished for his Villancicos or Christmas pieces, a kind of oratorios for voices with orchestra or organ, which are said to be still extensively performed in his own country. He wrote also Miserere for the Holy Week. Elavaya (Lito Sacro-hispansa iv.) gives a 'Letrida' of his, 'O madre,' for 8 voices, and characterises him as the typical composer of the Catalan school, as opposed to that of Valencia. [G.]

1 Letter, Aug. 9, 1853.
PONTE.

PONTE, LORENZO DA,¹ the elegant poet who wrote the words for three of Mozart's operas—Figaro, Don Giovanni, and Cosi fan tutte—was born at Ceneda, in the Venetian States, March 10, 1749. He borrowed his name from a bishop, his benefactor, but was the child of very poor parents, and was left without any education till he was fourteen. He was then allowed to enter the Seminary of his native town, and after staying five years went to Venice to seek his fortune by the aid of his pen. In this gay city, the home of theatres and every kind of pleasure, he had a number of amorous adventures, and was at last obliged to escape to Treviso, where he was appointed professor of rhetoric. But having spoken against the government of the Republic, he was ordered to leave. He then took refuge in Vienna, where Salieri² presented him to the Emperor Joseph II, who made him court poet in place of Metastasio, then in the ascendant. But notwithstanding the difference of their characters, he became an intimate friend of Mozart, and wrote the libretti for the three operas above named. Salieri, then in Vienna, says³ that he was a great coxcomb, supposed to be originally a Jew who had turned Christian and dubbed himself an abbé. After the death of the Emperor, Feb. 20, 1790, he was obliged to quit Vienna, and at Trieste married an English lady. Finding no permanent employment in Austria, he took his wife to Paris in August 1792. But Paris was then too stormy for him, and he soon left for London. Here he became a favourite teacher of the Italian language, and was appointed poet to the Italian Opera, then under Talleyrand's management. As part of his duty he travelled in Italy in 1798⁴ in search of singers. In 1801 he took a part of Domenico Corri's music shop to sell Italian books, but this soon ended in pecuniary difficulties. He was in the habit of offering himself for Taylor's opera, and was prudently enough to endorse them, thus making himself liable for several thousand pounds. As Taylor was not accustomed to pay his debts, Da Ponte naturally got into great difficulties, and his only resource was to join his wife at New York. So on March 5, 1803,² this strange man sailed for America, and after a miserable passage of 86 days arrived at Philadelphia en route to New York. Here he was unsuccessful as a dealer in tea, tobacco, and drugs, but became a great favourite as professor of Italian. In 1811 he went to Sunbury (Pennsylvania) to manufacture liqueurs, but as usual lost his money, and returned to his pupils at New York. He now began to feel the weight of years and the disrepute into which his conduct had brought him, when in 1816 Manuel Garcia arrived with his family in New York. Though they had never met, Da Ponte rushed to Garcia's lodgings and announced himself as 'Da Ponte, author of the libretto of Don Giovanni, and the friend of Mozart.' Garcia embraced the poet, singing 'Fin ch'han dal vino,' and ultimately the opera was performed at New York, Garcia playing the part of Don Giovanni, and his daughter (afterwards Madame Malibran) that of Zerlina. This was the last happy day for Da Ponte. He died at New York on August 17, 1838, aged 89, neglected and in the deepest misery.

[V. de P.]

PONTICELLO (Ital. for the bridge of a stringed instrument) or 'SUL PONTICELLO'—a term indicating that a passage on the violin, tenor, or violoncello, is to be played by crossing the strings with the bow close to the bridge. In this way the vibration of the string is partially stopped, and a singular hissing sound produced. It occurs in solo pieces as well as in concerted music. The closing passage of the Presto, No. 5 of Beethoven's Quartet in G minor, op. 131, is a well-known instance.

[P. D.]

PONTIFICAL CHOIR. See SISTINE CHOIR.

POOLE, ELIZABETH, a very favourite English actress and mezzo-soprano singer, born in London April 5, 1820, made her first appearance in a pantomime at the Olympic Theatre in 1827, and continued for some years to play children's parts—Duke of York to Keen's Richard; Albert to Macready's Tell; Ariel, etc. In 1834 she came out in opera at Drury Lane, as the Page in 'Gustavia'; in 1839 visited the United States and sang in 'Sonambula' and other operas; in 1841 was engaged by Mr. Bunn for his English opera at Drury Lane. Here she sang many parts, especially Lazarillo in 'Maritana.' At the same time her ballads and songs were highly popular at concerts, both in London and the Provinces. Miss Poole appeared at the Philharmonic, June 15, 1846. She was a leading singer in the operas brought out at the Surrey Theatre by Miss Romer, in 1842, where she sang in 'The Daughter of the Regiment,' 'Huguenots,' etc., and was also much engaged by Charles Kean, F. Chatterton, and German Reed. Miss Poole (then Mrs. Bacon) retired from public life in 1870, and is still living. She was a clever, indefatigable, artist, always to be relied upon. Her voice was good, extensive, and very mellow and sympathetic in quality; her repertory in opera was very large, and in English songs and ballads she had no rival. Her portrait is preserved in the collection of the Garrick Club.

[G.]

POOLE, MRS. See DICKENS, MRS., vol. i. p. 444 b.

POPPER, DAVID, born June 18, 1846, at Prague, in the Conservatorium of which place he received his musical education. He learnt the violoncello under Goltemann, and soon gave evidence of the possession of a remarkable talent. In 1863 he made his first musical tour in Germany, and quickly rose to very high rank as a player. In the course of the journey he met von Bülow, who was charmed with his playing,

¹ In his autobiography ('Memorie di L. Da Ponte,' New York 1858-60) he spells his name Da, and so do all other writers, except M. de la Clere המכינהו, his translator ('Mémoires de L. d'Aponte,' Paris 1860).
² F. Seneo, in his charming account of Da Ponte and society in Venice in the 18th century ('Critiques et littératures musicales,' Paris 1866), says Barti, but Da Ponte in his autobiography says Salieri.
³ 'Biographie musicale,' London 1826.
⁴ Dale Meyer in 'Grosses Conversations Lexicon,' Hilliguswass. 1826.
⁵ Mendel, 'Musikalisches Conversations Lexicon,' 1826.
performed with him in public, and induced Prince Hohenzollern to make him his ‘Kammervirtuose.’ Popper afterwards extended his tour to Holland, Switzerland, and England. At the festival conducted by Liszt at Carlsruhe in 1864, he was allowed to be all the more the solo-players. In 1867 he played for the first time in Vienna, where he was made first solo-player at the Hof.

His compositions, however, which he resigned after a few years, that he might continue his concerts on a great scale. His tone is large and full of sentiment; his execution highly finished, and his style classical. His compositions are admirably suited to the instrument, and are recognised as such by the first living cello-players. His most popular pieces are the Sarabande et Gavotte (op. 10), Drei Stücke (op. 11), and a Concert Polonaise (op. 28).

Early in 1872 Popper married Fräulein Sophie Menter, a very distinguished pianoforte-player, daughter of Joseph Menter the cellist, who was born at Munich July 29, 1848, and after a childhood of great precocity entered the Munich Conservatorium under Professor Leonhard. At 13 she left that establishment for private tuition under Nies, and at a later period under Liszt; in her 15th year took her first artistic tournées; in 1867 appeared at the Gewandhaus, Leipzig, and has since taken her place throughout Germany as one of the great players of the day. [G.]

POPULAR ANCIENT ENGLISH MUSIC.

The classical work on this subject is entitled ‘Popular Music of the Old Time: a Collection of the Antique Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. With short introductions to the different reigns, and notices of the airs from writers of the 16th and 17th centuries. Also a Short Account of the Minstrels.‘

By W. Chappell, F.S.A. The whole of the airs harmonized by G. A. Macfarren. London: Cramer, Bowle and Chappell.‘ The foundation of the above work was published in 1838-40 under the title of ‘A Collection of National English Airs, consisting of Ancient Songs, Ballads and Dance Tunes, interspersed with remarks and anecdote, and preceded by an Essay on English Minstrelsy. The Airs harmonized for the Pianoforte, by W. Crotch, Mus. Doc., G. A. Macfarren, and J. Augustine Wade.‘ Edited by W. Chappell. This work contains 245 tunes, and was out of print in about 14 years time from the date of its publication. The ‘Popular Music‘ was published in 17 parts (2 large 8vo, volumes, and 297 pages) and contains more than 400 airs with five facsimiles of music and two copious Indexes. The following are the headings of the chapters:

VOL. I.

Minstrelsy from the Saxon period to the reign of Edward I.

V. Music of the Middle Ages, and Music in England to the end of the 13th century.

V. English Minstrelsy from 1270 to 1400, and the gradual extinction of the old minstrels.

Introduction to the reigns of Henry VII, Henry VIII, Edward VI, and Queen Mary.

1 The title has been somewhat modified in later editions.

PORPORA, NICCOLO, or NICOLIO, ANTONIO, composer and celebrated teacher of singing, was born at Naples August 19, 1656. His father, a bookseller with a numerous family, obtained admission for him to a very early age to the Conservatorio of S. M. di Loreto, where he received instruction from Gaetano Greco, of Venice, Padre Gaetano of Perugia, and Francesco Mancini, all former pupils of the same school. His first opera was ‘Basilio, re di Oriente,’ written for the theatre ‘de’ Fiorentini.’ On the title-page of this work he styles himself ‘chapel-master to the Portuguese Ambassador.’ The opera of ‘Berenice,’ written in 1710 for the Capranica theatre at Rome, attracted the notice and elicited the commendation of Handel. It was founded on Flavio Ancilò Olibro (1711); by several masses, motets and other compositions for the church; by ‘Faramondo’ (1719) and ‘Eumene’ (1721), on the title-page of which last work he calls himself ‘Virtuoso to the Prince of Hesse Darmstadt.’ Having been appointed master of the Conservatorio of San Onofrio, he wrote for it an oratorio, ‘La Martiria di Santa Eugenia,’ which had much success on its first performance there in 1714. In 1723, he wrote for the wedding of Prince Montemiletto a cantata, in which Farinelli sang. He had, before this time, established the school for singing whence issued those wonderful pupils who have made their master’s name famous. After ‘L’Imeno’ came ‘Amare per regnare’ and ‘Semiramide’ (according to Villa-rossa); and a MS. in the Conservatorio of Paris gives evidence of another opera, ‘Adelaida,’ belonging to 1723 and performed at Rome. In 1724 Hasse arrived at Naples, with the avowed intention of becoming Porpora’s pupil. After a short trial however he deserted this master in favour of Alessandro Scarlatti, a slight which Porpora never forgave, and for which, in later years, he had abundant opportunity of revenging himself on Hasse. [See HASSE.]

Porpora’s natural gifts were united to an extremely restless, changeable disposition. He seems never to have remained very long in one place, and the dates of many events in his life appear to me to appear at present to me that in 1725 he set off for Vienna, but he must have stopped at Venice on his way, as there is evidence to show that he was appointed to the mastership of one of the four great singing-schools for girls there, that of ‘La Pietà.’ He hoped to get a hearing for some

1 In his autobiographies Nicolò, but on the title-page of works published by himself, and in contemporary MS. copies, Niccolo.
of his music at Venice, but the Emperor Charles VI. disliked his florid style and profuse employment of vocal ornament, and gave him no encouragement to remain. He therefore returned as far as Venice, where he produced his opera ‘Sisifo,’ and was appointed master to another of the schools above mentioned, that of the ‘Incudabili.’ For his pupils at this institution he wrote the vocal cantatas, twelve of which he published in London in 1735, and which are among his best compositions.

In 1728 he set out for Dresden, where the Electoral Princess, Marie Antoinette, was eager to receive instruction from the famous maestro. On the way thither he revisited Vienna, hoping for a chance of effecting the unfavourable impression he had formerly made; but the Emperor’s prejudice against him was so strong, and carried so much weight, as to make it seem probable that he would once more find nothing to do. He found a friend, however, in the Venetian ambassador, who not only received him under his own roof, but succeeded in obtaining for him an Imperial commission to write an oratorio, accompanied by a hint to be sparing in the use of trills and flourishes. Accordingly, when the Emperor came to hear the work rehearsed, he was charmed at finding it quite simple and unadorned in style. Only at the end a little surprise was reserved for him. The theme of the concluding fugue commenced by four ascending notes, with a trill on each. The strange effect of this series of trills was increased as each part entered, and in the final stretto became farcical outright. The Emperor’s gravity could not stand it, he laughed convulsively, but forgave the audacious composer and paid him well for his work. The name of this oratorio is lost.

Porpora was warmly received at Dresden, where he was specially patronised by his pupil, the Electoral Princess, to whom he taught not only singing, but composition. So it happened that when Hamee, with his wife Faustina, appeared on the scene in 1730, he found his old master, who had never forgiven his pupil’s defection, in possession of the field. A great rivalry ensued, the public being divided between the two maestri, who themselves lost no opportunity of exchanging offices anything but friendly. The erratic Porpora however did not by any means spend his whole time in the Saxon capital. Early in 1729 he had produced ‘Semiramide riconosciuta’ at Venice, and in April of the same year had obtained leave of absence in order to go to London, there to undertake the direction of the opera-house established by an aristocratic clique in opposition to that presided over by Handel. The speculation was a failure, and both houses suffered serious losses. Porpora never was popular in England as a composer, and even the presence of Senesino among his company failed to ensure its success, until, during a sojourn in Dresden, he succeeded in engaging the great Farinelli, who appeared in London in 1734, with Senesino and Signora Cussoni, and saved the house. Porpora got his Dresden engagement cancelled in order to remain in London, but that he must have paid several visits to Venice is certain, as ‘Amabile’ was produced there by him in 1731, and ‘Mitridente’ was written there in 1733. It seems that he finally quit England in 1736, at the end of Farinelli’s third and last season in that country, and that he established himself again at Venice; for on the title-page of a MS. in the Conservatoire at Paris dated 1744, he is described as director of the ‘Cappellaletto’ school of music there. About 1745 he once more went to Vienna, this time in the suite of the Venetian ambassador, Correr. During a sojourn there of some years he published a set of twelve sonatas for violin, with figured bass, one of his most esteemed compositions, of which he says in the dedicatory epistle that they are written ‘in the distonic, chromatic and enharmonic styles’; describing himself as now chapel-master to the King of Poland. At this time he became acquainted with the young Haydn, whom he helped with instruction and advice. [See vol. i. p. 704 b.]

He returned to Naples, his native town, between 1755 and 1760. Gazzaniga, his pupil, in a biographical notice, says it was in 1759, and that in 1760 he succeeded Aboi in the chapel-mastership of the cathedral of Naples and of the Conservatorio of San Onofrio. In the same year his last opera ‘Camilla’ was represented, with no success, After that he wrote nothing but one or two pieces for the Church. He had outlived his reputation as a composer. His latest years were passed in extreme indigence, a fact hard to reconcile with that of his holding the double appointment named above, but which is vouched for by contemporary writers, and by Villarosa, and is a disgrace to the memory of his pupils, especially Farinelli and Caffarelli, who owed their fame and their vast wealth in great measure to his instructions. Villarosa says that he died of pleurisy in 1767: Gazzaniga affirms that his death was the result of an injury to his leg in 1766. Both may be true: it is at least certain that a subscription was raised among the musicians of the town to defray the expenses of the poor old maestro’s burial.

Thirty-three operas of Porpora’s are mentioned by Florimo, but he probably wrote many more. They may have been popular with singers as showing off what was possible in the way of execution, but he was devoid of dramatic genius in composition. Nothing can be more tedious than to read through an opera of his, where one conventional, florid air succeeds another, often with no change of key and with little change of time; here and there a stony chorus of the most meagre description. When not writing for the stage he achieved better things. His cantatas for a single voice, twelve of which were published in London in 1735, have merit, and elevation of style, and the same is asserted of the sonatas published at Vienna, for violin, with bass. The ‘six free fugues’ for clavichord (first published by Clementi in his ‘Practical Harmony,’ afterwards by M. O
Farrente, in the first number of the 'Trésor des Pianistes' will repay attention on the part of the modern student. There is a freshness and piquancy about them which contrasts strangely with his operas, and give an idea of what the talent was that so impressed his contemporaries. Specimens of his violin music will be found in Choron's 'Principes,' David's 'Hôleschule,' and Alard's 'Maîtres classiques'; and 6 Latin duets on the Passion, and some Solfegegi, were edited by Nava and published by Breitkopf. Farrente was well educated, and conversant with Latin and Italian literature; he wrote verses with success, and spoke with ease the French, German, and English languages. In his youth he was bold, spirited, and gay, full of wit and vivacity, but in age his disposition and temper became soured by misfortune. He was celebrated for his power of repartee. The following anecdote, extracted from the 'Dictionary of Musicians,' has been told by other people since his time, but has the air of being true of him.

'Passing one day through an abbey in Germany, the monks requested him to assist at their office, in order to hear their organist, whose talents they greatly extolled. The office finished, Well, what think you of our organist? said the prior. Why, replied Farrente, he is a clever man. And likewise, interrupted the prior, a good and charitable man, and his simplicity is really evangelical. O h! as for his simplicity, replied Farrente, I perceived that; for his left hand kneweth not what his right hand doeth.'

In one department he has earned for himself an unique and lasting fame. He was the greatest singing-master that ever lived. No singers, before or since, have sung like his pupils. This is made certain by the universal contemporary testimony to their powers, by the music which was written for them and which they performed, and by the fact that such relics of a grand pure style of vocalisation as remain to us now, have been handed down in direct succession from these artists. He has left us no written account of his manner of teaching, and such solfège of his as we possess differ only from those of his contemporaries by being more exclusively directed than others are towards the development of flexibility in the vocal organ. In musical interest they are inferior to those of Scarlatti and Leo, and to some of those of Hasse. There is little difference between them and his songs, which are for the most part only so many solfège. The probability is that he had no peculiar method of his own, but that he was one of those artists whose grand secret lies in their own personality. To a profound knowledge of the human voice in its every peculiarity, and an intuitive sympathy with singers, he must have united that innate capacity of imposing his own will on others which is a form of genius. Powerful indeed must have been the influence that could keep a singer (as he is said to have kept Caffarrelli) for five years to one sheet of exercises. And if we are inclined to think that when Caffarrelli was dismissed with the words 'You may go, you are the greatest singer in Europe,' there must still have been a good deal for him to learn which that sheet of exercises could not teach him, still, no mechanical difficulty then stood between him and the acquisition of these qualities; the instrument was perfect. And the best proof of this is that when Charles VI. expressed to Farinelli his regret that so consummate a vocalist should devote himself entirely to exhibitions of skill and bravura, and Farinelli, struck by the truth of the criticism, resolved to appeal more to emotion and less to mere admiration, the vocal instrument proved adequate to the new demand made upon it, and its possessora became the most pathetic, as he had been the most brilliant of singers.'

Farrente himself aspired to be remembered by his compositions rather than by the solid work which has immortalised his name. To be useful to others was a lot not brilliant enough to satisfy his restless ambition, and that in this usefulness lay his real genius was a truth he never could willingly accept.

Lists of his works are to be found in Villa-rose's notice of his life, and in those by Farrente (Trésor des Pianistes, i.) and Fétis. Probably the most complete is that given in Fiorimo's 'Cenni storici sulla Scuola di Napoli,' 1856, pp. 376-80.

PORTA, FRANCESCO DELLA, organist and church composer, born in Milan about 1590, as is conjectured from his having published in 1619 a collection of 'Villanelle a 1, 2, e 3 voce, accommodate per qualsivoglii strumenti' (Rome, Bobletti). This fact seems to confirm Fétis and Mendelssohn, who place his birth in the beginning of the 17th century. His master was Ripetta, organist of Monza, and he became organist and maestro di capella of more than one church in Milan, where he died in 1666. He published Salmi a capella, motets, ricercar, etc.; and was one of the first composers to make practical use of the basso continuo.

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PORTER.

1810, and was buried in the cloisters at Canterbury. A volume of his 'Cathedral Music,' containing 3 Services, 5 Anthems, a Sanctus, Kyrie, Suffrages, and 9 chants, with his portrait on the title, was published by his son, Rev. William James Porter, Head Master of the College School, Worcester, who also published two anthems and four chants of his own composition, on the title-page of which he is described as 'of the King's School, Canterbury.' Porter's Service in D, which is of a pleasing character, is still (1880) frequently performed. [W.H.H.]

PORTER, WALTER, son of Henry Porter, Mss. Bac. Oxon. 1600, was on Jan. 5, 1616, sworn gentleman of the Chapel Royal without pay, 'for the next place that should fall void by the death of any tenor;' a contingency which happened on Jan. 27, 1717, in the person of Peter Wright, and Porter was sworn in his place on Feb. 1. In 1632 he published 'Madrigales and Ayres of three, four, five and six voyces, with the continued bass, with Toccato, Sinfonias and Rittornelles to them after the manner of Consort Musique. To be performed with the Harpescord, Lutes, Theorboes, Bass-Viol, two Violins or two Viols.' Both Hawkings and Burney mention a collection bearing the title of 'Air's and Madrigals for two, three, four and five voices, with a thorough bass for the organ or Theorbo Lute, the Italian way,' dated 1639, which may probably have been a second edition of the same work. In 1639 Porter was appointed Master of the Choristers of Westminster Abbey. After losing both his places on the suppression of choral service in 1644 he found a patron in Sir Edward Spenecer. In 1657 he published 'Mottets of Two Voyces for Treble or Tenor and Bass with the Continued Bass or Score. To be performed to an Organ, Harpsycon, Lute, or Bass-Viol.' Porter was buried at St. Margaret's Church, Westminster, Nov. 30, 1659. His work, 'The Psalms of George Sandys set to Music for two Voyces with a Thorough-bass for the Organ,' was published about 1670. [W.H.H.]

PORTMAN, RICHARD, a pupil of Orlando Gibbons, in 1633 succeeded Thomas Day as organist of Westminster Abbey. In 1638 he was admitted a gentleman of the Chapel Royal upon the death of John Tomkins. A complete Service by him, including a Venite, is contained in the Tudway Collection (Harl. MS. 7337), where his Christian name is erroneously given as William; some of his anthems are extant in cathedral choir books and elsewhere, and the words of some may be found in Clifford's 'Divine Services and Anthems,' 1663, and in Harl. MS. 6548. It is presumed that he was deprived of his appointments on the suppression of choral service in 1644. [W.H.H.]

PORTMAN, JOSEPH GOTTLIEB, Cantor, and writer on the theory of music, born Dec. 4, 1739, at Ober-Lichtenau near Königsbrück in Saxony. He received his musical education at the Kreuzschule in Dresden, and then went to Darmstadt, where he became first court-singer, and in 1768 Cantor, and Collaborator of the Pädagogium. He died at Darmstadt, Sept. 28, 1798. His theoretical works, which were not unknown in England, are full of thought, and as a rule clear and helpful to the student of harmony and counterpoint. They include 'Kurzer musikalischer Unterricht für Anfänger,' etc. with 28 plates of examples engraved by himself (Darmstadt, published by himself, 1785; 2nd ed., enlarged by Wagner; Heyer, Darmstadt, 1799); 'Leichtes Lehrbuch der Harmonie, Composition, und Generalbass,' etc., with numerous examples (Darmstadt, 1789; 2nd ed., Heyer, 1799); and 'Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie, und Contrapunkt' (Darmstadt, 1798). He also published the following compositions — 'Neues Hessen-Darmstädtisches Choralsbuch' (Darmstadt 1786); 'Musik auf das Pfingstfest,' in score (about 1793); and a Magnificat (1790). As a contributor to the 'Algemeine deutsche Bibliothek,' he was much dreaded for the severity of his criticisms. Among his pupils were G. A. Schneider—born in Darmstadt 1770, became Kapellmeister to the King of Prussia, and bandmaster of the Guards, and died in Berlin, Jan. 19, 1839—and Carl Wagner, a horn-player, Hofmusikus, and afterwards Kapellmeister at Darmstadt, where he died in 1823. [C.F.P.]

PORTOGALLO. The sobriquet of a Portuguese musician named Simao who, residing in Italy, was known as Il Portogallo—'the Portuguese.' He was living in Lisbon in 1763, and singing from Borselli of the Opera, and counterpoint from Orso, maître de chapelle in the Cathedral. At 20 years of age he followed Borselli to Madrid, and became accompanist at the opera there. The Portuguese ambassador sent him to Italy in 1787, and he began his career with 'L'Eroe Cinese' (Turin, 1788) and 'La Bachetta portentosa' (Genoa, 1788). After composing other operas and gaining a reputation, he paid a visit to Lisbon in 1790, and was made chapel-master to the king. He returned to Italy and composed operas after opera with great success at Parma, Rome, Venice, and Milan. Fétis quotes 'Fernando in Messico,' written for our Mrs. Billington (Rome, 1797) as his chef-d'œuvre. His duties called him occasionally to Lisbon, but Italy was the country of his choice. In 1807, however, the royal family were driven to Brazil by the French invasion. Portogallo accompanied them, and remained at Rio Janeiro till 1815. He then returned to Italy and resumed his position at Milan with 'Adriano in Siria.' On the return of the king he again went to Lisbon, and died there at the end of 1829 or beginning of 1830. Fétis gives a list of 26 of his operas.

Portogallo was not unknown in London. His 'Fernando in Messico' was played at Mrs. Billington's benefit, Mar. 31, 1803; his 'Argenide o Sera,' Jan. 26, 1803; 'Semiramide,' Dec. 13, 1806; 'La morte di Mitridato,' at Catalanis's benefit, April 16, 1807; and 'Bartelle, Regina di Lidia,' June 3, 1815.—His brother wrote for the church. [G.]
POSAUNE. The German name for the Trombone, also occasionally used for organ reed-stops of a like character. [See Trombone.] [W.H.S.]

POSITIONS, or Shifts. In order to reach the different parts of the fingerboard of the violin, the left hand must be moved about, or placed in various ‘positions.’ The hand is said to be in the first position, when the thumb and 1st finger are at the extreme end of the neck of the violin, close to the nut. In this, the first position, on an instrument which is tuned in the usual way (as at No. 1), the 1st finger produces the four notes shown at No. 2, or their chromatic alterations. The compass thus attainable by the four fingers in the first position extends from A to B (as at No. 3). The open strings are independent of the position of the left hand.

If by an upward movement of the hand the 1st finger is put on the place which, in the first position, was occupied by the 2nd finger, and the whole hand is similarly advanced, the four notes shown at No. 4 will be produced, and the hand

\[ \text{(No. 1) (No. 2) (No. 3) (No. 4) (No. 5)} \]

is said to be in the second position; and while in this position an additional note is reached on the 1st string (see No. 5), on the other hand, the low A produced in the first position by the 1st finger on the 4th string—is lost. The notes which were taken in the first position on the other three strings by the 1st finger, are now produced by the 4th finger on the next lower string; the 2nd finger takes the place of the 3rd, and the 3rd the place of the 4th.

The third position extends from C to D (see No. 6), and stands in exactly the same relation to the second position, as the second stood to the first. And so does every following position to the one below it.

Eleven different positions exhaust all capabilities of the violin, and represent a compass from G to E in altissimo (see No. 7). Notes beyond this compass are almost always reached from lower positions, or harmonics are substituted for them. But even the positions above the seventh are but rarely employed.

The term ‘half-position’ (German Sattel-Lage) is used for a modified first position, in which the 2nd, 3rd, and 4th fingers take the places generally taken by the 1st, 2nd, and 3rd finger. It facilitates the execution of pieces in certain keys. A passage like this—

\[ \text{Mozart, Violin Concerto.} \]

is best played in the half-position, with the fingerings as marked.
It will appear from the above that the same note can be produced in different positions, on different strings, and by different fingers.

For example: the note \( \text{G} \), naturally taken in the first position by the 2nd finger on the 1st string, can also be produced
1. On 1st string by 1st finger in 2nd position.
2. On 2nd string by 4th " 3rd "
   " 3rd " 4th "
   " 2nd " 5th "
   " 1st " 6th "
3. On 3rd string by 4th " 7th "
   " 3rd " 8th "
4. On 4th string by 4th " 11th "

Theoretically every single note lying within the compass of a position can be produced in that position; but practically the choices of position for the rendering of a given phrase or passage is made

1. On grounds of absolute mechanical necessity, or
2. of convenience, or
3. to satisfy the requirements of good phrasing, or of a special musical character.

1. Absolute necessity. Many double-stops formed by notes within the compass of the first or any other position, cannot be executed in that position—
(a) if, in that position, both notes lie on the same string. Such double-stops as \( \text{G}\text{G}\) must be played in the second position (2nd and 4th finger) or in the third position (1st and 3rd finger), in either of which positions each note lies on a separate string, while in the first position they are both on one and the same string, and cannot therefore be sounded simultaneously.
(b) Double-stops formed by notes which lie in one position on non-contiguous strings (1st and 3rd, or 2nd and 4th) cannot be played in that position, but must be played in a position where the notes lie on strings that can be sounded together. This double-stop \( \text{B}\text{B}\) is therefore impossible in the first position, where F lies on the 1st and G on the 3rd string. But it is easily given in the third position, where F lies on the 2nd and G on the 3rd string.

Again, in a passage like this—

\[ \text{Mozart, Violin Concerto.} \]

in order to sound the open G-string at the same time, the whole of the upper part must be played on the 3rd string, thereby necessitating an ascent to the seventh position.

1 Generally taken as a harmonics.
3. Consequences. Many passages, especially those in which notes of widely different range succeed each other rapidly, would be impracticable but for the use of higher positions, even for those notes which might, theoretically speaking, be taken in lower positions.

In a passage like this—

the three lower notes of each group might be played in the first position, if by themselves; but in connexion with the two high notes, the jump from the first to the fifth position, which is absolutely necessary in order to reach them, would make a smooth execution of the phrase, even at a moderately rapid pace, quite impossible. If started at once in the fifth position there is no difficulty at all.

3. The tasteful and characteristic rendering of many phrases and passages requires a careful choice of positions, based on the distinct and contrasting qualities of sound of the four different strings. Where sameness of sound is required, the change from one string to another will, if possible, be avoided; where contrast is wanted, different strings will be used even in cases where one string could give all the notes.

A phrase like this—

though lying entirely within the compass of the first position, must, in order to sound as cantabile as possible, be played entirely on the 2nd string, is the first and third or second position alternately. In the first position a constant change from the 1st to the 2nd string would be necessary, and the phrase would thereby sound jerky and uneven, the very opposite of what it ought to be. Or this passage in Spohr’s Scena Cantata Cacerto—

if not played entirely on the sonorous 4th string, would absolutely lose its peculiar character. In other instances the meaning of a passage is only made intelligible by its being played in the proper position. The following is from Bach’s Preludium in E (bars 13 and 14):—

In this instance, unless the whole of the lower part is played on the 2nd string in higher positions, the necessary contrast to the pedal note B, which is strongly given by the open string, cannot be properly marked. It will thus clearly appear that a complete command of the fingerboard in all positions is one of the chief technical requirements of the art of violin-playing and that the right choice of position, on which a truly musical, tasteful, and characteristic rendering of every composition largely depends, is one of the main tests of a violinist’s artistic feeling and judgment. Studies in all the usual positions are given in every good violin school. The best known are those in Baillot’s ‘L’art du Violon,’ but they have the defect of being all written in C major.

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POSITIVE ORGAN (Fr. Positif; Ger. Positiv). Originally a stationary organ, as opposed to a portative or portable instrument used in processions. [See Organ, p. 575 b.] Hence the term ‘positive’ came to signify a ‘chamber organ’; and later still, when in a church instrument a separate manual was set aside for the accompaniment of the choir, this also was called a ‘positive,’ owing no doubt to the fact that it generally had much the same delicate voicing as a chamber organ, and contained about the same number and disposition of stops. By old English authors the term is generally applied to a chamber organ; the ‘positive’ of our church instruments being called from its functions the ‘choir organ.’ When placed behind the player (Ger. Rückpositiv) it was often styled a ‘chair organ,’ but it is difficult to say whether this name arose from a play upon the terms ‘choir’ and ‘chair,’ or from a misunderstanding as to the origin of its distinctive title. With the French the ‘Clavier de positif’ is our ‘Choir manual.’ Small portable organs were called Regals. [See Regal.]

[J.S.]

POSTANS, MISS. See Shaw, MRS. ALFRED.

POSTHORN. A small straight brass or copper instrument, varying in length from two to four feet, of a bore usually resembling the conical bugle more than the trumpet, played by means of a small and shallow-cupped mouthpiece. Originally intended as a signal for stage-coaches carrying mails, it has to a limited extent been adopted into light music for the production of occasional effects by occasional players.

Its pitch varies according to length from the four-foot C to its two-foot octave. The scale consists of the ordinary open notes, commencing with the first harmonic. The fundamental sound cannot be obtained with the mouthpiece used. Five, or at most six, sounds, forming a common chord, are available, but no means exist for bridging over the gaps between them. In a four-foot instrument such as was commonly used by mail guards, the sequence would be as follows—

A post-horn galop was played on this instrument by the late Mr. König. Mr. T. Harper, the eminent trumpet-player, has composed another,
POSTHORN.

named 'Down-the-road Galop,' with obligato parts for two posthorns, one in F and another in A. Beethoven has quoted a post-horn solo. [See Postillons.] [W.H.S.]

POSTHUMOUS. A term applied to works published after the death of the author. It is frequently used with reference to Beethoven's last five quartets, though the term is in no way applicable to the first of the five—op. 127, in Eb—which was published by Schott & Sons, on March 26, 1826, exactly a year before Beethoven's death, March 26, 1827. The following table of the order of composition, date of publication, and opus-number, of these five exceptional works may be useful.

<table>
<thead>
<tr>
<th>Key</th>
<th>Date of publication</th>
<th>Opus-number</th>
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<tbody>
<tr>
<td>Eb</td>
<td>March 26, 1826</td>
<td>Op. 127</td>
</tr>
<tr>
<td>A minor</td>
<td>Sept. 1827</td>
<td>128</td>
</tr>
<tr>
<td>Bb</td>
<td>May 7, 1827</td>
<td>130</td>
</tr>
<tr>
<td>C# minor</td>
<td>April 1827</td>
<td>131</td>
</tr>
<tr>
<td>F</td>
<td>Sept. 1827</td>
<td>135</td>
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Schubert died Nov. 19, 1828, and all works by him after op. 88 are Posthumous, excepting the 'Winterreise' part 1 (1-13); op. 90 (nos. 1 and 2); op. 91, 92, 93, 94, 95, 96, 97, 100, 101, 105, 106, 108. Mendelssohn's posthumous works begin with op. 73; Schumann's with op. 136. [G.]

POSTILLON DE LONGJUMEAU, LÉ. An opéra-comique in 3 acts, or rather perhaps an extravaganza; words by De Leuven and Brunswick; music by A. Adam. Produced at the Opéra Comique, Oct. 13, 1836. [G.]

POSTILLONS. 'Symphonie allegro Postillons' is Handel's autograph inscription to the piece of orchestral music which precedes the entry of the Wise Men in 'Belshazzar,' and begins as follows:

It is written for the strings, with obers in unison; no horn is employed; some of the later passages resemble those which can be played on the ordinary posthorn; but there is nothing to say whether this was the origin of the indication, or whether it refers to the haste in which the Wise Men may be supposed to have arrived, or contains some allusion now lost.

Sebastian Bach, in his Capriccio describing the departure of his brother, has introduced an 'Aria di Postiglione' and a 'Fuga all' imitazione delle cornetta di Postiglione.' One of the figures in the former has likeness to that quoted above.

Beethoven, in a sketch-book of 1812, quoted by Nottebohm (Mus. Wochenblatt, April 25, 1879), has quoted a flourish of the 'Postillon von Karlsbad':—

But this is a mere ordinary phrase, and may be heard from many a postilion or driver in Germany of less renown than the one from whose instrument Beethoven is supposed to have taken it down. (See Thayer, 'Beethoven,' iii. 183, with the remarks of Nottebohm, as above.) [G.]

POSTLUDE, a piece played after service, an outgoing voluntary. The term is an adaptation from the Latin-German 'Postludium.' Henry Smart has occasionally employed it. [G.]

POT-POURRI. A name first given by J. B. Cramer to a kind of drawing-room composition consisting of a string of well-known airs from some particular opera, or even of national or other familiar tunes having no association with each other. These were connected by a few showy passages, or sometimes by variations on the different themes. The pot-pourri was a less ambitious form of composition than the (modern) fantasia, as there was little or no working-out of the subjects taken, and very little 'fancy' was required in its production. It had its own class of admirers, and was at one time a very popular form of composition. Peter's Catalogue contains 38 by V. Felix, and 64 by Ollivier, on all the chief operas. Chopin, in a letter, calls his op. 13 a 'Potpourri' on Polish airs. The pot-pourri has been invaded by the 'transcription,' which closely resembles it in form although taking only one subject as a rule, instead of many. 'Olla podrida' was another name for the same sort of production. [J.A.F.M.]

POTT, AUGUST, born November 7, 1806, at Nordheim, Hanover, where his father was Stadtmausikus. He adopted the violin as his instrument, and was offered Spohr's appointment to be Hof-Capellmeister at Cassel, went there as his pupil, and there made his first public appearance in 1824. He occupied the next few years in travelling through Denmark and Germany. In 1832 he was appointed Concertmeister to the Duke of Oldenburg, and afterwards advanced to the post of Capellmeister at the same court. This he resigned in 1861, and is now (1880) living at Gratz. In 1823 he visited England, and played Lipinski's concerto in B minor at the Philharmonic on May 21 with great applause. The critic of the 'Musical World' speaks with enthusiasm of the extraordinary power of his tone, his great execution, and the purity of his style. He has published two Concertos, and various smaller pieces for the violin with and without orchestra. [G.]

POTT, PHILIP CIPRIANI 1 HAMLY, born in London in 1792, began his musical education at 7, under his father, a teacher of the pianoforte. He

1 He derived this name from his godmother, a sister of J. B. Cipriani the painter.
POUGIN. 23

POUGIN, ARTHUR, born Aug. 6, 1834, at Chateauroz, where he is registered as François Auguste Arthus Parnise-Poug. As the son of an illusurant actor he had few educational advantages, and his literary attainments are therefore due to his own exertions alone; his knowledge of music was partly obtained at the Paris Conservatoire, where he passed through the violin-class and harmony with Henri Reber. From the age of 13 he played the violin at a theatre; and at 21 became conductor of the Théâtre Beaumarchais, which however he soon quite quitted for Musard's orchestra. From 1856 to 1859 he was vice-conductor and répétiteur (or conductor of rehearsals) at the Folies Nouvelles. Poug soon turned his attention to musical literature, beginning with biographical articles on French musicians of the 18th century in the Revue et Gazette Musicales. Musical biography remains his favourite study, but he has been an extensive writer on many other subjects. At an early period of his career he gave up teaching, and resigned his post among the violins at the Opéra Comique (1860 to 63) in order the better to carry out his literary projects. Besides his frequent contributions to the Ménestrel, La France musicale, L'Art musical, and other periodicals specially devoted to music, he edited the musical articles in the Dictionnaire universel of Larousse, and has been successively musical feuilletoniste to the Soir, the Tribune, L'Evénement, and, since 1876, to the Journal Officiel where he succeeded Eugene Gautier.

Among his numerous works, the following may be specified:—Meyerbeer, notes biographiques (1860, 12mo); F. Hallévy, écrivain (1865, 8vo); W. Vincent Wallace, étude biographique et critique (1866, 8vo); Bellini, sa vie, ses œuvres (1865, 8vo); Albert Grisar, étude artistique (1870, 12mo); Rossini, notes, impressions, etc. (1871, 8vo); Beethoven, sa vie, etc. (1872, 8vo); Figurine d'opéra-comique: Ellevio; Mme. Dugazon; la tribu de Gavardan (1875, 8vo); Ra- meau, sa vie et ses œuvres (1876, 12mo); Adolphe Adam, sa vie, etc. (1876, 12mo). All

The pleasure and profit of his acquaintance. One of the last occasions on which he was seen in public was assisting in the accompaniment of Brahms's Requiem, at its first performance in London, not three months before his death. He contributed a few papers to periodicals:—Recollections of Beethoven, to the Musical World, April 29, 1836 (reprinted in Mus. Times, Dec. 1, 1861); 'Companion to the Orchestra, or Hints on Instrumentation,' Musical World, Oct. 28, Dec. 25, 1836, Mar. 10, May 12, 1837. Mr. Poug edited the 'Complete Pianoforte Works of Mozart,' for Meesrau. Nr. 6; and Schumann's 'Album für die Jugend' (op. 68) for Meesrau. Wessel & Co. in 1857.

In 1860 a subscription was raised and an Exhibition founded at the Royal Academy of Music in honour of Mr. Poug. It is called after him, and entitles the holder to one year's instruction in the Academy. [W.H.H.]

POTTER. afterwards studied counterpoint under Attwood, and theory under Calloct and Crotch, and on Weels's arrival in England received instruction from him during five years. In 1816 an opening was made for Mr. Potter was commissioned and performed (March 11) by the Philharmonic Society, and on April 29 of the same year he made his first public appearance as a performer at the Society's concert, and played the pianoforte part in a sextet of his own composition, for pianoforte and stringed instruments. He again performed March 10, 1817. Shortly after this he went to Vienna and studied composition under Förster, receiving also friendly advice from Beethoven. Writing to Misses Wessel & Co. in 1857.

Mr. Potter's published works extend to op. 29, and include 2 sonatas, 9 rondos, 2 toccatas, 6 sets of variations, waltzes, a polonaise, a large number of imprimitus, fantasias, romances, amuse- magnets, etc., and two books of studies composed for the Royal Academy of Music—all for P.F. solo. Also a 'Duet Symphony' in D, and 4 other duets, besides arrangements of 2 of his symphonies and an overture—all for 4 hands; a fantasia and fugue for 2 P.F.s; a trio for 3 players on the P.F.; a set of P.F. and instruments; a duo for P.F. and V.; a sonata for P.F. and horn, 3 trios, etc., etc., etc. His MS. works comprise 9 symphonies for full orchestra, of which 6 are in the Philharmonic Library; 4 overtures (3 ditto); 3 concertos, P.F. and orch. (ditto); a concertante, P.F. and solo; a cantata, Medora e Corrado; an Ode to Harmony; additional accompaniments to Aдонis and Galatea, and many other pieces of more or less importance. These compositions, though well received, and many of them in their time much in vogue, are now forgotten, except the studies.

As a performer he ranked high, and he had the honour to introduce Beethoven's Concertos in C, G minor, and G, to the English public at the Philharmonic. As a conductor he is most highly spoken of, and it may be worth mentioning that he beat time with his hand and not with a baton. He died Sept. 26, 1871. His fresh and genial spirit, and the eagerness with which he welcomed and tried new music from whatever quarter, will not be forgotten by those who had
published in Paris; and finally the ‘Supplément et Complément’ to the ‘Biographie Universelle des Musiciens’ of Féris, a work of great extent and industry, and containing a mass of new names and information (2 vols. 8vo, Paris, 1879-80).

POWELL, Walter, born at Oxford in 1657, was on July 1, 1704 admitted a chorister of Magdalen College. In 1714 he was appointed a clerk in the same college. On April 16, 1718 he was also appointed Counter-Preacher of Divinity and on Jan. 26, 1732 Esquire Bedell of the same faculty. He was also a member of the choir of Christ Church and St. John’s Colleges. In July 1733 he sang in the oratorios given by Handel during his visit to Oxford, and later in the year at the Meeting of the Three Choirs at Gloucester. He is said, but erroneously, to have been afterwards appointed a gentleman of the Chapel Royal. His voice (composing a Tenor) and singing were greatly admired. He died Nov. 6, 1734 and was buried at St. Peter’s in the East, Oxford. [W.H.H.]

PRACTICAL HARMONY, INTRODUCTION TO. The title of a treatise, and collection of pieces by masters of different schools, edited and arranged by Musio Clementi, in 4 volumes, oblong quarto. The original title is ‘Clementi’s Selection of Practical Harmony, for the Organ or Piano Forte; containing Voluntaries, Fugues, Canons and other Ingenious Pieces. By the most eminent composers. To which is prefixed an Account of the Counterpoint, by the Editors. (Here follow 5 lines from Paradise Lost, Bk. xl). London printed by Clementi, Banger, Hyde, Collard & Davis, No. 26 Cheapside.” The price of each volume was one guinea. Vols. 1 and 2 alone are in the British Museum. The following is a complete catalogue of the contents.

Vol. I.
Treatise on Harmony and Counterpoint.
4. Fasi. Fantasia. Fugue in D.
5. Bach, O. F. C. Canon in G.
7. Fasi. Two Voluntaries.
9. Porot. 4 Voluntaries in A, G, D, Bb, G minor, and C.
10. Albrandt. 9 Fugues in B minor, E minor, F minor, G minor, A minor, and C.

Vol. II.
1. Albrandt. 6 Fugues in G, B minor, D minor, and D minor.
2. Bordini. 4 Voluntaries and Fugues in G minor, D minor, G minor, and E minor.
7. Bordini. 4 Fantasias in F minor, G minor, A minor, and E minor.
10. Frescobaldi. 4 fantasias in G minor and G minor, G minor, D minor, G minor, and E minor, Canons in F, Correlles in E minor, Toccatas in F minor.

[Vol. III.
2. Fugue in G minor.
4. Bb and G minor.
5. Fugues and Polonaise in Bb, Fugue and Polonaise in Bb, Fugue and Polonaise in E minor.

Vol. IV.
1. Padre Martini. 9 Sonatas in B minor. D minor, D minor, and C minor.
2. Albrechtsberger. 2 Fugues in F minor, and A minor; (these preceded by ‘Cadenza or Preludes’) in D, A, F, E minor, G, B, and C; and (these with Preludes) in D minor, E minor, G minor, B minor; (the rest without Preludes) in D minor, ‘Christmas carols in G—’
3. Allegri. In C—‘Allegria’—In B—‘Allegria’—
4. H. M. M. [J.A.F.M.]

PRAEGER, Ferdinand Christian Wilhelm, son of Heinrich Alois Praeger, violinist, composer, and capellmeister, was born at Leipzig, Jan. 21, 1790. His musical gifts showed themselves very early; at nine he played the cello with ability, but was diverted from that instrument to the piano by the advice of Hummel. At sixteen he established himself as teacher at the Hague, meanwhile strenuously maintaining his practice of the piano, violin, and composition. In 1834 he settled in London, where he still resides, a well-known and much esteemed teacher. But though living in London Mr. Praeger has not broken his connexion with the Continent: he is still correspondent of the ‘Neue Zeitschrift für Musik,’ a post for which he was selected by Schumann himself in 1843. In Jan. 1851 he gave a recital in Paris of his own compositions with success; in 1852 he played at the Gewandhaus, Leipzig, and at Berlin, Hamburg, etc.; and later, in 1867, a new PF trio of his was selected by the United German Musicians, and performed at their festival at Meiningen. He has always been an enthusiastic Wagnerian, and it was partly owing to his endeavours that Wagner was engaged to conduct the Philharmonic Concerts in 1855. He is beloved by his numerous pupils, and a concert of his compositions was organised by them in his honour, on July 10, 1879, in London. An overture from his pen entitled ‘Abellino’ was played at the New Philharmonic Concerts of May 24, 1854, and July 4, 1855 (under Lindpaintner and Berlioz); and a Symphonic Prelude to Manfred at the Crystal Palace, April 17, 1830. A selection of his best pieces is published in 2 vols. under the title of ‘Praeger Album’ (Kahn, Leipzig).

PRAENESTINUS, The Latinised form of the name of the great Italian composer, derived from the town of Praeneste, one of the most ancient cities of Italy, and now called Palestrina. ‘Johannes Petrus Aloisius Praenestinus’ answers to the Italian ‘Giovanni Pier Luigi da Palestrina.’

[G.]

PRAETORIUS, or PRATORIUS. The assumed surname of none other than one family...
distinguished German Musicians, whose true
patronymic was Schultz. 1

Of the numerous Composers whose works are
published under this name, the most celebrated
was MICHAEL PRAETORIUS, a learned and indu-
strious writer, of whose personal history very little
is known, beyond the facts, that he was born at
Creutzberg in Thuringia, on Feb. 15, 1571; that
he began his artistic career, in the character of
Kapellmeister, at Luneburg; that he afterwards
entered the service of the Duke of Brunswick,
first as Organist, and then as Kapellmeister and
Secretary; was appointed Prior of the Monastery
of Ringelheim, near Goslar, without necessity of
residence, and died at Wolfenbüttel, on his fiftieth
birthday, Feb. 15, 1621.

The Compositions of Michael Praetorius are
very voluminous. He himself has left us, at the
end of his 'Syntagma Musicum,' a catalogue, the
most important items of which are, 15 volumes
of 'Polyhymnia,' adapted partly to Latin, and
partly to German words; 16 volumes of 'Musae
Sonum,' of which the first five are in Latin, and
the remainder in German; 9 volumes of a secular
work, called 'Musae Aonia,' of which the several
books are entitled 'Terpsichore' (2 vols.), 'Cal-
lope' (2 vols.), 'Thalia' (2 vols.), 'Erato' (2 vols.),
'Diana Tentonica' (2 vols.), and 'Regensburgische
Echo' (1 vol.); and a long list of other works,
partly printed, and partly, through God's mercy,
to be printed. The first of these is the 'Syntagma
Musicum' (Musical Treatise) itself—a book the
excellence rarity and great historical value of
which entitle it to special notice.

The full title of this remarkable work is,
'Syntagma Musicum; ex veterum et recentiorum
Ecclesiasticorum autum lectione, Polyhymnorum
conjugatione, Variorum linguarum notatione,
Hodierni secull usurpatione, ipseis denique
Musicae artis observatione: in Cantorum, Or-
ganistarum, Organoposorum, ostorumque Mu-
sicarum scientiarum amantium & tractantiam graciam
collecion; et Secundum genera Indicem toti
Opera presentis, in quibus priores in diversis
et diversis tempore, in multis medici praebuerunt, a
Michaele Prætorio Creutzbergensi, Comonii
Biegelheimensis Priori, & in aula Brunsvicensi
Chori Musici Magistro. [V Wittetberg (sic), Anno
1615.1 Notwithstanding this distinct mention
of four volumes, it is morally certain that no more
than three were ever printed, and that the much
coveted copy of the fourth, noticed in Finkel's
catalogue, was nothing more than the separate
cases attached to the second.

TOM. I. (Wittenberg, 1615), written chiefly in
Latin, but with frequent interpolations in Ger-
man, is arranged in two principal Parts, each sub-
divided into innumerable minor sections. Part I.
is entirely devoted to the consideration of
Ecclesiastical Music; and its four sections treat,
respectively, (1) of Choral Music and Psalmody,
as practised in the Jewish, Egyptian, Asiatic, 2
Greek, and Latin Churches; (2) of the Music of
the Mass; (3) of the Music of the Antiphons,
Psalms, Tones, Responsoria, Hymns, and Can-
ticles, as sung at Matins and Vespers, and the
Greater and Lesser Liturgy; and (4), of Instrumental
Music, as used in the Jewish and early
Christian Churches, including a detailed descrip-
tion of all the Musical Instruments mentioned
either in the Old, or the New Testament. Part II.
treats of the Secular Music of the Antients, in-
cluding, (1) Dissertations on the Invention and
Inventors of the Art of Music, its most eminent
Teachers, its Modes, and Melodies, its connection
with Dancing and the Theatre, its use at Funeral
Ceremonies, and many other hundred matters;
and (2), Descriptions of all the Instruments used
in antient Secular Music, on the forms and pecul-
arieties of some of which much light is thrown by
copious quotations from the works of Classical
Authors.

TOM. II., printed at Wolfenbüttel in 1618, 3
and written wholly in German, is called Organ-
ographia, and divided into five principal sections.
Part I. treats of the nomenclature and classifica-
tion of all the Musical Instruments in use at the
beginning of the 17th century—that critical
period in the History of Instrumental Music
which witnessed the first development of the
Operatic Orchestra, and concerning which we are
here furnished with much invaluable information.
Part II. contains descriptions of the form, compa-
ness, quality of tone, and other peculiarities of
all these Instruments, &c.; including, among
Wind Instruments, Trombones of four different
sizes, the various kinds of Trumpet, Horns (Jäger
Trompeten), Flutes, both of the old and the
transverse forms, Cornets, Hautboys, both Treble
and Bass (here called Pommern, Bombardoni,
and Schalmyven), Bassoons and Doliens, Double
Bassoons and Sordoni, Doppioni, Racketten, and
the different kinds of Krumhorn (or Litius),
Corna-muse, Bassanello, Schreyerpfleife, and Sack-
pfleife, or Bagpipes. These are followed by the
Stringed Instruments, divided into two classes—
Viol da Gamba, or Viols played between the
knees, and Violins, or Viols played upon the arm.
In the former class are comprised several different
kinds of the ordinary Viol da Gamba, the Viol-
bastarda, and the Violone, or Double Bass: In
the latter, the ordinary Viola da Braccio, the Violino
da Braccio, the Violeto piccola, and the Tenor
Viola da Braccio. The Lyres, Lutes, Theorbas
(sic), Mandolins, Guitars, Harps, and other In-
struments in which the strings are plucked by the
fingers or by a Plectrum, are classed by them-
selves; as are the Keyed Instruments, including
the Harpsichord (Clavicymabulum), Spinet (Vir-
ginal), Claviythorium, Claviorgamum, Arciphor-
durn, the 'Nürmbergisch Geigenwerck,' and
Organs of all kinds, beginning with the antient
Regall, and Positieff. Part III., carrying on the
subject with which the former division ended,
treats of antient Organs, in detail, giving much
valuable information concerning their form and
construction. Part IV. gives a minute description
of modern Organs—the Organs which were con-
sidered modern 250 years ago—with details of

1 The word Schultz signifies the Head-man of a village or small
town; and may therefore be translated by Praetor.
2 Called, in the German Index, the Araben Church.
3 Ficks says, 1632; but this is an error.
their construction, the form of their Pipes, the number and quality of their Stops, or Registers, and other equally interesting and important matters relating to them. Part V. treats of certain individual Organs, celebrated either for their size or the excellence of their tone, with special accounts of more than 30 Instruments, including those in the Nicolaikirche and Thomaskirche at Leipzig, the Cathedrals of Ulm, Lübeck, Magdeburg, and Brunswick, and many other well-known Churches.

It would be difficult to exaggerate the interest of this part of the work, which is rendered still more valuable by an Appendix, printed at Wolfenbüttel in 1620, two years after the publication of Tom. II. and III., under the title of Theatrvm Instrumentorum, seu Scigraphia, Michaelis Prætorii, C. This consists of 42 well-executed plates, exhibiting woodcuts of all the more important instruments previously described in the text, drawn with sufficient clearness of detail to give a fair idea of many forms now so far obsolete that it would be difficult to find a real specimen in anything like working order. Among these, there are few more curious than the engraving of the 'Nürnberghis Geigenwerk,' in which the clumsiness of the Treadle (mentioned under PIANO-VIOLIN, vol. ii. pp. 745-749), is brought into very strong relief.

Tom. III., also printed at Wolfenbüttel, in 1618, is arranged in three main sections. Part I. treats of all the different kinds of Secular Composition practised during the first half of the 17th century, in Italy, France, England, and Germany; with separate accounts of the Concerto, Motet, Fauxbourdon, Madrigal, Stanza, Sestina, Sonnet, Dialogue, Canzone, Canzonetta, Aria, Messanze, Quodlibet, Giustiniano, Serenata, Ballo or Balletto, Veneto, Giardiniero, Villanella, Prélude, Phantasie, Capriccio, Fuga, Recercare, Symphonie, Sonata, Intrada, Toccata, Padovana, Passamentera, Galliarda, Bravade, Courante, Volta, Allemanda, and Mascherada, the distinctive peculiarities of each of which are described with a clearness which throws much light on certain forms now practically forgotten. Part II. deals with the technical mysteries of Solmisation, Notation, Ligatures, Proportions, Sharps, Flats, Naturals, Modes or Tones, Signs of all kinds, Tactus or Rhythm, Transposition, the Arrangement of Voices, the Management of Double, Triple, and Quadruple Choirs, and other like matters. Part III. is devoted to the explanation of Italian technical terms, the arrangement of a complete Cappella, either Vocal, or Instrumental, the Rules of General-Bass (Thorough-Bass), and the management of a Concert for Voices and Instruments of all kinds; the whole concluding with a detailed list of the author's own Compositions, both Sacred and Secular; and a compendium of rules for the training of Boys' Voices, as from the Italian Method.

Tom. IV., had it been completed, was to have treated of Counterpoint.

The chief value of the 'Syntagma Musiceum' lies in the insight it gives us into the technical history of a period lying midway between the triumphs of the Polyphonic School and the full development of Modern Music—an epoch less rich in such records than either that which preceded, or that which followed it. It has now become exceedingly scarce. There is no copy in the British Museum, nor, so far as we have been able to discover, in any other Library in London; but one is preserved in the Euing Library in Anderson's University, Glasgow. For the use of the remarkably fine exemplar which served as the basis of our description, we are indebted to the Rev. Sir F. A. Gore Ouseley, who placed it unreservedly at our disposal. One of the volumes contains the autograph of a Bach, and another of Telemann. Not less scarce and costly are the Author's Compositions. There is rather an extensive collection of separate volumes in the British Museum; but, of Part IX. of the 'Musæ Sionis,' embracing several of the last volumes, it is doubtful whether a copy is anywhere to be found.

Of the other Composers, who have written under the name of Praetorius, one of the most celebrated was GODESCALCUS PRÆTORIUS (or SCHULZ), born at Salzburg, in 1538, and for many years Professor of Philosophy at Wittenberg. He published, at Magdeburg, in 1556, a volume entitled Melodie Scholastische, in the preparation of which he was assisted by Martin Agricola. He died July 8, 1573.

The other high authorities are HIERNONYMUS PRÆTORIUS (JEROM SCHULZ), was born, in 1560, at Hamburg, where, after attaining an extraordinary reputation, he died, in 1629. Among his numerous Compositions, the best-known is a Christmas Carol for 8 voices, 'Ein Kindelein so liebelich,' Hamburg, 1613.

JACOB PRÆTORIUS (or SCHULZ), the son of Jerom, whose talent as an Organist he richly inherited, was born at Hamburg, in the year 1600; attained a great reputation in his native city; and died there in 1651. He is best known by a 'Choralbuch,' which, in conjunction with Hieron. Praetorius, Joachim Becker, and David Scheidemann, he published at Hamburg in 1604.

BARTHOLOMEUS PRÆTORIUS is known as the Composer of 'Neue liebliebe Padaunen, und Galliarden, mit 5 Stimmen.' Berlin, 1617.

JOHANN PRÆTORIUS, a man no less remarkable for the depth of his learning than for his great musical talent, was born at Quedlinburg, in 1534; and, after holding several important appointments at Jena, Gotha, and Halle, produced an Oratorio called 'David' in the last-named city, in 1681, and died there in 1705. [W.S.R.]

PRATT, JOHN, son of Jonas Pratt, music-seller and teacher, was born at Cambridge in 1772. In 1780 he was admitted a chorister of King's College. After quitting the choir he became a pupil of, and deputy for, Dr. Randall, the college organist, and on his death in March 1799 was appointed his successor. In September following he was appointed organist to the Uni-

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1 Except of the catalog of Flutes.
2 Gerber erroneously attributes this work to Michael Praetorius.
of the schools and teachers in the city, and of the respondents in the university. The dignity of Precentor was established at Exeter, Salisbury, York, and Lincoln in the 11th century; at Rouen, Amiens, Chichester, Wells, Lichfield, and Hereford in the 13th century; and at St. David's and St. Paul's (London) in the 13th century. In cathedrals of the new foundation (with the exception of Christ Church, Dublin) the Precentor is a minor canon appointed by the Dean and Chapter, and removable at their pleasure. The duties of the Precentor were to conduct the musical portion of the service, to superintend the choir generally, to distribute copes and regulate processions; on Sundays and great festivals to begin the hymns, responses, etc., and at Mass to give the note to the Bishop and Dean, as the Succentor did to the canons and clerks. In monasteries the Precentor had similar duties, and was in addition generally chief librarian and registrar, as well as superintendant of much of the ecclesiastical discipline of the establishment. In some churches he carries a silver or white staff, as the badge of his dignity. In the Anglican Church his duties are to superintend the musical portions of the service, and he has the general management of the choir. His stall in the cathedral corresponds with that of the Dean. (Walsott, 'Sacred Archæology'; Hook, 'Church Dictionary.') [W.B.S.]


In the autograph of the overture the March is stated to be from a real gipsy melody. [G.]

PRETIERI, LUO-AZANTIO, born at Bologna, Sept. 13, 1688, became maestro di capella of the cathedral, and on the recommendation of Fux was appointed by the Emperor Charles VI. vice-Capellmeister of the court-chapel at Vienna in Feb. 1739. He was promoted to the chief Capellmeistership in 1746, but dismissed in 1751 with title and full salary, apparently in favour of Reutter. He returned to Bologna, and died there in 1769. Among the MSS. of the Gesellschaft der Musikfreunde at Vienna are many scores of his operas, oratorios, feste di camera, serenatas, etc., which pleased in their day, and were for the most part produced at court. [C.F.P.]

PREGHIERA, a prayer. A name which some modern writers for the piano forte (Rubinstein among them) have chosen to prefix to drawing-room pieces, consisting, as a rule, of a well-defined melody, adorned with more or less showy passages. The form of piece is, as its name implies, supposed to be solemn in character, but the display in this piece is seldom separate from it quite destroys any devotional feeling which may have given rise to the piece and to its name. [J.A.F.M.]
PREUNDL, JOSPEH, born 1758 at Marbach on the Danube, a pupil of Albrechtsberger in Vienna, became in 1790 choirmaster of the Peterskirche, and in 1809 Kapellmeister of St. Stephen's, in which post he died Oct. 26, 1823. He was a solid and correct composer, a skilled pianist and organist, and a valued teacher of singing. His compositions include masses, a requiem, smaller church pieces, and pianoforte and organ music, partly published in Vienna. He also printed a 'Gesanglehre' (2nd ed. Steiner), and 'Melodien aller deutschen Kirchenlieder welche in St. Stephan'sdom in Wien gesungen werden,' with cadences, symphonies, and preludes, for organ or pianoforte (Diabelli, 3rd ed. revised and enlarged by Sechter). Seifried edited his posthumous work 'Wiener Ton schule,' a method of instruction in harmony, counterpoint, and fugue (Haaling, 1817; 2nd ed. 1834). [C.F.P.]

PRELLEUR, PETER, was of French extraction and in early life a writing master. About 1728 he was elected organist of St. Alban, Wood street, and shortly afterwards engaged to play the harpsichord at Goodman's Fields Theatre, which he continued to do until the suppression of the theatre under the Licensing Act in 1737, composing also the dances and occasional music. In 1730 he published 'The Modern Musick Master, or, the Universal Musician,' containing an introduction to singing, instructions for playing the flute, German flute, hautboy, violin, and harpsichord, with a brief History of Music, and a Musical Dictionary. In 1735 he was elected the first organist of Christ Church, Spitalfields. After the closing of Goodman's Fields Theatre he was engaged at a newly opened place of entertainment in Leman Street close by, called the New Wells, for which he composed some songs, and an interlude entitled 'Bacchus and Philemon,' containing a good overture and some pleasing songs and duets, the score of which he published. Fifteen hymn tunes by him were inserted in the dedication of a large four-part work by one Moss, an organist, in 1758, under the title of 'Divine Melody,' in which he is spoken of as if then dead. [W.H.H.]

† PRELUDE (Fr. Prélude; It. Preludio; Lat. Præludium; Ger. Vorspiel). A preliminary movement, ostensibly an introduction to the main body of a work, but frequently of intrinsic and independent value and importance. [See INTRODUCTION, OVERTURE.] The term is rarely used in connection with oratorio, cantata, or opera, either as a synonym for overture or as a title for the instrumental introduction taking the place of an overture in regular form. Wagner, however, employs the word Vorspiel in the majority of his music dramas, notably in 'Lohengrin' and 'Die Meistersinger.' In each of these several instances the movement so denominated is not only of extreme significance, but is capable, like an overture, of being performed apart from the opera. In 'Tristan und Isolde' he prefers Einleitung (Introduction), but in the four sections of 'Der Ring des Nibelungen' we have Vorspiel, and the terms in an operatic sense may be considered practically interchangeable.

The Prelude was for a long period a characteristic portion of the Sonata or Suite. For example, Corelli in his 'Sonate da Camera,' commences almost invariably with a Preludio, that is, an introduction of 8, 12, or 16 bars, largo or adagio, leading generally into an Allemanda. In the works of Corelli's successors, Italian and German, we find the Prelude more developed, but it seems to have been a matter of choice with the composer whether a movement so named should precede the Allemande. Bach, whose commanding genius led him to improve upon the lines of his predecessors, has left some masterly preludes in what is generally known as the ancient binary or sonata form; these movements being as important and interesting as any in his suites. [See SONATA, SUITE.] But the term is used in another sense, which must be dealt with here—that is, as a title to the movement introductory to a fugue. The Wohlfahrttempo Clavier von Bach affords a great variety of forms and styles included under the same heading. In some instances, as for example Book I. No. 1 in C, No. 2 in C minor, and No. 3 in G, the prelude is a mere study in arpeggio; in others it is in regular form, as in Book II. No. 5 in D and No. 9 in F. Sometimes it is of greater length than the succeeding fugue, of which Book II. No. 17 in A flat is an instance in point.

The organ preludes of Bach are of far greater interest than even his masterly compositions for the clavicord. In Book II. of the complete organ works there are some magnificent preludes, especially those in A minor, E minor, G minor and B minor. The contrapuntal ingenuity and musical beauty of the one last-named are greater than they are in the fugue following. But perhaps the finest of the entire series is that in E, Book III., associated with the fugue popularly known as 'St. Ann's.' The form of the movement is very nearly that of the modern rondo, and in regard to symmetrical proportion, melodic beauty, and depth of feeling, it has few rivals in the instrumental works of any composer. But a lengthy treatise might be penned on the organ preludes of John Sebastian Bach. Among the multitude of imitations by recent composers the three preludes of Mendelssohn in op. 37 hold the foremost place. His six Preludes (and Fugues) for piano (op. 35) are also interesting, especially that in E minor No. 1, which almost deserves a place among the 'Lieder ohne Worte.' Chopin, who was a law unto himself in many things, has left a series of Preludes, each of which is complete in itself, and not intended as an introduction to something else. The apparent anomaly may be forgiven, out of consideration to the originality of the pieces, which whether they were suggested by his visit to Majorca or not, are among the most characteristic of Chopin's compositions. It will be seen by the foregoing remarks that the title of Prelude has never been associated with any particular form in music, but
PRELUDE.

is equally applicable to a phrase of a few bars or an extended composition in strict or free style.

Occasionally the synonymous word PRÉRUPULUS is employed, of which the most salient modern instance occurs in Schumann's 'Carnaval,' op. 9. Prelude is sometimes used to signify the introductions bars of symphony in a song or other vocal piece, also the brief improvisation of a player before commencing his performance proper. Beethoven's two Preludes through the 12 keys, op. 39, are in the improvisatory style. [H.E.F.]

PRELUDES, LES. The third of Lizst's 'Symphonic Poems' (Symphonische Dichtungen) for full orchestra; probably composed in the winter of 1849, and first performed at Weimar, Feb. 23, 1854. [G.]

PREPARATION. The possibility of using a very large proportion of the dissonant combinations in music was only discovered at first through the process of 'suspension,' which amounts to the delaying of the progression of a part or voice out of a concordant combination while the other parts move on to a fresh combination; so that until the delayed parts move also to its destination a dissonance is heard. As long as the parts which have moved first wait for the suspended notes to move into their places before moving further, the group belongs to the order of ordinary suspensions (Ex. 1); but when they move again while the part which was as it were left behind moves into its place, a different class of discords is created (Ex. 2). In both these cases the sounding of the discordant note in the previous combination (i.e. the upper C in the first chord of both examples) is called the 'preparation' of the discord, and the latter class are sometimes distinguished especially as prepared discords. The note which prepares a discord must be ultimately capable of being taken without preparation; hence for a long while only absolutely concordant notes could be used for the purpose. But when by degrees the Dominant seventh, and later the major and minor ninths of the Dominant, and some similarly constructed chromatic chords of seventh and ninth, came to be used as freely as concords, their discordant notes became equally available to prepare less privileged discords. [C.H.P.]

PRESA (literally, 'a Taking'). A sign, used to indicate the places at which the Guida (or Subject) of a Canon is to be taken up by the several Voices. The following are the forms most frequently adopted:

\[ \text{S} \quad \text{S} \quad \text{S} \quad \text{S} \quad \text{X} \]

In the famous 'Ennime,' or Enigmatical Canons, of the 15th and 16th centuries, an Inscription is usually substituted for the Presa, though in many cases even this is wanting, and the Singer is left without assistance. [See Inscription.]

PRESTISSIMO, 'very quickly,' indicates the highest rate of speed used in music. It is used, like Presto, generally for the whole movement, which is as a rule the finale. Examples in Beethoven's sonatas are, Op. 2, No. 1, and Op. 53. It is used for the second movement of Op. 109. [J.A.F.M.]

PRESTO, 'fast,' indicates a rate of speed quicker than allegro, or any other sign except prestissimo. It is generally used at the beginning of movements, such movements being as a rule the last of the work, or the finale, as for instance, Beethoven's sonatas, Op. 10, No. 2; Op. 27, No. 2; Op. 31, No. 3. It is used as the 1st movement in Sonata, Op. 10, No. 3, and in Op. 79. When the time becomes faster in the middle of a movement, Più presto is used, as for instance in Beethoven's Quartet in Eb (Op. 74), 3rd movement (Presto), where the direction for the part of the movement that serves as the trio is 'Più presto quasi prestissimo.' A curious instance of the use of this direction is in the pianoforte sonata of Schumann, Op. 22, where the 1st movement is headed 'Il piu presto possibile,' and in German below 'So rasch wie möglich.' At 41 bars from the end of the movement comes 'Più mosso,' translated 'Schneller,' and again, 25 bars from the end, 'Ancora piu mosso,' 'Noch schneller.' [J.A.F.M.]

PRÉVOST, Eugène, born in Paris, Aug. 23, 1809, studied harmony and counterpoint at the Conservatoire with Seuriot and Jelenberger, and composition with Lesueur; took the second Grand prix in 1829, and the Prix de Rome in 1831 for his cantata 'Blanca Capella.' Previous to this he had produced 'L'Hôtel des Princes,' and 'Le Grenadier de Wagram.' One of his pieces containing pretty music—both with success—at the Ambigu-Comique. On his return from Italy, 'Cosimo,' an opéra-bouffe in 2 acts, was well received at the Opéra Comique, and followed by 'Le bon Garçon,' 1 act, of no remarkable merit. After his marriage with Éléonore Colon, sister of the famous singer Jenny Colon, Prévost left Paris to become conductor of the theatre at Havre. His unusually retentive memory proved a disadvantage in this post, for in constantly studying the works of others he lost his originality. In 1838 he left Havre for New Orleans, where he remained 20 years. He was in great request as a singing-master, conducted the French theatre at New Orleans, and produced with marked success a mass for full orchestra, and several dramatic works, including 'Emeraldas,' which contained some striking music. None of these were engraved. When the war broke out he returned to Paris, and became favourably known as a conductor. He directed the concerts of the Champs Elysées, and the fantasies which he arranged for them show great skill in orchestration.
PRÉVOST.

L'Illustre Gaspard' (1 act) was produced at the Opéra Comique (Feb. 11, 1863), but the fellow pupil of Berlioz, Reber, and A. Thomas, had virtually fallen out of the race. His son Léon, also a good conductor, recalled him to New Orleans, where he settled finally towards the end of 1867, and died July 1872.

[GC.]

PREYER, GOTTFRIED, born at Hausbrunn in Lower Austria, March 15, 1808. He studied at Vienna with Sechter, became in 1835 organist of the Reformed Church, in 1844 supernumerary vice-Capellmeister to the court, in 1846 court-organist, in 1862 vice-Capellmeister, and retired on a pension in 1876. Since 1853 he has been, and still is (1880), Capellmeister of the Cathedral. His connection with the Conservatorium dates from 1838, when he became professor of harmony and counterpoint, and conductor of the pupils' concerts; from 1844 to 48 he directed the institution. The Tonkünstler-Societät performed his oratorio 'Noach' in 1841, 45, and 51. He has printed a symphony, op. 16 (Diabelli); several masses and smaller church pieces; music for pianoforte and organ, choruses, and a large quantity of popular Lieder (chiefly Diabelli); and 'Hymns for the Orthodox Greek Church,' in 3 vols., Vienna, 1847; a grand mass for four male voices with organ, op. 76, etc. He has a grand opera among his MSS.

[C.F.P.]

PRICK SONG. The name given by old writers upon music to divisions or descant upon a Plain-song or Ground, which were written, or pricked, down, in contradistinction to those which were performed extemporaneously. (See Morley's Introduction, Second Part.) The term is derived from the word 'prick,' as used to express the point or dot forming the head of the note. Shakespeare (Romeo and Juliet, Act ii. Sc. 4) makes Mercutio describe Tybalt as one who 'fights as you sing prick song, keeps time, distance, and proportion; rests me his minim rest one, two, and the third in your bosom.' The term 'pricking of music books' was formerly employed to express the writing of them. Payments for so doing are frequently found in the accounts of cathedral and college choirs.

[P.W.H.]

PRIEST, JOSIAH, a dancing-master connected with the theatres in the last quarter of the 17th century, who also kept a boarding-school for gentlewomen in Leicester Fields, which he removed in 1680 to Chelsea. Priest's claim to notice is his having engaged Henry Purcell to compose his first opera, 'Dido and Æneas,' for performance at his school. He invented the dances for Purcell's opera, 'The Prophetessa,' 'King Arthur,' and 'The Fairy Queen,' and other pieces.

[WHH.]

PRIME (Lat. Prima;Hora prima. Officium (vel Oratione ad Horam primam). The first of the 'Lesser Hours' in the Roman Breviary. The Office of Prime consists of the Versicle and Response, 'Deus in adiutorium'; a Hymn, 'Te lucis orto sidere,' which never changes; and three Psalms, sung under a single Antiphon.

These are followed, on Sundays, by the Hymn 'Quicunque vult,' commonly called the Creed of S. Athanasius. On other occasions the Antiphon is immediately succeeded by the Capitulum and Responsorium breve. The disposition of the next division of the Office, including the Preceres and the Martyrologium for the day, depends entirely upon the rank of the Festival on which it is sung. Certain Prayers are said, next in order, and the whole concludes with the Lectio brevis and the Benediction.

The Plain Chant Music for Prime will be found in the 'Antiphonary Romanum' and the 'Directorium Chori.'

[W.S.R.]

PRIMER—from primus, first—a first or elementary book for beginners. The first of Messara. Novello & Co.'s Music Primers, edited by Dr. Stainer, was issued Aug. 1, 1877, and the following have appeared to Dec. 31, 1880:—Pianoforte (Pauer), Rudiments of Music (Cummings),Organ (Stainer), Harmonium (King Hall), Singing (Randelger), Speech in Song (Ellis), Musical Forms (Pauer), Harmony (Stainer), Counterpoint (Bridge), Fugue (Biggs), Scientific Basis of Music (Stone), Church-Choir Training (Troutbeck), Plain Song (Helmore), Instrumentation (Prout), Elements of the Beautiful in Music (Pauer), The Violin (Berthold Tourn), Tonic Sol-fa (J. Curwen), Lancashire Sol-fa (Greenwood), Composition (Stainer), Musical Terms (Stainer and Barrett).

That on Pianoforte Playing by Mr. Franklin Taylor forms one of Messara. Macmillan's series of Shilling Primers, and was issued Sept. 26, 1877. (Published in German by J. J. Weber, Leipzig.)

[GC.]

PRIMO, 'first,' is used in two ways in music. (1) In pianoforte duets, Primo or primo is generally put over the right-hand page, and then means the part taken by the 'treble' player, while Seondo or 2do is put over that for the 'bass.' (2) In the reprise of the first section of a movement, a few bars are often necessary before the double-bar to lead back to the repetition, which are not required the second time of playing the repetition. The words Primo, primo, primo volta, or 1st time are then put over all these bars, so that when the repeated portion reaches this direction, the player goes on to the part after the double-bar, leaving out the bars over which 'Primo' is written. The first few bars after the double-bar are frequently, but not always, labelled Seondo, 2do, or 2nd time. The 'Primo' varies greatly in length. Beethoven often does without it at all (C minor and Pastoral Symphonies); in his No 3 Symphony it is 2 bars long, in his No. 4 it is 14 bars long, and in Mendelssohn's Italian Symphony 23 bars (1st movement in all cases).

[JA.F.M.]

PRINCE DE LA MOSKOWA, JOSEPH NAPOLEON NER, eldest son of Marshal Ney, born in Paris, May 8, 1803. As a lad he showed great aptitude for music, and composed a mass, which was performed at Lucca, where he lived after his father's death. In 1831 he was made 'Pair de France,' but sought distinction in a totally
PRINCIPAL.

A word with various meanings.

1. An organ stop. In Germany the term is very properly applied to the most important

2. [G.C.]
8-foot stops of open flue-pipes on the manuals, and to open 16-foot stops on the pedals, thus corresponding to our ‘open diapasons.’ But in this country the Principal is, with very few exceptions, the chief open metal stop of 4-foot pitch, and should more properly be termed an Octave or Principal octave, since it sounds an octave above the diapasons. [J.S.]

II. PRINCIPAL OR PRINCIPAL. A term employed in many of Handel’s scores for the third trumpet part. This is not usually in unison with the first and second trumpets, which are designated as Tromba 1° and 2°. It is often written for in the old soprano clef with C on the lowest line, and has a range somewhat lower than the trombe. The older works on instrumentation, such as those of Schilling, Koch, Schladebach and Lichtenhal, recognise the difference and draw a distinction between ’Principal-Stimme’ and ‘Clarin-Stimme.’ It is obvious that whereas the trombe or clarino represented the old small-bored instrument now obsolete, for which the majority of Handel’s and Bach’s high and difficult parts were composed, the Principal, in tune and compass, more nearly resembled the modern large-bored military trumpet. The contrast can easily be recognised by an examination of the overture to the occasional Oratorio Arnold’s edition, or that of the Dettingen Te Deum as published by the German Handel Society. In the latter the old soprano, in the former the usual treble clef, is adopted.

III. Principals, in modern musical language, are the solo singers or players in a concert. [W.H.S.]

PRING, JACOB CUBITT, Mus. Bac.; JOSEPH, Mus. Doc.; and ISAAC, Mus. Bac., sons of James Pring, were all choristers of St. Paul’s under Robert Hudson.

JACOB CUBITT PRING, born at Lewisham in 1771, was organist of St. Botolph, Aldgate. He graduated at Oxford in 1797, was the composer of several anthems, glees, and other vocal pieces, and one of the founders of the Concentores Odales. He published a set of eight anthems. Several glees and a catch by him are included in Warren’s Collections. He died 1799.

JOSEPH PRING, born at Kensington, Jan. 15, 1776, was on April 1, 1793 appointed organist of Bangor Cathedral on the resignation of Olive, but not formally elected until Sept. 28, 1810. In 1805 he published ‘Twenty Anthems,’ and on Jan. 27, 1808 accumulated the degrees of Mus. Bac. and Mus. Doc. at Oxford. In June 1813 he and three of the vicars-choral of Bangor Cathedral presented a petition to the Court of Chancery for the proper application of certain tithes which had, by an act of Parliament passed in 1805, been appropriated for the maintenance of the cathedral choir, but had been diverted by the caputular body to other purposes. The suit lasted until 1819, when Lord Chancellor Eldon, setting at naught the express provisions of the Act, sanctioned a scheme, which indeed gave to the organist and choir increased stipends, but yet kept them considerably below the amounts they would have received if the Act had been fully carried out. Dr. Pring, in 1819, printed copies of the proceedings in the suit, and other documents, with annotations, forming a history of the transactions, which has long been a scarce book. He died at Bangor, Feb. 12, 1842.

ISAAC PRING, born at Kensington, 1777, became in 1794 assistant organist to Dr. Philip Hayes at Oxford, and on his death in 1797 succeeded him as organist of New College. He graduated at Oxford in March, 1799, and died of consumption Oct. 18, in the same year.

[W.H.S.]

PROCH, HEINRICH, well-known composer of Lieder, Capellmeister, and teacher of singing, born July 32, 1809, in Vienna; was destined for the law, but studied the violin with enthusiasm, and in 1833-34 frequently played in public in Vienna. He became in 1837 Capellmeister of the Josephstadt theatre, Vienna, and in 1840 of the Court opera, retiring with a pension in 1870. On the foundation of the shortlived Comic Opera in 1874 he was appointed its Capellmeister. His popularity is mainly due to his Lieder, among the best-known of which we may cite ‘Das Alpenhorn.’ He trained a large number of celebrated singers—among others Dusmant, Callig, and Tietjens. Several good German translations of Italian operas—the Trovatore for example—are from his pen. Proch died Dec. 18, 1878. His daughter Louisa is a singer and actress of some ability, with a powerful mezzo-soprano voice.

[F.G.]

PRODIGAL SON, THE. An oratorio by Arthur Sullivan, composed for the Worcester Festival, 1869, and produced there Sept. 8. The subject has been treated by Gaveaux, Aubér, and others, under the title of ‘L’Enfant prodigue;’ and by Ponchielli, whose ‘Figliuolo prodigo’ was produced at the Scala, Milan, Dec. 26, 1888. [See vol. i. 486 a.]

[G.]

PROFESSOR. At Oxford, the Professorship of Music was founded by Dr. William Heather in 1626. The first Professors were extremely well known outside the University. Crotch, who took the office in 1797, and held it till 1848, was the first musician of eminence. His successor was Bishop. The present Professor, Sir F. A.G. Ouseley, Bt., was appointed on Bishop’s death in 1855. During a long period the office was a sinecure. In the reforms carried out about 25 years ago, it was attempted to restore reality to the School of Music at Oxford by requiring the Professor to lecture at least once in each term, and by instituting musical performances under the superintendence of the Choragus. [See CHORAGUS.] The latter part of the scheme has totally failed; so that the Professor’s lectures, about three a year, and the examinations for Musical degrees, are the only form in which the University advances the study of music. The terminal lectures, which are usually illustrated by an orchestra, bear rather the character of an interesting public entertainment than that of technical instruction. The more strictly academic work of the Professor consists in the examination for
PROFESSOR.

Musical degrees. [See Degrees.] The endowment of the chair is little more than nominal.

The Cambridge Professorship was founded by the University in 1684, and has been held by Staggins (1684), Tudway (1705), Greene (1730), Randall (1755), Hague (1779), Clarke-Whitfield (1821), Walmisley (1836), Sterndale Bennett (1856), and G. A. Macfarren (1875), successively. The duties, like those at Oxford, consist chiefly in examining candidates for Musical degrees, and in preserving those objects of musical study in which changes are made from time to time. The salary of the Professor is £200 per annum.

The Edinburgh Professorship was endowed by General Reid in 1839. The Professor is appointed by the University Court. Sir Herbert Oakeley, the present occupant of the chair, was elected in 1865; his predecessors were John Thomson, 1839; Sir H. R. Bishop, 1841; H. H. Pierson, 1844; John Donaldson, 1845. Unlike the non-resident Professors at Oxford and Cambridge, the Professor at Edinburgh is a member of the educational staff of the University. He receives a salary of £250 per annum, and a further sum of £200 per annum is allowed for assistants and for class expenses. There is a regular double course of musical instruction:—(1) Lectures by the Professor on the history and development of the art and science of music; the various schools and styles; the history and construction of the principal musical instruments; the modern orchestras, etc., or on the works of the great masters. Or gan performances, with instructive remarks in programmes, are given from time to time during the session. (2) Separate and individual instruction in organ or pianoforte-playing is given to a certain number of the younger students. To these the theory of music is practically imparted. Sir Herbert Oakeley is also president and conductor of the Edinburgh University Musical Society, established in 1867.

The professorship was dormant till 1764, when Lord Mornington was appointed. He held office for ten years, after which time the Professorship again sank into oblivion. It was revived in 1845, in the person of Dr. Smith, and a few examinations of a rudimentary character were held, and degrees given. It was, however, reserved for the present Professor, Sir Robert Stewart, elected in 1863, to raise the standard of musical science in Dublin by examining in history, counterpoint, orchestration, and all that is included in modern musical study. Although the statutory duties of the Professor are confined to examinations and to the conduct of business relating to Musical degrees, and although there exists no endowment at Dublin like that which defrays class-expenses at Edinburgh, yet the actual condition of musical study at Dublin resembles that of Edinburgh rather than the two English Universities. Sir Robert Stewart, who is resident at the University, and is the organist of Trinity College Chapel, both delivers courses of lectures and imparts practical instruction by training the University Choral Society, and conducting the orchestral concerts, which, after weekly rehearsals, are held from three to five times during the season. The important change lately made at Oxford and Cambridge, by introducing literary elements into the examination for Musical degrees, was effected at Dublin by the present Professor many years before. [C. A. F.]

PROGRAMME. [from npô, 'before,' and γράμμω, 'a writing'). A list of the pieces to be performed at a concert, usually accompanied by the names of the performers. The term seems to have come into use in this connexion in the present century, and is now often further applied to the books containing the words, and the remarks on the pieces, which are becoming so usual. It is not however used for the book of words of an oratorio or opera.

Programmes are now commonly restricted in length to 2 hours or 2½. The concerts of the Philharmonic Societies of London and Vienna, the Gewandhaus at Leipzig, and the Conservatoire at Paris, are of that length, usually containing a symphony and a smaller orchestral piece, a solo concerto, two or three vocal pieces for solo or chorus, and one or two overtures. This is sometimes divided into two parts, sometimes goes on without break.

Formerly concerts were of greater length. In the old days of the Philharmonic two symphonies were de rigueur, and even such colossi as Beethoven's Eroica, No. 7, and No. 9, were accompanied by a symphony of Haydn, Mozart, or Spohr, besides 4 vocal pieces, 2 overtures (the concluding one often styled a 'Finale'), a concerto, and some such trifles as Beethoven's Septet. This was a survival from an older order of things. The Haydn-Salomon Concerts of 1792-6 contained each 2 (once at least 3) Symphonies, and a final orchestral piece, 2 concertos, and 4 vocal pieces; and these again were modelled on the programmes of the petty German Concerts. Jahn in his Life of Mozart (i. 254) mentions that at Vienna about 1778, Count Firmed's soires lasted for 6 hours; at one of them 'several symphonies' by Christian Bach, and four by Martini, were performed; at another 'twelve new Violin Concertos' by Benda.

At a private concert at Dresden, Sept. 21, 1772, given for the benefit of Dr. Burney (Tour, ii. 44), the programme was in two parts, each containing a symphony, a violin solo, a flute concerto, and an oboe concerto; and, in addition, 'by way of a bonne bouche, Fischer's well-known rondeau minuet.' It must be remembered that these pieces were probably not nearly so long as those which now go by the same names. Our next instance, however, contains pieces of which we can all judge. It is the programme of a concert given by Mozart at Vienna, on March 22, 1783. All the pieces are by him.

1. The Hafner Symphony (Allagro and Andante).
2. Air from Idomeneo 'Se il padre.' Mad. Lange.
3. PF. Concerto in C.
4. Scala and Arias, 'Misera dove son.' Harr Adamberger.
5. Andante grazioso and Rondo allegro, from Serenade in D; for orchestra.
6. The favorite PF. Concerto in D.

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Beethoven indulged in long programmes when his own compositions were concerned. At the concert, in March 1807, at which his B♭ Symphony was first performed, the new work was preceded by all the three foregoing ones! Later, on Nov. 29, 1819, he gave the Symphony in A, the ‘Girofle des Augenblick’ (and others), and the ‘Battle of Vitoria,’ in the same programme. But then these were his own music, and orchestral concerts were rare. That his judgment on this subject, when unbiased, was as sound as it was elsewhere, is evident from the note prefixed to the score of the Eroica Symphony, in which he requests that it may be played near the beginning of the programme, and be accompanied only by an Overture, an Air and a Concerto, that it may not fail to produce its ‘own intended effect.’

If this was his sober judgment we may doubt whether he would have approved such a programme as that in which a great artist lately played the whole of the five last Satiras (op. 101, 106, 109, 110, 111) consecutively, without any relief—magnificent interpretations, but surely an undue strain on both player and hearer. A recent performance of the Choral Symphony twice in one programme, with an interval of half an hour, is more excusable, for who ever heard that magnificent work without wishing to hear it all over again? The arrangement of a programme is not without its difficulties, as the effect of the pieces may be much improved by judicious contrast of the keys, the style, and the nature of the composition. We have elsewhere mentioned Mendelssohn’s fastidious care on these points, and all are agreed that his Programmes when he conducted at the Gewandhaus were models. [See vol. ii. 397 b.]

He is said to have proposed to write the music for an entire Programme, in which he would no doubt have completely satisfied his canons of taste.

Of Benefit Concerts we say nothing. They have been known in this country (1840-50) to contain 40 pieces, played or sung by nearly as many solo artists, and to last more than 5 hours!

It was once the custom in France, and even in Germany, occasionally to divide the pièce de résistance of the programme into two, and play half a symphony at the beginning of the concert and half at the end. Mozart himself gives an example in the programme quoted above. But now-a-days such an attempt would be treated by any good audience with merited displeasure.

When Beethoven’s Violin Concerto was first played (Dec. 23, 1806) by Clement, to whom it is dedicated, the selection was as follows:

- Overture: Clement
- Beethoven Violin Concerto
- Extremepiece: Clement
- Sonatas on one string, with the Violin reversed.

But the curiosities of programmes are endless. [G.]

PROGRAMME-MUSIC is an epithet originally intended to apply to that small but interesting class of music which, while unaccompanied by words, seeks to pourtray, or at least suggest to the mind, a certain definite series of objects or events. But the term is also applied, with deplorable vagueness of meaning, to all dramatic, characteristic, or imitative music whatever. It must always remain an open question how far music is able of itself to influence the mind’s eye, for the simple reason that some imaginations are vastly more susceptible than others, and can therefore find vivid pictures where others see and hear nothing. Also, in programmes-music of all instances, the title is always turned in the required direction by the title of the piece, if by nothing else. It is half by some that music should never seek to convey anything beyond the ‘concourse of sweet sounds,’ or at least should only pourtray states of feeling. But what is the opinion of the bulk of audiences, who, though artistically ignorant, are not of necessity vulgar-minded? To the uninstructed a symphony is a chaos of sound, replete with scummy bits of ‘tune’; great them is their delight when they can find a reason and a meaning in what is to them like a poem in a foreign tongue. A cuckoo or a thunderstorm assists the mind which is endeavouring to conjure up the required images. And two other facts should be borne in mind: one is that there is a growing tendency amongst critics and educated musicians to invent imaginary ‘programmes’ where composers have mentioned none—as in the case of Weber’s Concertstuck and Schubert’s C major Symphony, for instance. Another that music, when accompanied by words, can never be too descriptive or dramatic, as in Wagner’s music-dramas and the ‘Faust’ of Berlioz.

May it not at least be conceded that though it is a degradation of art to employ music in imitating the sounds of nature—illustrous examples to the contrary notwithstanding—it is a legitimate function of music to assist the mind, by every means in its power, to conjure up the poetic and idealistic world. If this be granted, programme-music becomes a legitimate branch of art, in fact the noblest, the nature of the programme being the vital point.

The ‘Leit-motif’ is an ingenious device to overcome the objection that music cannot paint actualities. If a striking phrase once accompanies a character or an event in an opera, such a phrase will surely be ever afterwards identified with what it first accompanied. The ‘Zaschnie motive’ in ‘Der Freischütz’ is a striking and early example of this association of phrases with character. [For a full consideration of this subject see LEIT-MOTIF.]

But admirable as this plan may be in opera, where the eye assists the ear, it cannot be said that the attempts of Liszt and Berlioz to apply it to orchestral music have been wholly successful. It is not enough for the composer to label his themes in the score and tell us, as in the ‘Dante’ Symphony for instance, that a monotonous phrase for Brass instruments represents ‘All hope abandon, ye who enter here,’ or that a melodious phrase typifies Francesco da Rimini.
On the other hand, it is quite possible for a musical piece to follow the general course of a poem or story, and, if only by evoking similar states of mind to those induced by considering the story, to form a fitting musical commentary on it. Such programme pieces are Sterndale Bennett's 'Paradise and the Peri' overture, Von Bowen's 'Singer's Fluch,' and Liszt's 'Mazepa.' But as the extent to which composers have gone in illustrating their chosen subjects differs widely, as much as the 'Eroica' differs from the 'Battle Symphony,' so it will be well now to review the list of compositions now very bulky one before the present century—written with imitative or descriptive intention, and let each case rest on its own merits.

Becker, in his 'Haussmusik in Deutschland,' mentions possessing a 16-part vocal canon 'on the approach of Summer,' by a Flemish composer of the end of the 16th century, in which the cuckoo's note is imitated, but given incorrectly. This incorrectness—D C instead of Eb C—may be owing to the fact (discussed some time ago in the 'Musical Times') that this bird alterts her interval as summer goes on. It is but natural that the cuckoo should have afforded the earliest as well as the most frequent subject for musical imitation, as here is the only bird's note which is reducible to our scale, though attempts have been made, as will be seen further on, to copy some others. Another canon part-song, written in 1540 by Lusilla, 'Der Gatscheanach auf dem Zaune saß,' Becker transcribes at length. Here two voices portray the cuckoo's call alternately throughout the piece. He also quotes a part-song by Antonio Scandelli (Dresden, 1570) in which the cockling of a hen laying an egg is comically imitated thus: 'Ka, ka, ka, ka, ne-ey! Ka, ka, ka, ka, ne-ey!' More interesting than any of these is the 'Dirige Livre des chansons' (Antwerp, 1545) to be found in the British Museum, which contains 'La Bataille à Quatre de Clerm. Jannequin,' with a 5th part added by Pet. Verdelot, 'Le chant des oyseaux' by N. Gombert, 'La chasse de lievre,' anonymous, and another 'Chasse de lierre' by Gombert. Two at least of these part-songs deserve detailed notice, having been recently performed in Paris. The first has been transcribed in score by Dr. Burney in his 'Musical Extracts' (Add. Ms. 11,588), and is a description of the battle of Marignan. Beginning in the usual choral antiphonal style with the words 'Encorez, tous gens d'armes,' as a virelai du noble roy Françoys,' at the words 'Sonney trumpettes et clairons the voices imitate trumpet-calls thus,

The old musicians do not display much originality in their choice of subjects, whether for imitation or otherwise. 'Mr. Bird's Battle' is the title of a piece for virginals contained in a MS. book of W. Byrd's in the Christ Church Library, Oxford. The several movements are headed 'The soldiers' summons—the March of footmen—the Trumpets—the Irish march—the Bagpipe and Drum—etc.' and the piece is apparently unfinished. Mention may also be made of 'La Battaglia' by Francesco di Milano (about 1530) and another battle-piece by an anonymous Flemish composer a little later. Eckard or Eoard (1589) is said to have described in music the hubbub of the Piazza San Marco at Venice, but details of this achievement are wanting. The beginning of the 17th century gives us an English 'Fantasia on the weather,' by John Mundy, professing to describe 'Faire Weather,' 'Lightning,' 'Thunder,' and 'A faire Day.' This is to be seen in 'Queen Elizabeth's Virginal Book.' The three subjects quoted above alternate frequently, giving thirteen changes of weather, and the piece ends with a few bars expressing 'a clear day.'
There is also ‘A Harmony for 4 Voices’ by Ravenscroft, ‘expressing the five usual Recreations of Hunting, Hawking, Dancing, Drinking, and Enamouring’; but here it is probable that the words only are descriptive. A madrigal by Leo Leoni (1606) beginning ‘Dimmi Cloci gentil’ contains an imitation of a nightingale. Then the Viennese composer Froberger (d. 1667) is mentioned by several authorities to have had a marvellous power of pouringtraying all kinds of incidents and ideas in music, but the sole specimen of his programme-music quoted by Becker—another battle-piece—is a most feeble production. Adam Krieger (1667) gives us a four-part vocal fugue entirely imitative of cats, the subject being as follows:

There are no further details about the programme-music by Purcell's 'King Arthur,' in which the odd effect of shivering and teeth-chattering is rendered by the chorus. Also the following aria from an opera by Alessandro Melani (1660–96):

Tudor la granochiella nei pantano
Per allogrema canta qua qua re,
Trilina il grillo tre tre tre,
L'Agnellino fà be be
L'Eragnello chi chiu chiu,
Gai curi chi chi.

These imitations are said to have created much delight among the audience. Coming now to the great masters we find singularly few items for our list. J. S. Bach has only one, the 'Capriccio sopra la lontananza del suo fratello dilettissimo,' for pianoforte solo, in which occurs an imitation of a posthorn. We cannot include the descriptive choruses which abound in cantatas and oratorios, the catalogue would be endless. We need only mention casually the 'Schlacht bei Hochstadt' of Em. Bach, had he dismis Cooperin with the remark that though he frequently gives his harpsichord pieces sentimental and flowery names, these have no more application than the titles bestowed so freely and universally on the 'drawing-room' music of the present day. D. Scarlatti wrote a well-known 'Cat's Fugue.' Händel has not attempted to describe in music without the aid of words—for the 'Harmonious Blacksmith' is a mere after-invention, but he occasionally follows not only the spirit but the letter of his text with a faithfulness seldom questionable, as in the setting of such phrases as 'the hall ran along upon the ground,' we have turned,' and others, where the music literally executes runs and turns. But this too literal following of the words has been even perpetrated by Bach ('Mein Jesu ziehe mich, so will ich laufen'), and by Beethoven (Missa in D, 'et nescivi in colum'); and in the present day the writer has heard more than one organist at church gravely illustrating the words 'The mountains stripped like rams' in his accompaniment, and on the slightest allusion to thunder pressing down three or four of the lowest pedals as a matter of course. Berlioz has ridiculed the idea of interpreting the words 'high' and 'low' literally in music, but the idea is now too firmly rooted to be disturbed. Who would seek to convey ethereal or heavenly ideas other than by high notes or soprano voices, and a notion of 'the great deep' or of gloomy subjects other than by low notes and bass voices?

A number of Haydn's Symphonies are distinguished by names, but none are sufficiently descriptive to be included here. Characteristic music there is in plenty in the 'Seasons,' and 'Creation,' but the only pieces of actual programme-music—and those not striking specimens—are the Earthquake movement, 'Il Terremoto,' in the 'Seven Last Words,' and the 'Representation of Chaos' in the 'Creation,' by an exceedingly unchaotic fugue. Mozart adds nothing to our list, though it should be remembered how greatly he improved dramatic music. We now come to the latter part of the 18th century, when programme pieces are in plenty. It is but natural
that the numerous battles of that stormy epoch should have been commemorated by the arts, and accordingly we find Battle Sonatas and Symphonies by the dozen. But first a passing mention should be made of the three symphonies of Ditters von Dittersdorf (1789) on subjects from Ovid’s Metamorphoses, viz. The four ages of the world; The fall of Phaeton; and Acteon’s Metamorphosis into a stag.

In an old volume of pianoforte music in the British Museum Library (g. 138) may be seen the following singular compositions:—

1. Britannia, an Allegro Overture by D. Stainton, describing the victory over the Dutch Fleet by Admiral Duncan. In this, as well as all other similar pieces, the composer has kindly supplied printed ‘stage directions’ throughout. Thus—‘Adagio: the stillness of the night. The waves of the sea. Advice from Captain Trollope’ (which is thus naïvely depicted):—


Best of the action. Cry of victory. “Rule Britannia” (interrupted by Distress of the Varnished. Sailing after victory. Return into port and acclamation of the populace. “God save the King.” This composer has also written a well-known descriptive rondo, ‘The Storm,’ as well as other programmes pieces, the titles of which will be found under PIANOFORTE MUSIC [vol. ii. 725b].

2. ‘The Royal Embarkation at Greenwich, a characteristic Sonata by Theodore Brandt. This piece professes to describe ‘Grand Salutation of Cannon and Music. The barges rowing off to the Yatch. “Rule Britannia.” His Majesty going on board. Acclamations of the people’ (apparently not very enthusiastic).

3. ‘The Battle of Egypt, by Dr. Domenico Briscoi.’ This is a piece of the same kind, with full descriptions, and ending, as usual, with ‘God save the King.

4. ‘The Landing of the Brave 42nd in Egypt. Military Rondo for Pianoforte, by T. H. Butler.’ The programme is thus:—‘Braving all opposition they land near Fort Aboukir, pursue the French up the sand-hills, and in a bloody battle conquer Buonaparte’s best troops.’

5. Another ‘Admiral Duncan’s Victory,’ by J. Dale.

6. ‘Nelson and the Navy, a Sonata in commemoration of the glorious 1st of August, 1798, by J. Dale.’ A similar sea-piece, in which the blowing up of L’Orient is represented by a grand ascending scale passage.


8. ‘The Sufferings of the Queen of France,’ by Dussek. This is a series of very short movements strung together, each bearing a name. A deep mourning line surrounds the title-page. ‘The Queen’s imprisonment (harp). She reflects on her former greatness (maestoso). They separate her from her children (agitato assai). Farewell. They pronounce the sentence of death (allegro con furia). Her resignation to her fate (adagio innocente). The situation and reflections the night before her execution (andante agitato). The guards come to conduct her to the place of execution. They enter the prison door. Funeral March. The savage tumult of the rabble. The Queen’s invocation to the Almighty just before her death (devotamente). The guillotine drops (a pizzicando descending scale). The Apotheosis.’

9. ‘A complete delineation of the Procession . . . . in the Ceremony of Thanksgiving, 1797,’ by Dussek. The full title nearly fills a page. Here we have horses prancing and guns firing, and the whole concludes with Handel’s Coronation Anthem.

10. ‘A Description in Music of Anacreon’s L’Amour piqué par une abeille,’ by J. Mugniet. This is perhaps the first attempt to illustrate a poem, and as such is commendable.

11. ‘The Chase, or Royal Windsor Hunt,’ by H. B. Schroeder; a descriptive hunting-piece.

12. ‘The Siege of Valenciennes,’ and ‘Nelson’s Victory,’ anonymous.

Far more famous, though not a whit superior to any of these, was Kotzwara’s ‘Battle of Prague.’ It seems to be a mere accident that we have not a piece of the same kind by Beethoven on the Battle of Copenhagen! There is also a ‘Conquest of Belgrade,’ by Schroetter; and a composition by Brierie, in which one voice is accompanied by four others imitating frogs—quasique!—belongs also to this period. Mr. Julian

See his letters to Thomson, in Thayer, iii. 444. He asked £50 double for the job.
Marshall possesses a number of compositions of an obscure but original-minded composer of this time (though perhaps a Prince), Signor Sampieri. He appears to have been a pianoforte teacher who sought to make his compositions interesting to his pupils by means of programmes, and even by illustrations placed among the notes. One of his pieces is ‘A Grand Series of Musical Compositions expressing Various Motions of the Sea.’ Here we have ‘Promenade, Calm, Storm, Distress of the Passengers, Vessel nearly lost,’ etc. Another is modestly entitled ‘A Novel, Sublime, and Celestial, Piece of Music called Night; Divided into 5 Parts, viz. Evening, Midnight, Aurora, Daylight, and The Rising of the Sun.’ On the cover is given ‘A short Account how this Piece is to be played. As it is supposed the Day is more Chearful than the Night, in consequence of which the Evening, begins by a piece of Serious Music.—Midnight, by simple and innocent, at the same time shewing the Horror & Dead of the Night. Aurora, by a Mild increasing swelling or Crescendo Music, to shew the gradual approach of the Day. Daylight, by a Gay & pleasing Movement, the Rising of the Sun, concludes by an animating & lively Rondo, & as the Sun advances into the Centre of the Globe, the more the Music is animating, and finishes the Piece.’

In this composition occur some imitations of birds. That of the Thrush is not bad:

The Blackbird and the Goldfinch are less happily copied. Other works of this composer bear the titles of ‘The Elysian Fields,’ The Progress of Nature in various departments, ‘New Grand Pastorale and Rondo with imitation of the bagpipes’; and there is a curiously illustrated piece descriptive of a Country Fair, and all the amusements therein.

Coming now to Beethoven, we have his own authority for the fact, that when composing he had always a picture in his mind, to which he worked. But in two instances only has he described in all detail what the picture was. These two works, the Pastoral and the Battle Symphonies, are of vastly different calibre. The former, without in the slightest degree departing from orthodox form, is a splendid precedent for programme-music. In this, as in most works of the higher kind of programme-music, the composer seeks less to imitate the actual sounds of nature than to evoke the same feelings as are caused by the contemplation of a fair landscape, etc. And with such consummate skill is this intention wrought out that few people will be found to agree with a writer in the ‘Encyclopædia Britannica’ (former edition) who declares that if this symphony were played to one ignorant of the composer’s intention the hearer would not be able to find out the programme for himself. But even were this the case—as it undoubtedly is with many other pieces—it would be no argument against programme-music, which never professes to propound conundrums. It may be worth mentioning that the Pastoral Symphony has actually been ‘illustrated’ by scenes, ballet and pantomime action in theatres. This was done at a festival of the Künstler Liedertafel of Düsseldorf in 1863 ‘by a series of living and moving tableaux in which the situations described by the Tone-poem are scenically and pantomimically illustrated.’

A similar entertainment was given by Howard Glover in London the same and following year.

Another interesting fact concerning the Pastoral Symphony is the identity of its programme with that of the ‘Porttrait Musical de la Nature’ of Knecht, described below. The similarity however does not extend to the music, in which there is not a trace of resemblance. Mention has elsewhere been made of an anticipation of the Storm music in the ‘Prometheus’ ballet music, which is interesting to note. Some description of the little-known ‘Battle Symphony’ may not be out of place here. Beethoven divided his symphony in two parts, the first begins with ‘English drums and trumpets’ followed by ‘Rule Britannia;’ then come ‘French drums and trumpets’ followed by ‘Malbrook.’ More trumpets to give the signal for the assault on either side, and the battle is represented by an Allegro movement of an impetuous character. Cannon of course are imitated—Storming March—Presto—and the tumult increases. Then Malbrook is played slowly and in a minor key, clearly, if somewhat inadequately, depicting the defeat of the French. This ends the 1st part. Part 2 is entitled ‘Victory Symphony,’ and consists of an Allegro con brio followed by ‘Godd save the King’—a melody, it may be remarked, which Beethoven greatly admired. The Allegro is resumed, and then the anthem is worked up in a spirited fugato to conclude.

Of the other works of Beethoven which are considered as programmes, or at least characteristic music, a list has been already given at p. 306 b of vol. i. It is sufficient here to remark that the ‘Eroica’ Symphony only strives to produce a general impression of grandeur and heroism, and the ‘Pathetic’ and ‘Farewell’ Sonatas do but pourtray states of feeling, ideas which music is peculiarly fitted to convey. The title ‘Wuth über den verlorenen Grochen,’ etc., given by Beethoven to a Rondo (op. 129) is a mere joke.

Knecht’s Symphony here demands a more detailed notice than has yet been given it. The title: Le Portrait Musical de la Nature, ou Grande Simphonie,... (For ordinary orchestra minus clarinets). Laquelle va exprimer par le moyen des sons:
1. Une belle Contre le boi solitaire, les dous Zéphirs voltigeant, les Ruisseaux traversent le ravin, les oiseaux gazouillant, un torrent sonore, etc. 2. L’ormara, le berge siffle, les moutons marquent, et la bergère fait entendre ses doux voix.
3. La mousson s’apprête à devenir soutîn et sombre, tout le voilant age de la pleine de respirer et s’effrayer, les nuages noirs montent, et la bergère fait entendre ses doux voix.

1 In a conversation with Haste, in the fields near Baden (Thayer, III. 548). Ich habe immer ein Gemälde in meinem Gedanken, wenn ich an compositein bin, und arbeite nach demselben.
Pastoral Symphony in its first movement; the
imitations of Nature's sounds are perhaps some-
thing too realistic for a true work of art, but
have certainly conducted to its popularity. For
no faults are too grave to be forgiven when a
work has true beauty. His 'Seasons' and
'Historical' Symphonies are less characteristic.
 Felicien David's wonderful ode-symphonie 'Le
Desert' must not be omitted, though it is almost
a cantata, like the 'Faust' of Berlioz. Modern
dramatic music, in which descriptive music is
conferred to an extent that the old masters never
dreamed of, forms a class to itself. This is not
the place to do more than glance at the wonder-
ful achievements of Weber and Wagner.
Berlioz was one of the greatest champions of
programme-music; he wrote nothing that was
directly or indirectly connected with pasto-
real or ideas; but his love of the weird and
terrible has had a lamentable effect in repelling
public admiration for such works as the 'Franco
Juges' and 'King Lear' overtures. Music
which seeks to inspire awe and terror rather than
delight can never be popular. This remark
applies also to much of Liszt's music. The
novelty in construction of the 'Symphonische
Dichtungen' would be freely forgiven were simple
beauty the result. But such subjects as 'Prom-
etheus' and 'The Battle of the Huns,' when
illustrated in a sternly realistic manner, are too
republique, the latter of these compositions having
indeed lately called forth the severe remark from
an eminent critic that 'These composers (Liszt
etc.) prouw about Golgoths for bones, and, when
found, they rattle them together and call the
noise music.' But no one can be insensible to
the charms of the preludes 'Tasso,' 'Dante,'
and 'Faust,' or of some unpretentious pianoforte
pieces, such as 'St. François d'Assise prédicant
aux ciseaux,' 'Au bord d'une source,' 'Waldes-
rauschen,' and others.
Stenham & Berg's charming 'Paradise and the
Peri' overture is a good specimen of a work whose
intrinsic beauty pulls it through. An un-
musical story, illustrated too literally by the
music,—yet the result is delightful. Raff, who
ought to know public taste as well as any man,
has named seven out of his nine symphonies, but
they are descriptive in a very unequal degree. The
'Lenore' follows the course of Bürger's well-
known ballad, and the 'Im Wald' depicts four
scenes of forest life. Others bear the titles of
'The Alpe,' 'Spring,' 'Summer,' etc., but are
character-music only. Raff, unlike Liszt,
remains faithful to classical form in his symphonies,
though this brings him into difficulties in the
Finale of the 'Forest' symphony, where the
shades of evening have to fall and the 'Wild
Hunt' to pass, twice over. The same difficulty
is felt in Bennett's Overture.
That the taste for music that means some-
thing is an increasing, and therefore a sound
one, no one can doubt who looks on the enormous
mass of modern music which comes under that
head. Letting alone the music which is only
intended for the uneducated, the extravagant
programme quadrilles of Jullien, and the clever, if vulgar, imitative choruses of Offenbach and his followers, it is certain that every piece of music now derives additional interest from the mere fact of having a distinctive title. Two excellent specimens of the grotesque without vulgarity in modern programme-music are Gounod’s ‘Funeral March of a Marionette’ and Saint-Saëns’s ‘Dance Macabre.’ In neither of these is the mark overstepped. More dignified and poetic are the other ‘Pommes Symphoniques’ of the latter composer, the ‘Rouet d’Omphale’ being a perfect gem in its way. We may include Goldmark’s ‘Ländliche Hochzeit’ symphony in our list, and if the Characteristic Studies of Moscheles, Lист, Henselt and others are omitted, it is because they belong rather to the other large class of character-pieces.

It will be noticed, on regarding this catalogue, how much too extended is the application of the term ‘programme-music’ in the present day. If every piece which has a distinct character is to be accounted programme-music, then the ‘Eroica’ Symphony goes side by side with Jullien’s ‘British Army Quadrille,’ Berlioz’s ‘Episode de la vie d’un Artisté’ with Dussek’s ‘Sufferings of the Queen of France,’ or Beethoven’s ‘Turkish March’ with his ‘Lebewohl’ sonata. It is absurd, therefore, to argue for or against programme-music in general, when it contains as many and diverse classes as does abstract music. As before stated, theorising is useless—the result is everything. A beautiful piece of music defies the critics, and all the really beautiful pieces in the present list survive, independently of the question whether programme-music is a legitimate form of art or not. [F.C.]

PROGRESSION is motion from note to note, or from chord to chord. The term is sometimes used to define the general aspect of a more or less extended group of such motions. It is also used of a group of modulations, with reference to the order of their succession. The expression ‘progression of parts’ is used with special reference to their relative motion in respect of one another, and of the laws to which such relative motion is subject. [See MOTION.] [C.H.R.P.]

PROLATION (Lat. Prolatio; Ital. Prolazione). A subdivision of the rhythmic system, which, in Medieval Music, governed the proportionate duration of the Semibreve and the Minim.

Prolation was of two kinds, the Greater, and the Lesser—called by early English writers, the More, and the Lesse, and by Italians, Prolazione Perfetta, and Imperfetta. In the former—usually indicated by a Circle, or Semicircle, with a Point of Perfection in its centre—the Semibreve was equal to three Minims. In the latter—distinguished by the same signs, without the Point—it was equal to two. [See POINT.] The signs, however, varied greatly at different periods. In the latter half of the 16th century, for instance, the Circle was constantly either used in connection with, or replaced by, the figure 3, to which circumstance we owe the presence of that figure in our own Time-Signatures, the Time now known as 3—being, in fact, the exact modern equivalent of the Greater Prolation, and that commonly called Alla Breve, C, of the Lesser.

The Greater Prolation.

\[\begin{array}{cccccccc}
1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 \\
\end{array}\]

The Lesser Prolation.

\[\begin{array}{cccccccc}
1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 \\
\end{array}\]

Prolation was generally internixed with Mode, and Time, in curiously intricate proportions, which however were greatly simplified by the best Masters of the best Period. [See MODE, TIME, PROPORTION, NOTATION.] [W.S.R.]

PROMENADE CONCERTS. Although the concerts given at Vauxhall, Ranelagh, Marylebone, and other public gardens, might be placed under this head, the class of entertainment now so well known in this country under the name was introduced into London from Paris. In 1838 some of the leading London instrumentalists gave concerts at the English Opera House (Lyceum) under the title of ‘Promenade Concerts à la Musard.’ The pit was boarded over and an orchestra erected upon the stage in the manner now familiar to all, though then so strange. The band consisted of 60 performers, including many of the most eminent professors; Mr. J. T. Willy was the leader, and Signor Negrì the conductor; the programme was composed exclusively of instrumental music, each consisting of 4 overtures, 4 quadrilles (principally by Mussard), 4 Waltzes (by Strauss and Lanner), and a solo, usually for a wind instrument. The first of the concerts was given on Dec. 12, and they were continued, with great success, during the winter. Early in 1839 the band of Valentinino, the rival of Mussard, came to London, and gave concerts at the Crown and Anchor Tavern; the programmes being composed of music of a higher class, the first part usually including a symphony; but they met with little support. In Oct. 1839 the original speculators resumed operations at the Lyceum. On June 8, 1840, ‘Concerts d’Été’ were commenced at Drury Lane under the conductorship of Elissian, the violinist, with Jullien as his assistant, and a band of nearly 100, and a small chorus. Some dimensions among the original managers led to concerts of the same class being given by Mr. Willy in the autumn and winter at the Prince’s Theatre, the majority of the band however still performing at the Lyceum. About the same period promenade concerts were given at Drury Lane, and Mussard was brought over to conduct them. In Jan. 1841 ‘Concerts d’Hiver’ were given in the same house by Jullien, who soon firmly established himself in public favour and continued to give this class of concerts until 1859. [See JULLIEN.] In 1851 promenade concerts conducted by Balfe were given at Her Majesty’s Theatre under the title of ‘National Concerts’; a large band and chorus and some eminent principal singers were engaged, but the speculation proved unsuccessful. Since Jullien’s retirement, promenade concerts have been annually given in the autumn at Covent Garden, with Alfred Mellon.
PROMENADE CONCERTS.

at conductor until 1866, and afterwards under various conductors, Signor Arditi, M. Hervé, Mr. Arthur Sullivan, M. Riviere, etc. [W. H. H.]

PROMETHEUS. Beethoven's only Ballet (op. 43); designed by Salvatore Vigano; composed in 1800, and produced, for Mlle. Casentini's benefit, March 28, 1801, in the Burg-theater, Vienna, under the title of 'Die Geschöpf von Prometheus.' It contains an overture, an 'Introduction,' and 16 numbers. The title of the first edition, an arrangement for the piano (Vienna, 1801, numbered in error op. 24), is 'Gli Uomini di Prometeo'; English edition, 'The men of Prometheus.' If Bayle—who under the name of Bombet wrote the famous letters on Haydn—may be trusted, the representation of Chaos from the 'Creation' was interpolated by Vigano into Beethoven's Ballet at Milan, to express 'the first dawn of sentiment in the mind of beauty' (whatever that may mean). 1

No. 5 is a very early instance of the use of the Harp with the Orchestra. — The Introduction contains a partial anticipation of the Storm in the Pastoral Symphony. — The Finale contains two times which Beethoven has used elsewhere; the first of these, in Eb, appears as a Contrap- tanza, No. 7 of 12; as the theme of 15 variations and a fugue for the PF. in Eb (op. 35, composed in 1801); and as the principal theme in the Finale of the Kreis Symphony. The second—in G—appears as a Contrap- tanza, No. 11 of the set first mentioned. Such repetitions are rare in Beethoven. — The autograph of Prometheus has disappeared, but the Hofbibliothek at Vienna possesses a transcript with Beethoven's corrections.

[G.]

PROPHÉTE, LE. Opera in 5 acts; words by Scribe, music by Meyerbeer. Produced at the Opera, Paris, April 16, 1849. In Italian, in 4 acts, at Covent Garden, July 24, 1849. [G.]

PROPORTION (Lat. Proportio; Ital. Pro- portione). A term used in Arithmetic to express certain harmonious relations existing between the several elements of a series of numbers; and transferred from the terminology of Mathematics to that of Music, in which it plays a very prominent part. In Music, however, the word is not always employed in its strict mathematical sense: for, a true Proportion can only exist in the presence of three terms; in which point it differs from the Ratio, which is naturally expressed by two. Now, the so-called "Proportions" of Musical Science are almost always expressible by two terms only, and should therefore be more correctly called Rations; but we shall find it convenient to assume, that, in musical phraseology, the two words may be lawfully treated as synonymous—as, in fact, they actually have been treated, by almost all who have written on the subject, from Johannes Tinctoris, who published the first Musical Dictionary, in the year 1474, 2 to the Theorists of the 18th and 19th centuries.

Of the three principal kinds of Proportion

1 Letters see Haydn, No. 18; May 31, 1800.

2 "Proportion est divisio numerorum habito" (Joannis Tinctoris "Musicae Theoricae Institutions," 16th Ed.)

3 known to Mathematicians, two only—the Arith- metical and Geometrical species—are extensively used in Music: the former in connection with differences of Pitch and Rhythm; the latter, in the construction of the Time-table, the Scale of Organ Pipes, and other matters of importance.

4 Thomas Morley, in his 'Plaine and easie In- troduction to Practicall Musickes' (London 1597),

gives a Table, which exhibits, at one view, all the different kinds of Proportion then in general use; thereby saving so much time and trouble, in the way of reference, that we have thought it well to
reproduce his Diagram, before proceeding to the practical application of our subject.

To use this Table, (1) When the name of the Proportion is known, but not its constituents, find the name in the upper part of the Diagram; follow down the lines of the lozenge in which it is enclosed, as far as the first horizontal line of figures; and the two required numbers will be found under the points to which these diagonal lines lead. Thus, Tripla Sesquiqualia lies near the left-hand side of the Diagram, about midway between the top and bottom; and the diagonal lines leading down from it conduct us to the numbers 2 and 7, which express the required Proportion in its lowest terms. (2) When the constituents of the Proportion are known, but not its name, find the two known numbers in the same horizontal line; follow the lines which enclose them, upwards, into the diagonal portion of the Diagram, and at the apex of the triangle thus formed will be found the required name. Thus the lines leading from 3 and 8 conduct us to Quadrupla.

The uppermost of the horizontal lines comprises all the Proportions possible, between the series of numbers from 1 to 10 inclusive, reduced to their lowest terms. The subsequent lines give their multiples, as far as 100; and, as these multiples always bear the same names as their lowest representatives, the lines drawn from them lead always to the apex of the same triangle.

By means of the Proportions here indicated, the Theorist is enabled to define the difference of pitch between two given sounds with mathematical exactness. Thus, the Octave, sounded by the half of an Open String, is represented by the Proportion called Dupla; the Perfect Fifth, sounded by 2-3 of the String, by that called Sesquiqualia; the Perfect Fourth, sounded by 3-4, by Sesquitercia. These Ratios are simply understood, and at a glance for their elucidation; but, as we proceed to more complex Intervals, and especially to those of a dissimant character, the Proportions grow far more intricate, and Morley's Table becomes really valuable.

A certain number of these Proportions are also used for the purpose of defining differences of Rhythm; and, in Medieval Music, the latter class of differences involves even greater complications than the former.

The nature of Mode, Time, and Prolation will be found fully explained under their own special headings; and the reader who has carefully studied these ancient rhythmical systems will be quite prepared to appreciate the confusion which could scarcely fail to arise from their unrestrained commixture. [See Notation.] Time was, when this commixture was looked upon as the cachet of a refined and classical style. The early Flemish Composers delighted in it. Joaquin constantly made one Voice sing in one kind of Rhythm, while another sang in another. Hobrecht, in his 'Missa Je ne demande,' uses no less than five different Time-signatures at the beginning of a single Stave—an expedient which became quite characteristic of the Music of the 15th and earlier years of the 16th centuries. It was chiefly for the sake of elucidating the mysteries of this style of writing that Morley gave his Table to the world; and, by way of making the matter clearer, he followed it up by a setting of 'Christes Cresses be my speed,' for Three Voices, containing examples of Dupla, Triplas, Quadruplas, Sesquiqualias, Sesquiuncia, Quadrupla-Sesquiuncia, Quintupla, Sextupla, Septupla, Nonupla, Decupla, and Super-tripartites quarta, giving it to his pupil, Philomathes, with the encouraging direction—'Take this Song, peruse it, and sing it perfectly; and I doubt not but you may sing any reasonable hard wrote Song that may come to your sight.'

Nevertheless, Morley himself confesses that these curious combinations had fallen quite into disuse long before the close of the 16th century.

Ornithoparus, writing in 1517, mentions eight combinations of Proportion only, all of which have their analogues in modern Music, though, the Large and Long being no longer in use, they cannot all be conveniently expressed in modern Notation. (1) The Greater Mode Perfect, with Perfect Time; (2) the Greater Mode Imperfect, with Perfect Time; (3) the Lesser Mode Perfect, with Imperfect Time; (4) the Lesser Mode Imperfect, with Imperfect Time; (5) the Greater Prolation, with Perfect Time; (6) the Greater Prolation, with Imperfect Time; (7) the Perfect Time, with the Lesser Prolation; (8) the Imperfect Time, with the Lesser Prolation.

Adam de Fulda, Sebald Heyden, and Hermann Finck, use a different form of Signature; distinguishing the Perfect, or Imperfect Modes, by a large Circle, or Semicircle; Perfect, or Imperfect Time, by a smaller one, enclosed within it; and the Greater, or Lesser Prolation, by the presence, or absence, of a Point of Perfectin the centre of the whole; thus—

[Diagram]

In his First Book of Masses, published in 1554, Palestrina has employed Perfect and Imperfect Time, and the Greater and Lesser Prolation, simultaneously, in highly complex Proportions, more especially in the 'Missa Virtute magna,' the second Osanna of which presents difficulties with which few modern Choirs could cope; while, in his learned 'Missa L'homme armé,' he has produced a rhythmic labyrinth which even Joaquin might have envied. But, after the production of the 'Missa Pape Marcelli,' in the year 1565, he confined himself almost exclusively to the use of Imperfect Time, with the Lesser Prolation, equivalent to our Alla Breve, with four Minims in the Measure; the Lesser Prolation, alone, answering to our Common Time, with four Crotchets in the Measure; Perfect Time, with the Lesser Prolation, containing three Semibreves
in the Measure; and the Greater Prolation, alone represented by our 3-2. A very little consideration will suffice to show that all these combinations are reducible to simple Dupla, and Triplo.

Our modern Proportions are equally unpretentious, and far more clearly expressed; all Simple Times being either Dupla, or Triplo, with Dupla subdivisions; and Compound Times, Dupla, or Triplo, with Triplo subdivisions. Modern Composers sometimes intermix those different species of Rhythm, just as the Greater and Lesser Prolation were intermixed, in the Middle Ages; but, the simplicity of our Time-signatures deprives the process of almost all its complication. No one, for instance, finds any difficulty in reading the Third and Fourth Doubles in the last Movement of Handel's Fifth Suite (the 'Harmonious Blacksmith'), though one hand plays in Common Time, and the other in 24-16. Equally clear in its intention, and intelligible in the appearance it presents to the eye, is the celebrated time 'Don Giovanni,' in which the First Orchestra plays a Minuet, in 3-4; the Second, a Gavotte, in 2-4; and the Third, a Valse, in 3-8; all blending together in one harmonious whole—a triumph of ingenious Proportion worthy of a Netherlander of the 15th century, which could only have been conceived by a Musician as remarkable for the depth of his learning as for the geniality of his style. Spohr has used the same expedient, with striking effect, in the Slow Movement of his Symphony 'Die Weise des Todes'; and other still later Composers have adopted it, with very fair success, and with a very moderate degree of difficulty—for our Rhythms Signa are too clear to admit the possibility of misapprehension. Our Time-table, too, is simplicity itself, though in strict Geometricall Proportion—the Breve being twice as long as the Semibreve, the Semibreve twice as long as the Minim, and so with the rest. We have, in fact, done all in our power to render the rudiments of musical intelligence to the meanest capacity; and only in a very few cases—such as those which concern the 'Section of the Canon,' as demonstrated by Euclid, and other writers on the origin and constitution of the Scale; the regulation of Temperament; the Scale of Organ Pipes; and others of like nature—are we concerned with Proportions sufficiently intricate to demand the aid of the Mathematician for their elucidation.

PROPOSTA (Lat. Dux; Eng. Subject.) A term applied to the Leading Part, in a Fugue, or Point of Imagination, in contradistinction to the Rempita, or Response (Eng. Answer; Lat. Comea). The Leading Part of a Canon is usually called the Guida, though the term Proposta is sometimes applied to that also.

PROPIETAS, propriety (Germ. Eigeneit). A peculiarity attributed, by Medieval writers, to those Ligatures in which the first note was sung as a Breve; the Breve being always understood to represent a complete Measure (Lat. Tactus; Old Eng. Stroke). Franco of Cologne describes Ligatures beginning with Breves, Longs, and Semibreves, as Ligature cum, sine, and cum opposita Proportione, respectively.

PROSE. [See SEQUENTIA.]

PROSKE, KARL, editor of the celebrated collection of ancient church-music called MUSICA DIVINA, born Feb. 11, 1794, at Gröthen in Upper Silesia, where his father was a wealthy landowner. Having studied medicine he made the campaign of 1813-15 as an army surgeon, but being compelled to retire by his health, he took his degree as Doctor of Medicine at Halle, and settled as government physician at Oppeln in Upper Silesia. Here he suddenly became a religious enthusiast, a change to which his devotion to church music doubtless contributed. On April 11, 1826, he was ordained priest by Bishop Salter at Ratibon, where he became vicar-choral in 1827, and Canon and Capelmeister of the Cathedral in 1836. From this time, with the aid of his private fortune, he began his celebrated collection of church music, residing for long in Italy exploring the great MS. collections there, and scoring from the voice-parts many very beautiful, but hitherto unknown works, and publishing them in a cheap, accurate, and legible form as 'Musica Divina' [see vol. ii. p. 411]. Each volume is preceded by introductory remarks, biographical and bibliographical. Attention has been repeatedly called in this Dictionary to the merits of this collection. [See among others MESS; IMPROPERIA.] Proske died of angina pectoris, Dec. 20, 1861, bequeathing his collection to the episcopal library of Ratibon, of which it forms one of the chief ornaments.

PROUT, ESSEZEE, B.A., born at Oundle, Northamptonshire, March 1, 1835, graduated at London, 1854. He studied the pianoforte under Charles Salaman. In 1863 he gained the first prize of the Society of British Musicians for his piano quartet, and in 1865 their first prize for pianoforte quartet. From 1871 to 1874 he was editor of 'The Monthly Musical Record,' and since then has been successively music critic of 'The Academy' and 'The Athenaeum.' He is conductor of the Borough of Hackney Choral Association, and Professor of harmony and composition at the Royal Academy of Music and the National Training School of Music. His compositions include String Quartet in Eb, op. 1; PF. Quartet in C, op. 2; PF. Quintet in G, op. 3; Concert for Organ and Orchestras, op. 5; Magnificat in C, op. 7; and Evening Service in Eb, op. 8, both with orchestra; 'Hereward,' dramatic cantata, op. 12 (produced at St. James's Hall, June 4, 1879); and two MS. symphonies in C major and G minor.

PRUDENT, EMILIE, born at Angoulême, April 3, 1817, never knew his parents, but was adopted by a piano-tuner, who taught him a little music. He entered the Paris Conservatoire at 10, and obtained the first piano prize in 1823, and the second harmony prize in 1834. He had no patrons to push him, and his want of education not being supplied by natural facility, he had a long struggle
with the stern realities of life, but by dint of patience and perseverance he overcame all obstacles. His first performance in public was at a concert with Thalberg, whose style he imitated, and the success of his fantasias on "Lucia di Lammermoor" (op. 8) established him with the public. He then made constant excursions in France, and occasional tours abroad, the latter of which he has described in his book, "Paris et ses environs." His compositions, about 70 in number, include a trio for PF, violin, and cello; a concerto-symphonie "Les trois Rêves" (op. 67); several brilliant and pleasing morceaux de genre, such as "Les Bois," and "Le Danse des Fées"; fantasies on opera-airés, or themes by classical composers; transcriptions with and without variations, cleverly calculated to display the virtuosity of a pianist; and finally, "Études de genre," also intended to show off manual dexterity. His music is clear, melodious, and correct; pleasing the ear without straining the attention. Prudent is no fiery or original genius, but an artist with a real love for his instrument, and a thorough understanding of its resources, and a musician of taste and progress. From Thalberg to Mendelssohn is a long way to traverse, and Prudent was studying the latter composer with enthusiasm when he was carried off after 48 hours' illness, by diphtheria, on May 14, 1863. His kind and generous disposition caused him to be universally regretted. He was a good teacher, and formed several distinguished pupils, especially ladies; among these Mlle. Louise Murer, who took the first piano prize at the Conservatoire in 1854, was the best interpreter of his works. In England he was well known. He played a concerto in Bb of his own composition at the Philharmonic, May 1, 1849; returned in 1852 and introduced his elegant mazurca "La Cloche," which he repeated at the New Philharmonic Concert June 1, 1853.

[editor's note - [G.C.]

PRUME, FRANCOIS HUBERT, violinist, was born in 1816 at Stavelot near Liège. Having received his first instruction at Malmedy, he entered in 1827 the newly opened Conservatoire at Liège, and in 1830 that at Paris, where he studied for two years under Habeneck. Returning to Liège he was appointed professor at the Conservatoire, although only seventeen years of age. In 1839 he began to travel, and visited with much success Germany, Russia, and the Scandinavian countries. He died in 1849 at Stavelot. Prume was an elegant virtuoso, with most of the characteristic qualities of the modern Franco-Belgian School. He is chiefly remembered as the composer of "La Melancolie" a sentimental pièce de salon which for a time attained an extraordinary popularity, without however possessing the artistic worth of the rest of Prume's compositions.

[P.D.]

PRUMIER, ANTOINE, born in Paris July 2, 1794, learned the harp from his mother, and afterwards entered the Conservatoire, and obtained the second harmony prize in Cotel's class in 1812. After this however he was compelled by military law to enter the Ecole polytechnique; but in 1815 he gave up mathematics, re-entered the Conservatoire, and finished his studies in counterpoint under Eler. He then became harpist in the orchestra of the Italians, and, on the death of Nadermann in 1835, professor of the harp at the Conservatoire. In the same year he migrated to the Opéra Comique, but resigned his post in 1840 in favour of his son, the best of his pupils. Prumier composed and published about a hundred fantasias, rondesaux, and airs with variations for the harp—all well written but now antiquated. He received the Legion of Honour in 1843, and was vice-president of the Association des Artistes Musiciens for 17 years consecutively. He died from the rupture of an aneurism at a committee meeting of the Conservatoire, Jan. 21, 1868. He had retired on his pension the year before, and been succeeded by Labarre, at whose death (April 1870) the professorship devolved upon

CONRAD PRUMIER, born in Paris, Jan. 5, 1820, and lauréat in 1838. Like his father he writes well for the instrument, and is considered a skilled performer and a musician of taste. [G.C.]

PSALTERY (φαληρία; Old English Sautry; French Pelser; Ital. Saltorio; Ger. Psalter). A dulcimer, played with the fingers or a plectrum instead of by hammers. The French have adopted the Greek name without change. There exists a classic sculptured representation of the Muse Erato, holding a long ten-stringed lyre, with the name FAATPIAN cut on its base. From this it has been inferred that the strings of this lyre were touched by the fingers without the usual plectrum of ivory or metal. Chaucer's "sauteur" in the Miller's Tale came direct from the East, perhaps imported by returning Crusaders, its kinship to the Persian and Arabic sazir and kanun being unmistakable. The psaltery was the prototype of the spinet and harpsichord, particularly in the form which is described by Preterius in his "Organographia," as the 'Istramento di porco,' so called from its likeness to a pig's head.

The illustration is drawn from a 15th-century painting by Filippo Lippi in the National Gallery, and represents a 'istramento di porco' strung vertically, a mode less usual than the horizontal stringing, but more like that of a harpsichord or grand piano. Notwithstanding the general use of keyed instruments in 1650 we read in the 'Musurgia' of Athanasius Kirchner, that the psaltery played with a skilled hand stood second to no other instrument, and Mersenne, about the same date, praises its silvery tone in preference to that of any other, and its purity of intonation, so easily controlled by the fingers.

No 'Istriamento di porco' being now known to exist, we have to look for its likeness in painted or sculptured representations. The earliest occurs in a 15th-century MS in the library at Douai. It is there played without a plectrum. From

1 And all above they lay a gay sautrie
On which he made on nights a melodie,
So sweetly, that all the chamber roset
And Angelis of virginps he song.
PSALTERY.

But other forms were admired. Exactly like an Arabic knew is a psaltery painted A.D. 1348, by that loving delineator of musical instruments, Orcagna, himself a musician, in his Trionfo della Morte, at Pisa. The string of the instrument are in groups of three, each group, as in a grand piano, being tuned in unison to make one note. Sometimes there were groups of four, a not unfrequent stringing in the Dulcimer. There is a good coloured lithograph of Orcagna's fresco in 'Les Arts au Moyen Age,' by Paul Lacroix (Paris, 1874, p. 282); it is there called 'Le songe de la vie.' A fine representation of such a psaltery, strung in threes, by Orcagna, will be found in our National Gallery (Catalogue No. 569). [A.J.H.]

PUCITTA, Vincenzo, was born at Rome, 1779, and brought up at the Fieschi, at Naples, under Pesaroli and Sala. He wrote his first opera for Singaglia, near Ancona, and from that time till his death composed for the stage diligently. 'I due Prigionieri' (Rome 1801) was the first to make him widely known. He was, however, often away from Italy, first at Lisbon, where he brought out 'L' Andromaca,' and then in London, where he became for a time Director of the Music at the Opera.

His name first appears in 1800, when three of his operas were performed—'I Villeggiature bismari,' 'La Caccia d'Enrico IV,' and 'Le quattro Nazioni.' In 1810 we find his 'La Vestale;' in 1811 'La tre Sultane,' in 1812 'La Ginevra di Scozia,' in 1813 'Bosideas,' and in 1814 'Aristodemus.' He then left the Opera and travelled with Madame Catalani; and when, in 1815, she took the direction of the Italian Opera at Paris, he became accompanist, and three of his works were brought out there in 1815, 16 and 17. He then went to Rome, and remained in Italy till his death, at Milan, Dec. 20, 1861. Fétis gives a list of 23 of his operas, and says that his music shows great facility but no invention. Ten volumes of his songs, entitled 'Mille Melodie,' are published by Ricordi.

[G.]

PUGET, Louis, born at Paris about 1610; though an amateur, achieved an extraordinary popularity in the reign of Louis Philippe by her songs, composed to Gustave Lemoine's words. Among the best known of these were, 'A la grace de Dieu,' 'Ave Maria,' 'Le Soleil de ma Bretagne,' 'Tu dis,' 'Mon papa,' 'Les rêves d'une jeune fée,' etc. Musically speaking they are inferior to those of Panisere, Labarre, or Massini; but the melodies were always so natural and so suited to the words, and the words themselves were so full of that good, bourgeois character, which at that time was all the fashion in France, that their vogue was immense. Encouraged by her success, Puget aspired to the theatre. She took lessons from Adolphe Adams, and on Oct. 1, 1826, produced at the Opera Comique a contrapiece, 'Le mauvais Esprit,' which was sung to perfection by Ponchard and Mme. Damoreau. In 1842 she married Lemoine, and finding the popularity of her songs on the wane, had the tact to publish no more. She broke silence only once again with an operetta called 'La Veillouse, ou les Nuits de Mardi,' produced at the Gymnase, Sept. 27, 1869. Madame Lemoine has for some time resided at Pau, where she is still living (1881).

[G.C.]

PUGNANI, Gaetano, celebrated violinist, was born at '80, etc. Musically speaking they are inferior to those of Panisere, Labarre, or Massini; but the melodies were always so natural and so suited to the words, and the words themselves were so full of that good, bourgeois character, which at that time was all the fashion in France, that their vogue was immense. Encouraged by her success, Puget aspired to the theatre. She took lessons from Adolphe Adams, and on Oct. 1, 1826, produced at the Opera Comique a contrapiece, 'Le mauvais Esprit,' which was sung to perfection by Ponchard and Mme. Damoreau. In 1842 she married Lemoine, and finding the popularity of her songs on the wane, had the tact to publish no more. She broke silence only once again with an operetta called 'La Veillouse, ou les Nuits de Mardi,' produced at the Gymnase, Sept. 27, 1869. Madame Lemoine has for some time resided at Pau, where she is still living (1881).

In 1826, Pugnani was appointed first violin to the Sardinian court in 1721, and began to travel in 1784. He made lengthened stays at Paris and in London, where he was for a time leader of the opera band, produced an opera of his own (Burney, Hist. iv. 494), and published trios, quartets, quintets, and symphonies. In 1770 Burney found him at Turin, and there he remained as leader, conductor, teacher and composer, for the rest of his life. He died in 1803. To Pugnani more than to any other master of the violin appears to be due the preservation of the pure grand style of Corelli, Tartini and Vivaldi, and its transmission to the next generation of violinists. Apart from being himself an excellent player he trained a large number of eminent violinists—such as Conforti, Bruni, Polledro and, above all, Viotti. He was also a prolific composer: he wrote a number of operas and ballets, which however appear not to have been very successful. Fétis gives the names of 9, and a list of his published instrumental compositions—one violin-concerto (out of 9), 3 sets of violin-sonatas, duos, trios, quartets, quintets, and 12 symphonies for strings, oboes and horns. [P.D.]
PUPPO, GIUSEPPE, eminent violinist, was born at Lucca in 1749. He was a pupil of the Conservatorio at Naples, and when still very young gained considerable reputation in Italy as a virtuoso. He came to Paris in 1775; thence he went to Spain and Portugal, where he is reported to have amassed a fortune. After having stayed for some years in England he returned to Paris in 1784, and remained there till 1811, occupying the post of leader, first at the Théâtre de Monsieur, which was then under Viozzi's direction, then at the Théâtre Français, and finally conducting the band at the Théâtre Français. As he was an excellent accompanist, he was much in request in the musical circles of the rich and noble, and might have secured for himself a competency if it had not been for his eccentricity and unsteadiness, which brought him into constant troubles. In 1811 he suddenly left Paris, abandoning his wife and children for ever. Arrived at Naples he was lucky enough to secure the leadership of the band at a theatre. He however did not stay long, but went to Lucca, thence to Florence, and finally found employment as teacher at a music school at Pontremoli. After two years he threw up this appointment and returned to Florence, was there found, utterly destitute, by Mr. Edward Taylor, Gresham Professor of Music, and by his generosity was placed in a hospice, where he died in 1827. Fada gives interesting details of his adventurous life, and several of his bow molas. It was he who so happily described Boccherini as 'the wife of Haydn.' His published compositions are few and of no importance. [P.D.]

PURCELL. The name of a family of musicians in the 17th and 18th centuries, which included amongst its members the greatest and most original of English composers.

1. The name of 'Purcell,' presumably Henry Purcell, the elder, is first found in Pepys' diary, under date Feb. 21, 1660, where he is styled 'Master of Music.' He was appointed to the re-establishment of the Chapel Royal (in 1665) Henry Purcell was appointed one of the Gentlemen. He was also Master of the Choristers of Westminster Abbey. On Dec. 21, 1663, he succeeded Signor Angelo as one of the King's Band of Music. He died Aug. 11, 1664, and was buried in the east cloister of Westminster Abbey, Aug. 13. There is a three-part song, 'Sweet Tyrannous, I now resign my heart,' in Playford's 'Musical Companion,' 1667, which is probably of his composition, although it is sometimes attributed to his more celebrated son. It was reprinted in Burney's History, iii. 486.

2. His eldest son, Edward, born 1653, was Gentleman Usher to Charles II, and afterwards entered the army and served with Sir George Rooke at the taking of Gibraltar, and the Prince of Hesse at the defence of it. Upon the death of Queen Anne he retired and resided in the house of the Earl of Abingdon, where he died June 20, 1717. He was buried in the chancel of the church of Wytham, near Oxford.

3. Henry Purcell, the second son of Henry Purcell the elder, is traditionally said to have been born in Old Pye Street, Westminster, in or about 1658. He lost his father before he was six years old, and soon afterwards was admitted a chorister of the Chapel Royal under Capt. Henry Cooke, after whose death, in 1672, he continued under Pelham Humfrey. He is said to have composed anthems whilst yet a chorister, but there are now no means of verifying the fact, although it is highly probable. He may possibly have remained in the choir for a brief period after the appointment of Blow as successor to Humfrey as Master of the Children, but the probability is that, after quitting the choir on the breaking of his voice, he studied composition under Blow as a private pupil, and so justified the statement on Blow's monument that he was 'master to the famous Mr. H. Purcell.' In 1675, when only 17 years of age, Purcell was engaged by Josias Priest, a dancing-master connected with the theatres, who also kept 'a boarding school for young gentlemen' in Leicester Fields, to compose an opera written by Nahum Tate, called 'Dido and Æneas,' for performance at his school. Purcell executed his task in a manner which would have added to the reputation of many an older musician. The opera is without spoken dialogue, the place of which is supplied by recitative; it contains some beautiful airs, and some spirited choruses, especially that beginning 'To the hills and the vales.' The work, although not performed on the public stage, acquired considerable popularity, as is evident from the number of manuscript copies in existence; but, with the exception of one song, printed in the 'Orpheus Britannicus,' and the rondo 'Fear no danger,' printed by Warren and others, it remained unpublished until 1840, when it was printed by the 'Musical Antiquarian Society.' The production of 'Dido and Æneas' led to Purcell's introduction to the public theatre. In 1676 he was engaged to write music for Waverden's tragedy 'Aurelius-Zebe,' and for Shadwell's comedy 'Epomeon Wells,' and part of the music for his tragedy 'The Libertine.' The latter contains the pleasing air 'Nymphas and Shepherds,' and the well-known chorus 'In these delightful pleasant groves.' In the same year a song by him appeared in the new edition of Book I. of Playford's publication, 'Choice Ayres, Songs and Dialogues.' In 1677 he furnished an overture, eight act and other tunes, and songs for Mrs. Behn's tragedy 'Abdelazer,' and composed an elegy on the death of Matthew Lock, printed in Book II. of the 'Choice Ayres,' etc., 1679. In 1678 he composed the overture and instrumental music and the masque in Shadwell's alteration of Shakspeare's 'Timon of Athens,' representing the contest between Cupid and Bacchus for supremacy over mankind, and their

1 His mother, Elizabeth, survived to witness the whole of her son's career, and died in August 1690.
2 Priest removed his school in 1690 to Chelsea, where 'Dido and Æneas' was again performed, as appears from an undated printed copy of the words published in London. This copy consists a dialogue for music which Purcell does not appear to have set. The piece was revived at the L.A.E. Concert-room, London, July 30, 1878, by Mr. Malcolm Lamb.
ultimate agreement to exercise a joint influence; a very beautiful and characteristic composition. He does not appear to have produced anything for the theatre in 1679, but several of his songs were published in that year in Playford's second Book just named; and an extant letter, dated Feb. 8, 1678–9, from his uncle Thomas, to the Rev. John Goostling, the celebrated bass singer, then at Canterbury, shows that he then produced something for the church; and that Goostling that his son, Henry (as he affectionately called his nephew), was then composing and that the composition was likely to cause Goostling to be called to London. Goostling was appointed a gentleman extraordinary of the Chapel Royal Feb. 25, 1679, and a gentleman in ordinary soon after.

It would be very interesting to know which of Purcell's anthems was then produced, and at present there seems no clue. In 1680, however, he composed music for Lee's tragedy 'Theodotus,' and the opera and 'Oct for D'Urfe's comedy 'The Virtuous Wife,' and produced the first of his numerous odes, viz. 'An Ode or Welcome Song for his Royal Highness [the Duke of York] on his return from Scotland,' and 'A Song to welcome home His Majesty from Windsor.' In the same year he obtained the appointment of organist of Westminster Abbey, and then gave up his connection with the theatre, which he did not renew for six years. In this interval it may be assumed that much of his chamber music was composed. In 1681 he composed another Ode or Welcome Song for the King, 'Swifter, Ixia, swifter flow.' On July 14, 1682, he was appointed organist of the Chapel Royal in the place of Edward Lowe, deceased, but was not sworn in until Sept. 16 following. He composed an Ode or Welcome Song to the King on his return from Newmarket, Oct. 21, "The summer's absence unconcerned we bear,—" and some songs for the inauguration of the Lord Mayor, Sir William Prichard and Richard. In 1683 Purcell came forward in a new capacity, viz. as a composer of instrumental chamber music, by the publication of 'Sonatas of III parts, two Violline and Basse to the Organ or Harpsichord,' with an engraved portrait of himself, at the age of 24, prefixed. These sonatas are 12 in number, and each comprises an adagio, a canzone (fugue), a slow movement, and an air; they are avowedly formed upon Italian models, as the composer in his preface says. For his author he has faithfully endeavoured a just imitation of the most famed Italian masters, principally to bring the seriousness and gravity of that sort of music into vogue and reputation among our countrymen, whose humour 'tis time now should begin to loath the levity and balladry of our neighbours. The attempt he confessest to be bold and daring; their being pens and poets of more eminent abilities, much better qualified for the employment than his or himself, which he well hopes these his weak endeavours will in due time provoke and enflame to a more accurate undertaking. He is not ashamed to own his unskilfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however he thinks he may warrantably affirm that he is not mistaken in the power of the Italian notes, or elegance of their compositions. In the same year he composed an Ode or Welcome Song for the King, 'Fly, bold Rebellion,' and in July an Ode to Prince George of Denmark on his marriage with the Princess, afterwards Queen, Anne,—'From hardy alms.' He likewise composed an Ode by Christopher Flaxman, 'Welcome to all but pleasures,' which was performed Nov. 22 at the annual celebration on St. Cecilia's Day, the score of which he published in the following year. He also composed another Ode, 'Raise, raise the voice,' and a Latin Ode or motet, 'Laudate Cecliam,' in honour of St. Cecilia, both of which still remain in MS. In 1684 he composed an Ode or Welcome Song, by Thomas Flatman, 'on the King's return to Whitehall after his Summer's progress '—'From thine own bosom and the mazy joys,'—the last production of the kind he was to address to Charles. In 1685 he greeted the new king, James, with an Ode or Welcome Song, 'Why are all the Muses mute!' For the coronation of James and his queen on April 23 he produced two anthems, 'I was glad,' and 'My heart is inditing,' both remarkably fine compositions. He was employed in superintending the erection of an organ in the Abbey expressly for the coronation, and was paid—out of what was then termed the 'secret service money,' but was really the fund for defraying extraordinary royal expenses, 234 12s. od. 'for so much money by him disbursed and craved for providing and setting up an organ in the Abbey church of Westminster, for the solemnity of the coronation, and for the removing the same, and other services performed in his said Maties chappell since the 25th of March, 1685, according to a bill signed by the Bishop of London.' In 1686 he returned to dramatic composition, and produced An Ode for Dryden's revived tragedy 'Tymann Love,' in which is the fine duet of the spirits, Nakar and Damilcar (or, as Purcell has it, Doridoar), 'Hark! my Doridoar, hark!' and the pleasing air, 'Ah! how sweet it is to love.' He also produced an Ode or Welcome Song for the King, 'Ye tunesful Muses.' In 1687 he composed another Ode of the same kind, 'Sound the trumpet, beat the drum,' in which is the duet for a solo, 'Let Cesar and Urania live,' which continued so long in favour that succeeding composers of odes for royal birthdays were accustomed to introduce it into their own productions until after the middle of the 18th century. Later in the year Purcell wrote his anthem 'Blessed are they that fear the Lord,' for the thanksgiving for the queen's pregnancy, in January 1687–8. In 1688 he composed the songs for D'Urfe's comedy, 'A Fool's Freeertainment.' With one exception they all belong to the character of Lionel, a young man mad for love, and they express in the most admirable manner the varied emotions which agitate his mind—disdain, despondency, tender affection and wild fantastic delusion.
They were sung by William Mountford, the unfortunate actor who was murdered in the street by the ruffians Lord Mohun and Capt. Hill in revenge for his having frustrated their attempted forcible abduction of the celebrated actress Mrs. Bracegirdle, and who, we learn from Colley Cibber, 'sung a clear countertenor, and had a melodious warbling throat.' The music was published in 1690 in the same year, and appended to the printed score of the comedy. To this year also belongs a solo anthem for a bass voice with chorus, 'The Lord is king' (one of the very few of Purcell's church compositions of which the date of production is known), and a Welcome Song for the King, the last he wrote for James II. In 1689 he composed an Ode, 'Celestial Music,' which was 'performed at Mr. Maidwell's, a schoolmaster's, on the 5th of August,' and 'A Welcome Song at the Prince of Denmark's coming in.' He also composed for the annual gathering in London of the natives of the county of York the famous Ode in praise of that county and its deeds of arms, particularly the part taken by them at the Revolution, which is commonly known as 'The Yorkshire Feast Song,' and which D'Urfey (the author of the words) justly calls 'one of the finest compositions he ever made.' It was performed at an expense of £100 at the County Feast held in Merchant Taylors' Hall, March 27, 1690. Many parts of it were printed in the 'Orpheus Britannicus'; it was printed entire by Goodison about 1728, and by the Purcell Society 90 years later, under the editorial care of Mr. W. H. Cummings. In this year Purcell became involved in a dispute with the Dean and Chapter of Westminster. He had received money from persons for admission into the organ-loft to view the coronation of William and Mary, considering the organ-loft as his, in right of his office; but the Dean and Chapter claimed it as the property of the church, and sought to have the money paid into the church funds. Purcell appealed to the law for redress, and it was settled in 1689, that unless he paid over the money his place should be declared null and void, and his stipend detained by the Treasurer. It is presumed that the matter was in some way accommodated, as he retained his appointment until his death. In 1690 Purcell composed new music for Shadwell's version of 'The Tempest,' in which the advantages of his study of the great Italian masters is strikingly apparent. Smooth and easy flowing, yet nervous melodies, clearness and distinctness of form, and more varied accompaniment, are conspicuous. Two of the songs, 'Come unto these yellow sands,' and 'Full fathom five,' have retained uninterrupted possession of the stage from the time they were composed till this day, and much of the remainder of the music, especially that of the concluding masque, has only been laid aside because it is allied to verses not by Shakespeare, and which the better judgment of our time has decreed shall no longer be permitted to supplant his poetry. In the same year Purcell produced the music for the 'alterations and additions after the manner of an opera' which Betterton had made to Beaumont and Fletcher's play, 'The Prophetess, or, The History of Dioclesian.' Here again the great advance made by the composer is visible. He calls into play larger orchestral resources than before; some of the movements are scored for two trumpets, two oboes, a tenor oboe, and a bassoon, beside the string quartet, and the woodwind instruments are occasionally made responsive to the trumpets and strings in a manner that was then new. The vocal music comprises some fine songs and bold choruses. Among the songs may be named 'What shall I do to show how much I love her!' (the air of which was long known from its adaptation to the words 'Virgins are like the fair flower in its lustre,' in 'The Beggar's Opera') and 'Sound, Fame, thy brazen trumpet,' with its bold and difficult obbligato trumpet accompaniment. Purcell published the score of this opera in London in 1691, with a dedication to the Duke of St. Albans, in which he says, 'Music and Poetry have ever been acknowledged sisters, which, walking hand in hand, support each other; As Poetry is the harmony of words so Music is that of notes; and as Poetry is a rise above prose and oratory, so is Music the exaltation of Poetry. Both of them may excel apart, but surely they are most excellent when they are joy'd, because nothing is then wanting to either of their proportions; for thus they appear like wit and beauty in the same person. Poetry and Painting have arrive'd to perfection in our own country; Music is yet but in its monas, a forward child, which gives hope of what it may be hereafter in England when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gayety and fashion. Thus being further from the sun we are nearer to the neighbour country, and must be content to shake off our barbarity by degrees. The present age seems already disposed to be refined, and to distinguish between wild fancy and a just, numerous composition.' Here we see Purcell's modest estimate of the state of English musical art in his day, but we may see also that although he viewed his countrymen as standing only upon the threshold of the temple of music, he felt the strong conviction that it would be within their power to enter and explore its innermost recesses. The composer's desire to please his subscribers occasioned him to fix the subscription at so moderate a rate that it scarcely sufficed to meet the expense of the publication. He also wrote in 1690 the fine bass song, 'Thy genius, lo! from his sweet bed of rest,' for Loe's tragedy 'The Massacre in Paris,' and the overture, act-tunes and songs for Dryden's comedy 'Amphitryon.' Besides these he set D'Urfey's Ode for the queen's birthday, April 29, 'Arise, my Muse,'—an admirable composition—and an Ode for King William, 'Sound the trumpet.' The next year witnessed the production of Purcell's dramatic chef-d'œuvre, 'King Arthur.' He had previously composed music for some of
Purcell.

Dryden's plays, but had had merely to set such verses as the poet had handed him. It is how-
erver apparent from Dryden's dedication of 'King
Arthur' that in constructing that drama he had
followed a different course, and had consulted
Purcell as to where, when, and how music could
be effectively introduced, and had acted upon
his suggestions. He had supplied the composer,
at his desire, with variety of measure, and dis-
posed the scenes so as to afford striking contrasts.
Purcell's music is a succession of beauties; —
the sacrificial scene of the Pagan Saxons; the
marital song of the Britons, 'Come if you dare';
the scene with the spirits, Philidel and Grim-
bald; the songs and dances of the shepherds;
the admirably bold and original frost scene; the
lovely duet of the Syrens in the enchanted forest,
'Two daughters of this aged stream, and the
songs of the other spirits; and the varied and
well contrasted pieces in the concluding masque
(including the beautiful melody 'Fairer isle, all
isles excelling'), form a combination which no
contemporary musician was able to equal, and
which is still regarded as unsurpassed. All
temporary testimony tells of the great
success of 'King Arthur,' yet, with the exception
of about a dozen songs which were included in
the 'Orpheus Britannicus,' and those portions of
the music which Arne retained in the version
made in 1770, it remained unpublished until
1842. when it was printed by the Musical Anti-
quarian Society, four songs, however, having
been lost in the interval. Purcell's other dramatic
compositions in 1691 were the overture and act-
tunes for Elkanah Settle's tragedy 'Distressed
Iago,' and songs in the comedy 'The Gordan
knot untied,' and Southern's comedy 'Sir
Antony Love.' He also composed the Ode for
the queen's birthday, 'Welcome, glorious morn.'
In 1692 he composed the music for Howard and
Dryden's 'Indian Queen,' in which are the
recollective 'Ye twice ten hundred deities' (which
Burney considered to be 'perhaps the best piece
of recitative in our language'), with the air 'By
the crooking of the nose,' and the beautiful little
rendo 'I attempt from Love's sickness to fly.' The
greater part of the songs in 'The Indian Queen'
were printed in 1695 by May and Hedgesbutt,
who prefixed to their publication a curious letter
to the composer informing him that as they had
met with the score of his work they had printed it,
lest others should put out imperfect copies,
and craving his pardon for their presumption. The
entire work was printed by Goodison. He also
composed songs for Dryden's 'Indian Em-
peror' (a sequel to 'The Indian Queen') and
'Clasmonens,' Southern's comedy 'The Wives'
'Excuse,' and D'Urfeys's comedy 'The Marriage
Hater match'd,' and the music in the third act
of Dryden and Lee's tragedy 'Oedipus.' But per-
haps the most important dramatic composition he
produced this year was the opera of 'The Fairy
Queen,' an anonymous adaptation of Shakapere's
'Midsummer Night's Dream,' which was very
well received by the public, although the great
expense incurred for scenery, dresses, etc., ren-
dered it but little productive to the managers.
The composer published in the same year 'Some
Select Songs as they are sung in The Fairy
Queen,' 10 in number; 13 other pieces are in
the 'Orpheus Britannicus,' and the instrumental
music is in the 'Ayres for the Theatre'; the
Sacred Harmonic Society possesses a MS. of
nearly the whole of the fourth act, but the
remains of the choral portions and two or
three more songs are irretrievably lost. The
score was lost in or before 1700, in October of
which year the patentees of the theatre offered
a reward of 10 guineas for the recovery of it or a
copy of it. That they did not recover it may be
inferred from the piece never having been revived.
One of the songs which has been preserved, 'If
love's a sweet passion,' long remained in favour:
Gay wrote one of the songs in 'The Beggar's
Opera' to the air. In the same year Purcell set
Sir Charles Sedley's Ode for the queen's birthday;
'Love's Goddess sure was blind.' One of
the airs in this Ode, 'May her bliss example
chase,' has for its bass the air of the old song
'Cold and raw,' the occasion of which was thus:
—Queen Mary had one day sent for Arabella
Hunt and Gostling to sing to her, with Purcell
as accompanists. After they had performed
several fine compositions by Purcell and others,
the queen asked Arabella Hunt to sing the
ballad of 'Cold and raw.' Purcell, nettled at
finding a common ballad preferred to his music,
but seeing it pleased the queen, determined that
she should hear it again when she least expected
it, and adopted this ingenious method of effecting
his object. He also set Brady's Ode 'Hail!
great Cecilia,' which was performed at the annual
celebration on St. Cecilia's day, Purcell himself
singing the alto song 'Tis Nature's voice.' This
Ode—one of the finest of its composer's works of
that class—was printed by the Musical Anti-
quarian Society. In 1693 Purcell composed an
overture and act-tunes for Congreve's comedy
'The Old Bachelor,' and songs for D'Urfeys's
comedy 'The Richmond Duchess,' Southern's
comedy 'The Maid's Last Prayer,' and Bancroft's
tragedy 'Henry the Second.' He also set Tate's
Ode for the queen's birthday, 'Celebrate this
festival' (printed by Goodison), and his Ode in
commemoration of the centenary of the foundation
of Trinity College, Dublin, 'Great Parent, hail'
(also printed by Goodison), said to have been
performed at Christ Church, Dublin, Jan. 9,
1693-4. Strange to say, Trinity College register
does not contain any record of or allusion to the
centenary celebration. In 1694 Purcell composed
portions of the music for Parts I. and II. of
D'Urfeys's 'Don Quixote' (Part I. containing the
duet 'Sing, all ye Muses,' and the fine bass song
'Let the dreadful engines'), an overture, act-
tunes and songs for Congreve's comedy, 'The
Double Dealer,' and songs for Crowley's comedy
'The Married Beau,' Southern's tragedy 'The
Fatal Marriage,' and Dryden's tragedy 'Love
Triumphant.' He also composed the Ode for the
queen's birthday, 'Come, come, ye Sons of Art';
and, for the Cecilian celebration, his celebrated

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To Deum and Jubilate in D', with orchestral accompaniments—the first of the kind produced in this country. Queen Mary dying on Dec. 28 in this year, Purcell, immediately afterwards, composed for her funeral the passage from the Burial Service, 'Thou knowest, Lord, the secrets of our hearts,' in a manner so solemn, pathetic, and devout, that Croft, when setting the Burial Service, abstained from resetting the passage, and adopted Purcell's setting. Purcell also composed for the funeral an anthem, 'Blessed is the man.' Early in 1695 he composed two elegies upon the queen's death, which were published with one by Dr. Blow. He composed an Ode for the birthday of the young Duke of Gloucester, son of the Princess Anne, July 24, 'Who can from joy refrain!' and also the music for Powell's adaptation of Beaumont and Fletcher's tragedy 'Boudica,' including the famous war-song 'Britons, strike home,' and songs for Scott's comedy 'The Mock Marriage,' Gould's tragedy 'The Royal Sisters,' Southern's tragedy 'Oroonoko,' Ravenscroft's comedy 'The Canterbury Guest,' Beaumont and Fletcher's play 'The Knight of Malta,' and Part III. of D'Urfey's 'Don Quixote.' In the latter is contained the 'last Song that Mr. Purcell sett, it being in his sickness.' This was none other than the fine cantata 'From rosy bowers,' one of the greatest compositions he ever produced, and a most striking proof that, however the composer's frame might be enfeebled by disease, his mental powers remained vigorous and unimpaired to the last.

Purcell died at his house in Dean's Yard, Westminster, Nov. 21, 1695. On the day of his death he made his will, whereby he bequeathed the whole of his property to his 'loving wife, Frances Purcell, absolutely, and appointed her sole executrix.' It was said that he contracted the disorder of which he died through his wife having purposely caused him to be kept waiting outside his own door because he did not return home until a late hour. But this seems inconsistent with the fact of his having made her his sole legatee, and with her expressions respecting him in the dedication of the 'Orpheus Britannicus.' Sir John Hawkins's conjecture that he died of a lingering, rather than an acute disease, probably consumption, is much more likely to be correct, and more in accordance with the recorded fact of Purcell's ability to continue to compose during his mortal sickness. He was buried Nov. 26 in the north aisle of Westminster Abbey, under the organ. A tablet to his memory, attached to a pillar, and placed there by his pupil, Lady Howard, wife of Sir Robert Howard, bears this inscription, attributed, but upon insufficient grounds, to Dryden—'Here lies Henry Purcell, Esq.; who left this life, and is gone to that blessed place where only his harmony can be exceeded.' Obiit 2 Nov. die Novembris, Anno ætatis sua 37mo, Anno q: Domini, 1695. On a flat stone over his grave was inscribed the following epitaph:

'Misitita, falsus superit, tanta hospite, nostris Praeveratur, vestris addita ille choros: Invidia nec vobis Purcellum terram repocet, nec posuerit vestros deceras still, delicias breves. Tan cito deceasses, modo cui singulis debet Muse, prophana suos religiosus suos. Virtus tum vivit, sum victius oscecenae semper, Dumque coelestis numeri turba canoris Deum.'

This having long become totally effaced was, a few years ago, renewed in a more durable manner by a subscription originated by Mr. James Turle, the present organist of the Abbey. Purcell had six children, three of whom predeceased him, viz. John Baptist, baptized Aug. 9, 1682, buried Oct. 17, following; Thomas, buried Aug. 3, 1686; and Henry, baptized June 9, 1687, buried Sept. 23, following. His other children are mentioned hereafter. His widow survived him until Feb. 1706. She died at Richmond, Surrey, and was buried on Feb. 14, in the north aisle of Westminster Abbey, near her husband.

The compositions of Purcell not before mentioned, and irrespective of his sacred music, were 'Ten Sonatas in four parts,' published by his widow in 1697, the ninth of which, called, for its excellence, the Golden Sonata, is given in score in Hawkins's History (Novello's edit. 755); 'Lessons for the Harpsichord or Spinnet,' published in 1696; numerous catches included in 'The Catch Club, or Merry Companions,' and other collections; and many single songs which are to be found in all the collections of songs of the period. In 1697 his widow published, under the title of 'A Collection of Ayres composed for the Theatre and upon other occasions,' the instrumental music in the plays of 'Adelais,' 'The Virtuous Wife,' 'The Indian Queen,' 'Dioclesian,' 'King Arthur,' 'Amphitrion,' 'The Gordian Knot untied,' 'Distressed Innocence,' 'The Fairy Queen,' 'The Old Bachelor,' 'The Married Beau,' 'The Double Dealer,' and 'Boudica.' In 1698 she published, under the title of 'Orpheus Britannicus,' a collection of Purcell's songs for one, two, and three voices, chiefly selected from his odes and dramatic pieces, but including also several single songs, amongst them the famous 'Bess of Bedlam.' A second book was published in 1702. A second edition of the first book, with large additions and some omissions, appeared in 1706, and a second edition of the second book, with six additional songs, in 1711. A third edition of both books, now very rare, was issued in 1721. There is another composition, which is now pretty generally admitted to be the work of Purcell, viz., the music for the first act of Charles Davenant's tragedy 'Circe.' MS. scores are in the Fitzwilliam Museum at Cambridge, the Sacred Har-
Henry Purcell. Had his life been prolonged for him to have witnessed the introduction into England of the Italian opera and the early career in this country of Handel, what might not have been expected from him?

Several portraits of Purcell are extant; one, taken when a chapel boy, was formerly in Dulwich College; another, by Sir Godfrey Kneller (engraved for Novello's 'Purcell's Sacred Music'), was in the possession of the descendants of Josiah Bates; a third was engraved as a frontispiece to the Sonatas, 1683. John Closterman painted two—one, now in the possession of the Royal Society of Musicians, and engraved in mezzotint by Zobel; the other engraved by White for the 'Orpheus Britannicus,' which we have here reproduced. Another, formerly in Dulwich College, and engraved by W. N. Gardiner, has now disappeared.

4. Edward, youngest, but only surviving, son of the great Henry Purcell, was baptized in Westminster Abbey, Sept. 6, 1689. He was therefore (like his father) only six years old when his father died. When sixteen years old he lost his mother, who by her uncourtive will stated that, 'according to her husband's desire, she had given her deare son good education, and she alsoe did give him all the Bookes of Musick in generall, the Organ, the double spinett, the single spinett, a silver tankard, a silver watch, two pairs of gold buttons, a hair ring, a mourning ring of Dr. Busby's, a Larum clock, Mr. Edward Purcell's picture, handsome furniture for a room, and he was to be maintained until provided for.' Embracing the profession of music, he became organist of St. Clement, Eastcheap. On July 8, 1726, he was appointed organist of St. Margaret's, Westminster. He died about the end of July or beginning of August, 1740. He left a son, Henry, who was a chorister of the Chapel Royal, under Bernard Gates. On the death of his father he succeeded him as organist of
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St. Clement, Eastcheap. He afterwards became
organist of St. Edmund the King, Lombard Street,
and of St. John, Hackney. He died about 1750.
Hawkins says Edward Purcell was a good organist,
but his son a very indifferent one.

5. FRANCIS, eldest daughter of Henry Purcell,
the composer, was baptised in Westminster
Abbey May 30, 1688. In 1706 her mother
appointed her her residuary legatee and her exe-
cutrix, when she should reach the age of 18.
She proved the will July 6, 1706. She married,
shortly after her mother’s death, Leonard Wel-
sted, Gent., poet and dramatist, and died 1724.
Her only daughter, FRANCIS, born 1708, died
unmarried 1726. Her younger sister, MARY
PETERS, was baptised in Westminster Abbey,
Dec. 10, 1693. It is presumed that she survived
her father, but predeceased her mother, as she is
not named in the latter’s will.

6. DANIEL, the youngest son of Henry Purcell
the elder, born probably about 1660, was also
a musician, but from whom he received instruction
is unknown. In 1688 he was appointed organist
of Magdalen College, Oxford. In 1693 he com-
posed the music for Thomas Yalden’s Ode on
St. Cecilia’s Day, which was probably performed
at Oxford. In 1695 he resigned his appointment
at Magdalen College, and came to London. In
1696 he composed songs for Mary Pix’s tragedy
‘Ibrahim XII.’ and Cibber’s comedy ‘Love’s
Last Shift,’ and the masque in the fifth act of
‘The Indian Queen.’ In 1697 he composed the
music for Powell and Verbruggen’s opera ‘Brutus
of Alba,’ Settle’s opera ‘The New World in the
Moon,’ and the instrumental music for D’Ursoy’s
opera ‘Cynthia, and Endymion.’ In 1698 he
composed the songs in Gildon’s tragedy ‘Phaeton,
or, The Fatal Divorce,’ an Ode for the Princess
Anne’s birthday, and Bishop’s Ode on St. Cecilia’s
Day. In 1699 he joined with Jeremiah Clark
and Richard Leveridge in furnishing the music
for Motteux’s operas ‘The Island Princess,’ and
also set Addison’s second Ode on St. Cecilia’s
Day for Oxford. In 1700 he set Oldmixon’s
opera ‘The Grove,’ and gained the third of the
four prizes given for the composition of Congre-
veau’s masque ‘The Judgment of Paris,’ the
others being awarded to John Weldon, John
Ecoles, and Godfrey Finger. In 1701 he wrote
the instrumental music for Catherine Trotter’s
tragedy ‘The Unhappy Penitent,’ and in 1703
that for Farquhar’s comedy ‘The Inconstant.’
In 1707 he composed an Ode for St. Cecilia’s
Day, which was performed at St. Mary Hall,
Oxford. In 1713 he was appointed organist
of St. Andrew, Holborn, but was displaced in
Feb. 1717. He published ‘The Psalms set
full for the Organ or Harpsicord, as they are
plaid in Churches and Chapels in the manner
given out, as also with their Interludes of great
Variety’; a very singular illustration of the
manner in which metrical psalms were then per-
formed. Six anthems by him are in the choir
books of Magdalen College, and songs in ‘The

One "B. Peters" was one of the witnesses to Purcell’s will; probably he was godfather to this girl.

Banquet of Musick,’ 1689; ‘Thesaurus Musices’
and ‘Deliciae Musices,’ 1696; and ‘Thesaurus
Musices,’ circa 1750. He composed ‘A Lamen-
tation for the Death of Mr. Henry Purcell,’
written by Tate, the words of which are prefixed
to the ‘Orpheus Britannicus.’ He was also
author of some sonatas for flute and bass
and violin and bass. He died in 1718. He was held
in great repute in his day as a punster.

7. KATHERINE, daughter of Henry Purcell the
elder, was baptised in Westminster Abbey,
March 13, 1662. She married in June 1691
the Rev. William Sale, of Shielwick, Kent, and
was her mother’s administrator, Sept. 7, 1699.

8. THOMAS, brother to Henry Purcell the elder,
was appointed Gentleman of the Chapel Royal
in 1660. In 1661 he was lay vicar of Westminster
Abbey and copyist. On Aug. 8, 1662, he was
appointed, jointly with Pelham Humfrey, Com-
poser in Ordinary for the Violins to His Majesty,
and on Nov. 29 following, ‘Musician in Ordinary
for the Lute and Voice in the room of Henry
Lawes, deceased.’ In 1672 he was, with Hum-
frey, made Master of the King’s Band of Music.
He died July 31, and was buried in the cloisters
of Westminster Abbey, Aug. 2, 1682. He had
probably been long before in ill-health, as on
May 15, 1681, he granted a power of attorney
to his son Matthew to receive his salary as
Gentleman of the Chapel Royal. He was the
composer of the well-known Burial Chant and
other chants.*

[W.H.H.]

PURCELL CLUB. THE, was constituted at
a meeting held in August 1836: the first members
were Messrs. Turle (conductor), King, Bellamy,
Fitzwilliam, J. W. Hobbe, and E. Hawkins
(secretary). The club was limited to twenty pro-
fessional and twenty non-professional members,
who met twice a year; on the second Thursday
in February, when they dined together, and on
the last Thursday in July, when they assembled
in Westminster Abbey, at the morning service,
by permission of the Dean, for the purpose of
assisting in such Purcell music as might be
selected for the occasion. On the evening of the
same day the members again met to perform
secular music composed by Purcell; the soprano
parts were sung by the chorister boys from West-
minster Abbey, the Chapel Royal, and St. Paul’s
Cathedral, but ladies were admitted amongst the
audience.

On Feb. 27, 1842, a special meeting was held,
when Professor Taylor was elected President, and
the dates of meeting were changed to Jan. 30
and the first Thursday in July. Interesting
performances of many of Purcell’s works were
given year by year, and a book of words of 194
pages was privately printed for the use of the
members under the editorship of the late Profes-
sor Taylor. The Club was dissolved in 1863, and
the valuable library, which had been acquired

I am indebted to Colonel Chester’s Westminster Abbey Register
for much of the family history contained in the above article, and
I gladly avail myself of this opportunity of acknowledging my
obligations to gentlemen for the very kind and ready manner
in which he has furnished me with much valuable information on
many other occasions.
by gift and purchase, was deposited at Westminster Abbey, under the guardianship of the organists of Westminster Abbey and St. Paul’s Cathedral.

PURCELL COMMEMORATION, THE, was held on Jan. 30, 1858, to celebrate the bicentenary of Purcell’s birth: the members of the Purcell Club and a large number of professors of music and of eminent amateurs, anxious to do honour to the greatest of English musicians assembled in the evening at the Albion Tavern, Aldersgate Street, London, when, after a banquet, a selection of Purcell music was performed, and some interesting addresses were given by Professor Taylor, who presided. The programme consisted entirely of music composed by Purcell, and was as follows:—Grace, ‘Gloria Patri’; anthems ‘O give thanks,’ ‘O God, thou hast cast us out,’ ‘O sing unto the Lord;’ song and chorus, ‘Celebrate this festival;’ a selection from ‘King Arthur;’ cantata, ‘Cupid the silv’ry rogue alive;’ song, ‘Let the dreadful engines;’ chorus, ‘Soul of the world, inspired by thee.’ [W.H.C.]

PURCELL SOCIETY, THE. Founded Feb. 21, 1876, ‘for the purpose’—in the words of the prospectus—‘of doing justice to the memory of Henry Purcell by the publication of the works, most of which exist only in MS., and, secondly, by meeting for the study and performance of his various compositions.’ The Permanent Committee consists of the Rev. Sir F. A. G. Ouseley, Bart.; G. A. Macfarren; Sir Herbert S. Oakeley; Sir John Goss; Sir George Elvey; Joseph Barnby; Joseph Bennett; J. F. Bridge; W. Chappell; W. H. Cummings; J. W. Davison; E. J. Hopkins; John Hallah; Henry Leslie; A. H. Littleton, Hon. Secretary; Walter Macfarren; Julian Marshall; E. Prout; E. F. Rimbaud; Henry Smart; John Stainer; Rev. J. Troutbeck; James Turle.—The prospectus, issued May 16, 1876, contains a list of Odes and Welcome Songs (15), and of Operas and Dramas (45), by Purcell; and an announcement that the first works published would be the Yorkshire Feast Song, and the masque in ‘Timon of Athens,’ both in full score. The Yorkshire Feast Song was issued on Oct. 14, 1876, edited, with a preface, by Mr. Cummings, and beautifully engraved and printed. ‘Timon of Athens,’ edited by the Rev. Sir F. A. G. Ouseley, with a preface by Mr. Julian Marshall, is now due. The subscription to the Society is 21s. a year for the publications, and 10s. 6d. extra for the music meetings.

PURFLING (Fr. pourflier). The ornamental border with which the back and bellies of stringed instruments are usually finished. It is the only remnant of the elaborate decoration with which stringed instruments were anciently covered. It usually consists of a slip of maple or sycamore glued between two slips of ebony. Some makers used whalebone, as more pliable. A groove is carefully cut into the whalebone, and the purfling is then let in. Next to cutting the scroll this is the most difficult operation in fiddle-making, as the purfling invariably breaks to pieces in the hands of the unskilled workman. The secret consists in getting it well bent to the required shape before letting it into the groove. In the works of the best makers the purfling is bold, even, solid, perfectly finished, and accurately joined in the angles. The prince of purflers was Stradivarius. Many old instruments have a painted border instead of structural purfling, and modern fiddles of the commonest class have often only a double line in ink or paint round the edges. Only a single strip of purfling is usually employed; but double purfling, which in general injures the tone without improving the looks of an instrument, is often found; and instruments may be seen with a second row of purfling by a different hand. The purfling is not merely ornamental, as the grooves protect the body of the violin by checking fractures proceeding from the edge. In ornamental instruments the purfling is sometimes inlaid with mother of pearl.

PURITANI DI SCOZIA, I. Opera in 3 acts; words by Count Pepoli, music by Bellini. Written for Grisei, Rubini, Lambertini, and Lablache, and produced at the Théâtre Italien, Paris, Jan. 25, 1835. In London, at the King’s Theatre, as ‘I Puritani ed I Cavalieri,’ May 21, 1835. [G.]


PUTZLI. ‘Prince Fitzal Putzli’ was Beethoven’s nickname for his friend Prince Lobkowitz. See Thayer’s Beethoven, iii. 239. [G.]

PYE, KELOW JOHN, well known in London musical circles; the son of a merchant; was born at Exeter, Feb. 9, 1812. His musical tendencies showed themselves early. He entered the Royal Academy of Music, London, in Feb. 1833, immediately after its foundation, and took the first pianoforte lesson ever given within its walls. This was under Cipriani Potter. He also studied harmony, counterpoint, and composition there, under Dr. Crotch, the Principal, and remained a pupil till 1829. He then returned to Exeter, and for some years enjoyed considerable local fame in the south-west of England. In 1834 he gained the Gresham medal for his full anthem ‘Turn Thee again, 0 Lord’ (Novello), which with other anthems of his are in use in the Cathedrals. In 1843 he took the degree of Mus. Bac. at Oxford. Soon after this he came to London, and though forsaking the profession of music for business, retained his connexion with the art by joining the direction of the R.A.M. where he succeeded Sir G. Clerk as chairman of the committee of management (1864–67). He is also a member of the Executive and Finance Committees of the Royal and National College of Music (President H.H.H. the Prince of Wales). His published works, besides those mentioned, comprise ‘Stray Leaves,’ 12 nos. (Lamborn Cock & Co.), 4 Full Anthems (Novello), 3 Short Full Anthems (Do.), Songs, etc. [G.]
PYNE.

PYNE, LOUISA FANNY, daughter of George Pyne (also singer, born 1790, died March 15, 1877), and niece of James Kendrick Pyne (tenor singer, died Sept. 23, 1857), was born in 1832. At a very early age she studied singing under Sir George Smart, and about 1842 appeared in public with her elder sister, Susan (afterwards Mrs. Galton), with great success. In 1847 the sisters performed in Paris. In Aug. 1849 Louisa made her first appearance on the stage at Boulogne as Amina in 'La Sonnambula.' On Oct. 1 following she commenced an engagement at the Princess Theatre as Zerlina, in an English version of 'Don Juan.' Her first original part was Fanny in Macfarren's 'Charles the Second,' produced Oct. 27, 1849. On March 1850 she sang at the Philharmonic; was engaged the same year at Liverpool, and in 1851 at the Haymarket. On Aug. 14, 1851, she performed the Queen of Night in 'Il Flauto Magico' at the Royal Italian Opera. She also sang in oratorios and at concerts. In Aug. 1854 she embarked for America in company with her sister Susan, W. Harrison, and Borriani. She performed in the principal cities of the United States for three years, being received everywhere with the greatest favour. On her return to England she, in partnership with Harrison, formed a company for the performance of English operas, which they gave first at the Lyceum and afterwards at Drury Lane and Covent Garden Theatres, until 1862, when the partnership was dissolved. [See HARRISON, WILLIAM, vol. i. p. 692.] Miss Pyne subsequently appeared at Her Majesty's Theatre. In 1868 she was married to Mr. Frank Bodda, the baritone singer. She has now retired from public life, and devotes herself to teaching. Her voice was a soprano of beautiful quality and great compass and flexibility; she sang with great taste and judgment, and excelled in the florid style, of which she was a perfect mistress. [W.H.E.]

PAPENHEIM, EUGÈNE, a soprano singer who excited some attention in London for a couple of years. She is an Austrian by birth, and was first heard of at Mannheim, and then at Hamburg, where she was one of the opera troupe in 1872-75, and in 74 gave some 'Gaastepiele' at Kroll's Theatre, Berlin, with great success, especially as Leonora (Fidelio). She next went to America as a member of a German company under Wachtel, and remained there till 1878, when on June 15 she made a successful début in London, at Her Majesty's Theatre, as Valentine in 'The Huguenotes.' She followed this with a performance of Leonora in 'Fidelio,' and also appeared in the following seasons as Donna Anna, the Countess (Figaro), Leonora (Trovatore), Aida, Reiza, Agatha, and Elsa (Lohengrin). Though not endowed with a voice of remarkable quality or compass, Madame Papenheim is thoroughly good and careful both as a singer and an actress. Her parts are always studied with care and conscientiousness, and she is capable of considerable dramatic intensity. She is now a member of the German Theatre at Peist. [A.C.]

PISCHKE, JOHANN BAPTIST, a fine baritone singer, born Oct. 14, 1814, at Meiningen in Böhmen, made his début on the boards at the age of 21. In 1834 he was appointed Court-singer to the King of Württemberg at Stuttgart, an appointment which he retained until his retirement July 1, 1863. He entered on his duties May 1, 1844. At a later date he was also made 'Kammersänger.' Pischke travelled a great deal, and was known and liked in all the principal towns of North and South Germany, especially at Frankfurt, where we find him singing, both on the stage in a variety of parts, and in concerts, year after year from 1840 to 1848. In England he was a very great favourite for several years. He made his first appearance here on May 1, 1845, at a concert of Madame Caradori Allan's; sang at the Philharmonic on the following Monday and thrice besides during the season there. He reappeared in this country in 1846, 47, and 49, and maintained his popularity in the concert-room, and in oratorio, singing in 49 the part of Elijah at the Birmingham festival with great energy, passion, and effect. On the stage of the German opera at Drury Lane during the same year his Don Juan was not so successful, his acting being thought exaggerated. He was heard again in 1853 at the New Philharmonic Concerts. He died at Stuttgart, Feb. 16, 1873. In voice, enunciation, feeling, and style, Pischke was first-rate. His repertoire was large, embracing operas and pieces of Gluck, Mozart, Schubert, Beethoven, Spohr, Weber, Donizetti, Hérold, Lachner, Kreutzer, and Lindepainter. In his latter days one of his most favourite parts was Hassan in Benedict's 'Der Alte vom Berge' (Crusaders); others were Hans Heiling, Ashton (Lucia), and the Jäger, in the 'Nachtdämerung von Granada.' He also sang Mendelssohn's Elijah, as already mentioned. As an actor he was prone to exaggeration. But it was in his ballads, especially in Lindepainter's 'Standard-bearer,' that he carried away his audience. His taste, as in Beethoven's 'Adelaide,' was by no means uniformly pure, but the charm of his voice and style always brought down the house. His voice was a fine rich bass, with a very pure falsetto of 3 or 4 notes, which he managed exquisitely. He does not seem to have attempted any of the songs of Schubert, Schumann, or Mendelssohn, which are now so well known. [A.C.]

POHLENZ, CHRISTIAN AUGUST, born July 3, 1790, at Salzgait in Lower Lusatia. In 1829 we find him well established in Leipzig as a singing-master, a conductor of concerts, organist, director of the Singakademie and the Musikverein, etc. At the end of 1834 he resigned the post of Conductor of the Gewandhaus subscription.
Q. UADRILLE (German Contradanza), a dance executed by an equal number of couples drawn up in a square. The name (which is derived from the Italian quadrata) was originally not solely applied to dances, but was used to denote a small company or squadron of horsemen, from 3 to 15 in number, magnificently mounted and caparisoned to take part in a tournament or carrousel. The name was next given to 4, 6, 8, or 12 dancers, dressed alike, who danced in one or more companies in the elaborate French ballets of the 18th century. The introduction of 'contradances' into the ballet, which first took place in the 5th act of Rossini's 'Fêtes de Polynée' (1754), and the consequent popularity of these dances, are the origin of the dance which, at first known as the 'Quadrille de Contradances' was soon abbreviated into 'quadrille.' The quadrille was settled in its present shape at the beginning of the 19th century, and it has undergone but little change, save in the simplification of its steps. It was very popular in Paris during the Consulate and the First Empire, and after the fall of Napoleon was brought to England by Lady Jerrold, who in 1815 danced it for the first time at Almack's with Lady Harriet Butler, Lady Susan Ryde, Miss Montgomerie, Count St. Aldelgonde, Mr. Montgomery, Mr. Montague, and Mr. Standish. The English took it up with the same eagerness with which they displayed with regard to the polks in 1845, and the caricatures of the period abound with amusing illustrations of the quadrille mania. It became popular in Berlin in 1821.

The quadrille consists of five distinct parts, which bear the name of the 'contradances' from which they owe their origin. No. 1 is 'Le Pantalon,' the name of which is derived from a song which began as follows:

Le pantalon
De Madame,
N'a pas de fond,
and was adapted to the dance. The music consists of 32 bars in 6-8 time. No. 2 is 'Le Été,' the name of a very difficult and graceful dance.

'Some of our readers may recollect the clever 'Bologna Quadrilles' on themes from Rossini's 'Stabat Mater,' which were published shortly after the appearance of that work. The plates of these quadrilles were destroyed on the publishers learning the source from which the author had obtained the melodies.'

The 'contredances' popular in the year 1800; it consists of 32 bars in 2-4 time. No. 3 is 'La Poule' (32 bars in 6-8 time) which dates from the year 1802. For No. 4 (32 bars in 2-4 time) two figures are danced, 'La Trénière,' named after the celebrated dancer, and 'Le Pastourelle,' perhaps a survival of the old 'Pastorale.' No. 5—'Finale'—consists of three parts, repeated four times. In all these figures (except the Finale, which sometimes ends with a coda) the dance begins at the 9th bar of the music, the first 8 bars being repeated at the end by way of conclusion. The music of quadrilles is scarcely ever original; operatic and popular tunes are strung together, and even the works of the great composers are sometimes made use of. The quadrilles of Musard are almost the only exception; they may lay claim to some recognition as graceful original musical compositions.

QUANTITY. The duration of syllables, and therefore the varieties of metrical feet. This is fully explained under the head of METRE. [G.]

QUANTZ, JOHANN JOACHIM, celebrated flute-player and composer, born, according to his autobiography in Marburg's 'Beiträge zur Aufnahme der Musik,' Jan. 30, 1697, at Oberschaden, a village between Göttingen and Münden. His father, a blacksmith, urged him on his death-bed (1707) to follow the same calling, but, in his own words, 'Providence, who disposes all for the best, soon pointed out a different path for my future.' From the age of 8 he had been in the habit of playing the double-bass with his elder brother at village fêtes, and judging from this that he had a talent for music, his uncle Justus Quants, Stadtmusikus of Merseburg, offered to bring him up as a musician. He went to Merseburg in August 1708, but his uncle did not long survive his father, and Quants passed under the care of the new Stadtmusikus, Fleischhack, who had married his predecessor's daughter. For the next 54 years he studied various instruments,
Kiesewetter being his master for the pianoforte. In Dec. 1713 he was released from his apprenticeship, and so on became assistant, first to Knoll, Stadtzmusikus of Radeberg, and then to Schalle of Pirm near Dresden. Here he studied Vivadil's violin-concertos, and made the acquaintance of Heine, a musician in Dresden, with whom he went to live in March 1716. He now had opportunities of hearing great artists, such as Piesendel, Versaciini, Sylvia Weiss, Richter and Buffardin, the flute-player. In 1717 he went, during his three months' leave, to Vienna, and studied counterpoint in the octave with Zerlenga, a pupil of Fux. In 1718 he entered the chapel of the King of Poland, which consisted of 12 players, and was stationed alternately in Warsaw and Dresden. His salary was 150 thalers, with free quarters in Warsaw, but finding no opportunity of distinguishing himself either on the oboe, the instrument for which he was eminent, or on the flute, he took up the violin, studying it with Buffardin. In 1723 he went with Weiss to Prague, and the two played in Fux's opera 'Costanza e Fortezza,' performed in honour of the coronation of Charles VI. Here also he heard Tartini. In 1724 Quantz accompanied Count Lagnasco to Italy, arriving in Rome on July 11, and going at once for lessons in counterpoint to Gasparini, whom he describes as a 'good-natured and honourable man.' In 1725 he went to Naples, and there met the acquaintance of Scarlatti, Hasse, Mancini, Leo, Feo, and other musicians of a similar stamp. In May 1726 we find him in Reggio and Parma, whence he travelled by Milan, Turin, Geneva, and Lyons to Paris, arriving on Aug. 15. In Paris—where his name was remembered as 'Quoando—he remained seven months, and occupied himself with contriving improvements in the flute, the most important being the addition of a second key, as described by himself in his 'Versuche über die Flöte zu spielen,' vol. iii. chap. 58 (Berlin, 1752). He was at length recalled to Dresden, but first visited London for three months. He arrived there on March 20, 1727, when Handel was at the very summit of his operatic career, with Faustina, Cuzzoni, Castrucci, Senesino, Attilio, and Tosi in his train. He returned to Dresden on July 25, 1727, and in the following March re-entered the chapel, and again devoted himself to the flute. During a visit to Berlin in 1738 the Crown Prince, afterwards Frederic the Great, was so charmed with his playing, that he determined to learn the flute, and in future Quantz went twice a year to give him instruction. In 1741 his pupil, having succeeded to the throne, made him liberal offers if he would settle in Berlin, which he did, remaining till his death on July 12, 1773. He was Kammermusicus and court-composer, with a salary of 2000 thalers, an additional payment for each composition, and 100 ducats for each flute which he supplied. His chief duties were to conduct the private concerts at the Palace, in which the king played the flute, and to compose pieces for his royal pupil. He left in MS. 300 concertos for one and two flutes—of which 277 are preserved in the Neue Palais at Potsdam—and 200 other pieces; flute solos, and dozens of trios and quartets, of which 37 are to be found at Dresden. His printed works are three—'Sei Sonate' dedicated to Augustus III. of Poland, Dresden, 1734; 'Sei duetti,' Berlin, 1759; a method for the flute—'Versuch einer Anweisung die Flöte traversieren zu spielen' dedicated to Frederick 'Könige in Preussen,' Berlin, 1753, 4to, with 24 copper-plates. This passed through three (or four) German editions, and was also published in French and Dutch. He left also a serenade, a few songs, music to 22 of Gellert's hymns, 'Neue Kirchenmelodien,' etc. (Berlin, 1760), and an autobiography (in Marpurg's Beiträgen). Three of the Melodien are given by von Winterfeld, 'Evang. Kirchenlied.' iii. 278. Besides the key which he added to the flute, he invented the key for tuning the instrument. His playing, which was unusually correct for the imperfect instruments of the day, delighted not only Frederic, but Marpurg, a more fastidious critic. He married, not happily, in 1737; and died in easy circumstances and generally respected at Potsdam, July 12, 1773. All details regarding him may be found in 'Leben und Werken,' etc., by his grandson Albert Quantz (Berlin, 1877). [F.G.]

QUARLES, CHARLES, Mus. Bac., graduated at Trinity College, Cambridge. He was appointed organist of York Minster, June 30, 1722; and died early in 1727. 'A Lesson for the harpsichord by him was printed by Goodson about 1788. [W.H.W.]

QUARTERLY MUSICAL MAGAZINE AND REVIEW, conducted by R. M. Bacon of Norwich. [See vol. i. 288; vol. ii. 427.] [G.]

QUARTET (Fr. Quatuor; Ital. Quartetto). A composition for four solo instruments or voices. I. With regard to instrumental quarts the favourite combination has naturally been always that of 2 violins, viola, and cello, the chief representatives since the days of Monteverde of soprano, alto, tenor, and bass, in the orchestra: in fact, when 'quartet' only is spoken of, the 'string quartet' is generally understood; any other combination being more fully particularised; and it is to the string quartet we will turn our principal attention. The origin of the quartet was the invention of four-part harmony, but it was long before a composition for four instruments came to be regarded as a distinct and worthy means for the expression of musical ideas. Even the prolific J. B. Bach does not appear to have favoured this combination, though he wrote trios in plenty. With the symphony was born the string quartet as we now understand it—the symphony in miniature; and hence was born the name of the same father, Haydn. Although 24 bars comprise all the first part of the first movement of Haydn's 1st Quartet, we see there the embryo which Beethoven developed to such gigantic proportions.
QUARTET.

The famous opening of No 6, which will always sound harsh from the false relations in the 2nd and 4th bars.

Mozart’s 26 quartets all live, the 6 dedicated to Haydn, and the last 3 composed for the King of Prussia, being immortal.

Those writers whose quartets were simply the echo of Mozart’s—such as Romberg, Onslow, Ries, and Fesca—made no advance in the treatment of the four instruments.

It is not our province here to speak of the growth of the symphonic form as exhibited in the string quartet, this subject having been already discussed under Form, but rather to notice the extraordinary development of the art of part-writing, and the manner in which the most elaborate compositions have been constructed with such apparently inadequate materials. In these points the quartets of Beethoven so far eclipse all others that we might confine our attention exclusively to them. In the very first (op. 18, No. 1) the phrase of the 1st movement is delivered so impartially to each of the four players, as though to see what each can make of it, that we feel them to be on an equality never before attained to. If the 1st violin has fine running passages, those of the 2nd violin and viola are not a whit inferior. Does the 1st violin sing a celestial adagio, the cello is not put off with mere bass notes to mark the time. All four participate equally in the movement of the scherzo and the dash of the finale. This much strikes one in the earlier quartets, but later, when such writing as the following—selected at random—is frequent,

we find that we are no longer listening to four voices disposed so as to sound together harmoniously, but that we are being shown the outline,
the faint pencil sketch, of works for whose actual presentation the most perfect earthly orchestra would be too intolerably coarse. The posthumous quartets are hardly to be regarded as pieces written for violins, but we are rather forced to imagine that in despair of finding colours delicate and true enough the artist has preferred to leave his conceptions as charcoal sketches. This fancy is borne out when we note how large a compass the four parts are constantly made to cover—a space of nearly five octaves sometimes being dashed over, with little care for the poorness and scratchiness of tone thus produced.

The 16 quartets of Beethoven are all constantly before the musical public, the last four naturally less frequently than the others.

There is a wide contrast between these stupendous works of genius and the polished and thoroughly legitimate workmanship of Schubert’s quartets. Here we find everything done which ought to be done and nothing which ought not. They are indeed irreprouachable models. One little point deserves notice here as illustrating the comparative strength of two great men: Beethoven gives frequent rests to one or two of the players, allowing the mind to fill in the lacking harmony, and thus producing a clearness, boldness and contrast which no other composer has attained; Schubert, on the other hand, makes all four parts work their hardest to hide that thinness of sound which is the drawback of the quartet.

Mention of Spohr’s quartets might almost be omitted in spite of their large number and their great beauty. Technically they are no more advanced than those of Haydn, the interest lying too often in the top part. They also lose much through the peculiar mannerism of the composer’s harmony, which so constantly occupies three of the parts in the performance of pedal notes, and portions of the chromatic scale.

Still more than Schubert does Mendelssohn seem to chafe at the insufficiency of four stringed instruments to express his ideas. Not only this, but he fails, through no fault of his own, in one point needful for successful quartet-writing. Beethoven and Schubert have shown us that the theoretically perfect string-quartet should have an almost equal amount of interest in each of the four parts; care should therefore be taken to make the merest accompaniment-figures in the middle parts of value and character. *Tremolos* and reiterated chords should be shunned, and indeed the very idea of *accompaniment* is barely admissible. The quartet, though differing from the symphony only in the absence of instrumental colouring and limitation of polyphony, is best fitted for the expression of ideas of a certain delicacy, refinement and complexity, anything like boldness being out of place, from the weakness of the body of tone produced. Now the chief characteristic of Mendelssohn’s music is its broad and singing character, *passage-writing* is his weak point. Consequently, however good his quartets, one cannot but feel that they would sound better if scored for full orchestra. Take the opening of Op. 44, No. 1, for instance—

In the first place, this is not quartet-writing at all; there is a melody, a bass, and the rest is mere fill-up matter: in the second, we have here as thorough an orchestral theme as could be devised—the ear yearns for trumpets and drums in the fourth bar. A similar case occurs in the F minor Quartet (op. 80), and the expression ‘symphony in disguise’ has accordingly often been applied to these works. This is curious, because Mendelssohn has shown himself capable of expressing his ideas with small means in other departments. The 4-part songs for male voices, for instance, are absolutely perfect models for what such things ought to be. Schumann (op. 41) is the only writer who can be said to have followed in the wake of Beethoven with regard to using the quartet as a species of shorthand. All his three quartets have an intensity, a depth of soul, which, as with Beethoven, shrinks from plainer methods of expression.

Of the earnest band of followers in this school—Brahms (op. 51, 67), Bargiel, Rheinberger—all that can be said is that they are followers. If the quartet is yet capable of new treatment, the second Beethoven who is to show us fresh marvels has not yet come.

II. Quartets for strings and wind instruments are uncommon, but Mozart has one for oboe, violin, viola, and cello. Next to the string quartet ranks the pianoforte quartet, which, however, is built on quite a different principle: here the composition becomes either equivalent to an accompanied trio, or to a symphony in which the piano takes the place of the 'string quartet,' and the other instruments—usually violin, viola, and cello—the place of wind instruments. In any case the piano does quite half the work. Mozart has written two such quartets, Beethoven only one, besides three early compositions, Mendelssohn three, while Brahms (op. 23, 26, 60) and the modern composers have favoured this form of quartet still more.
QUARTET. 59

III. Vocal quartets are so called whether accompanied by instruments or not. The 4-part ensembles of Mendelssohn have been mentioned. No modern oratorio is considered complete without its unaccompanied quartet, Spohr having set the fashion with his exquisite "Blest are the departed" in the "Last Judgment." Modern operas are learning to dispense with concerted music, Richard Wagner having set the fashion. To enumerate the fine operatic quartets from "Don Giovanni" to "Faust," would be useless. In light operas the "spin"
ing-wheel" quartet in "Marie" stands pre-eminent.

IV. The whole body of stringed instruments in the orchestra is often incorrectly spoken of as "the Quartet," from the fact that until the time of Beethoven the strings seldom played in other than four-part harmony. It is now the usual custom to write the parts for cello and double bass on separate staves, and in Germany these instruments are grouped apart, a practice which is decidedly unsuitable, seeing that the double bass requires the support of the cello to give the tone firmness, more especially the German four-
stringed instrument, the tone of which is so interesting in body.

V. The term is also applied to the performers of a quartet, as well as to the composition itself. [F.C.]

QUARTET, DOUBLE—for 4 violins, 2 violas, and 2 cellos. This variety of quartet should bear the same relation to an octet that a double chorus bears to an 8-part chorus; the parts being divided into two separate sets of four. Spohr's three Double Quartets (Op. 65, 77, 87) are probably the only specimens in print. [F.C.]

QUARTETT ASSOCIATION, THE. A society for the performance of chamber music, started in 1852 by Messrs. Sainton, Cooper, Hill, and Piatti, with such eminent artists as Sternadale Bennett, Mlle. Claus, Mme. Pleyel, Miss Goddard, Paner, Charles Halle, etc., at the pianoforte. They gave six concerts each season at Will's Rooms, but ended with the third season, the time not having yet arrived for a sufficient support of chamber music by the public. The programmes were selected with much freedom, embracing English composers—Bennett, Ellerton, Loder, Macfarren, Mellon, etc.; foreign musicians then but seldom heard—Schumann, Cherubini, Hummel, etc., and Beethoven's Posthumous Quartets. The pieces were analysed by Mr. Macfarren. [G.]

Q. As it—i.e. an approach to. "Andante quasi allegretto" or "Allegretto quasi vivace" means a little quicker than the one and not so quick as the other—answering to poco allegretto, or pib tosto allegro. [G.]

QUATRE FILS AYMON, LES. An opera comique; words by MM. Leuven and Brunswick, music by Ballot. Produced at the Opéra Comique, Paris, July 15, 1824, and at the Princess's Theatre, London, as "The Castle of Aymon, or The Four Brothers," in 3 acts, Nov. 20, 1844. [G.]

QUAVER (Ger. Achtkonter; Fr. Croche; Ital. Croma). A note which is half the length of a crotchet, and therefore the eighth part of a semibreve; hence the German name, which signifies 'eighth-note.' It is written thus 
, its Rest being represented by .

The idea of expressing the values of notes by diversity of form has been ascribed to certain writers to De Muris (about 1340), but this is undoubtedly an error, the origin of which is traced by both Hawkins (Hist. of Music) and Félib (art. Muria) to a work entitled "L'ancre Musica ridotta alla moderna Pratica," by Vincentino (1555), in which it is explicitly stated that De Muris invented all the notes, from the Large to the Semiquaver. It is however certain that the longer notes were in use nearly 300 years earlier, in the time of Franco of Cologne [NOTA-
TION, vol. ii, p. 470], and it seems equally clear that the introduction of the shorter kinds is of later date than the time of De Muris. The fact appears to be that the invention of the shorter notes followed the demand which was in progress of music, a demand which may fairly be supposed to have reached its limit in the quarter-demisemiquaver, or of a quaver, occasionally met with in modern music.

The Quaver, originally called Chroma or Fusa, sometimes Ucna (a hook), was probably invented some time during the 15th century, for Morley (1597) says that 'there were within these 200 years' (and therefore in 1400) 'but four (notes) known or used of the musicians, those were the Long, Breve, Semibreve, and Minim;'; and Thomas de Walsingham, in a MS. treatise written somewhat later (probably about 1440), and quoted by Haw-
kins, gives the same notes, and adds that 'of late a New character has been introduced, called a Crotchet, which would be of no use, would musicians remember that beyond the minim no subdivision ought to be made.' Francisco Gasfurius also, in his "Practica Musicae" (1495) quoting from Frostickius de Beldemari, who flourished in the early part of the 15th century, describes the division of the minim into halves and quarters, called respectively the greater and lesser semiminim, and written in two ways, white and black (Ex. 1). The white forms of these notes soon fell into disuse, and the black ones have become the crotchet and quaver of modern music.

Greater Semiminim. Lesser Semiminim.

\[\frac{\text{Crotchet}}{\text{Quaver}}\]

The subdivision of the quaver into semiquaver and demisemiquaver followed somewhat later. Gasfurius, in the work quoted above, mentions a note of a minim in length, called by various names, and written either or , but the true .

1 There were really five, including the Large, which Morley calls the Double Long.

2 It is worthy of notice that in the ancient manuscript by Eng-
lish authors known as the Walsham Holy Cross MS., a note is mentioned, called a 'simple,' which has the value of a crotchet, but is written with a hooked slie as like a modern quaver. That a note half the value of a minim should at any period have been written with a book help to account for the modern name crotchet, which being clearly derived from the French crouet, or crochet, a book, is somewhat anomalous as applied to 'the note in its present form, has been rendered meaningless.\]
QUINTET.

was one of the most prominent musical figures in Leipzig during its very best period.

As a solo trombone-player he appeared frequently in the Gewandhaus Concerts, with concerts, concertinos, fantasias and variations, many of them composed expressly for him by C. G. Müller, F. David, Meyer, Kummer, and others; and the reports of these appearances rarely mention him without some term of pride or endearment. 'For fullness, purity and power of tone, lightness of lip, and extraordinary facility in passages,' says his biographer, 'he surpassed all the trombone-players of Germany.' There was a Leipzig story to the effect that at the first rehearsal of the Logegang, Queisser led off the Introduction as follows:

\[\text{Music notation}\]

to Mendelssohn's infinite amusement. *Si non e vero, e ben trovato.*

Queisser was well-known throughout Germany, but appears never to have left his native country. He died at Leipzig June 12, 1846. [G.]

QUICK-STEP (Fr. Pas redouble; Ger. Geschwind Marsch) is the English name for the music of the Quick march in the army, a march in which 116 steps of 30 inches go to the minute. (See Bowen's Journal of Marches, Quicksteps, Dances, etc.) It may be well to mention that in the Slow march there are 75 steps of 30 inches, and in the 'Double' 165 of 33 inches. [See March, vol. ii. p. 212.]

[G.]

QUILISMA. An antient form of Neuma, representing a kind of Shake. [See Notation, p. 4584.]

[W.S.B.]

QUINAULT, PHILIPPE, eminent French dramatist, born in Paris 1635, died Nov. 26, 1688, may be considered the creator of a new branch of the drama, the lyric tragedy. The numerous operas which he wrote for Lully long served as models to other French dramatic authors, and are still worthy of notice for their literary merit, and the smoothness and melody of the versification.

[G.O.]

QUINTA FALSA (False Fifth). The forbidden Interval, between Mi, in the Hexachordon durum, and Fa, in the Hexachordon naturale—the Diminished Fifth of modern Music. [See Mi contra Fa.]

[W.S.B.]

QUINTET (Fr. Quintuor; Ital. Quintetto). A composition for five instruments or voices with or without accompaniment.

I. Quintets for strings have been far less written than quartets, owing to the greater complexity demanded in the polyphony. Boccherini, however, published 125, of which 12 only were written for 2 violins, 2 violas, and 1 cello, the others having 2 cellos and 1 viola. The former is the more usual choice of instruments, probably because the lower parts are apt to be too heavy sounding with two cellos, owing to the greater body of

1 Allg. musikalische Zeitung, July 8, 1844.
QUINTET.

tune in this instrument. Schubert’s noble Quintet in C (op. 163), is for 2 cellos, but the first cello is used constantly in its upper octave, soaring above the viola. Ouro’s—34 in number—are for a double bass and cello.

Beethoven’s two Quintets, in Eb and C, belong to his earlier periods, and have therefore none of the extraordinary features of the later quartets. Mendelssohn’s Quintet in Eb (op. 87), is so orchestral as to seem almost a symphony in disguise, but that in A (op. 18) is an exquisite specimen of what a string quintet should be.

Many other combinations of five instruments have found favour with musicians, mostly including a pianoforte. Thus there is Mozart’s Quintet in Eb for oboe, clarinet, horn, bassoon, and piano—which the composer esteemed the best thing he ever wrote—‘the beautiful one for clarinet and strings, and another for the piquant combination of flute, oboe, viola, cello, and musical glasses. Perhaps the most effective association is that of piano, violin, viola, cello, and double bass, as in Schubert’s well-known ‘Trout’ Quintet (op. 114). Beethoven’s Quintet for piano and wind instruments (op. 16), in Eb, is a noble representative of a very small class. Hummel has also written a well-known one.

In vocal music none who have ever heard it can forget the admirable quintet (for 2 sopranos, contralto, tenor, and bass) which forms the finale to Act I of Spohr’s ‘Azor and Zemira.’ In modern opera two most striking specimens occur in Goetz’s ‘Widderspänstige Zähmunz,’ and Wagner’s ‘Meistersinger.’ Five-part harmony has a particularly rich effect, and deserves to be more practised than it is, especially in oratorio chora. It is, however, by no means easy to write naturally. [F.C.]

QUINTOYER (Old Eng. Quinible). To sing in Fiftis—a French verb, in frequent use among extempore Organizers during the Middle Ages. [See ORGANUM, PART-WRITING.] [W.S.R.]

QUINTUS (the Fifth). The Fifth Part in a composition for five Voices: called also Pars quinta and Quinculum. In Music of the 15th and 16th centuries, the Fifth Part always corresponded exactly, in compass, with one of the other four; it would, therefore, have been impossible to describe it as First or Second Census, Altus, Tenor, or Basus. [W.S.R.]

QUINTUPLE TIME. The rhythm of five beats in a bar. As a rule, quintuple time has two accents, one on the first beat of the bar, and the other on either the third or fourth, the bar being thus divided into two unequal parts. On this account it can scarcely be considered a distinct species of rhythm, but rather a compound of two ordinary kinds, duple and triple, employed alternately. Although of little practical value, quintuple time produces an effect sufficiently characteristic and interesting to have induced various composers to make experiments therein; the earliest attempt of any importance being probably an air to the words ‘Se la sorte mi condama’ in the operas of ‘Ariadne’ by Adolfo,

written in 1750, and it is also met in some of the national airs of Spain, Greece, Germany, etc. Thus Reicha, in a note to No. 20 of his set of 36 fugues (each of which embodies some curious experiment in either tonality or rhythm), states that in a certain district of the Lower Rhine, named Kocherberg, the airs of most of the dances have a well-marked rhythm of five beats, and he gives as an example the following waltz—

In the above example the second accent falls on the third beat, the rhythm being that of 2-8 followed by 3-8, and the same order is observed in a very charming movement by Hiller, from the Trio op. 64, in which the quintuple rhythm is expressed by alternate bars of 3-4 and 3-4, as follows—

Non troppo vivo

In Reicha’s fugue above referred to, the reverse is the case, the fourth beat receiving the accent, as is shown by the composer’s own time-signature, as well as by his explicit directions as to performance. The following is the subject:

Allegretto.

Other instances of quintuple rhythm are to be found in a Trio for strings by K. J. Bischoff, for which a prize was awarded by the Deutsche Tonhalle in 1853; in Chopin’s Sonata in C minor, op. 4, in Hiller’s ‘Rhythmische Studien,’ op. 59, etc.; but perhaps the most characteristic example occurs in the ‘Gypsies’ Glees,’ by W. Reeve (1796), the last movement of which runs as follows.

Allegro.

Come, steal your cheeks with nut or ber - 77.

This may fairly be considered an example of genuine quintuple rhythm, for instead of the usual division of the bar into two parts, such as might be expressed by alternate bars of 3-4 and 2-4, or 2-4 and 3-4, there are five distinct beats in every bar, each consisting of an accent and a non-accent. This freedom from the ordinary alternation of two and three is well expressed by the grouping of the accompaniment, which varies throughout the movement, after the manner shown in the following extract:
QUIRE. Another mode of spelling Chor. [G.] QUODLIBET (Lat. 'What you please'), also called Quotlubet ('As many as you please'), and in Italian MESSANZA or MISTICHANZA ('A mixture'). This was a kind of musical joke in the 16th and early part of the 17th centuries, the fun of which consisted in the extemporaneous juxtaposition of different melodies, whether sacred or secular, which were incongruous either in their musical character, or in the words with which they were associated; sometimes, however, the words were the same in all parts, but were sung in snatches and scraps, as in the quodlibets of Melchior Franck. (See Pretorius, Syntagma Musicum, tom. iii. cap. v.) There were two ways of performing this: one was to string the melodies together simply and without any attempt at connecting them by passages such as those found in modern 'fantasias'; the other, the more elaborate method, consisted in singing or playing the melodies simultaneously, the only modifications allowed being those of time. The effect of this, unless only very skilful musicians engaged in it, must have been very like what we now call a 'Dutch chorus.' This pastime was a favourite one with the Bachs, at whose annual family gatherings the singing of quodlibets was a great feature. (See Spitta, 'J. S. Bach,' i. 154, ii. 654.) Sebastian Bach himself has left us one delightful example of a written-down quodlibet, at the end of the '30 variations' in G major, for a detailed analysis of which see Spitta, ii. 654. The two tunes used in it are 'Ich bin so lang bei dir nicht gewest,' and 'Kraut und Rüben, Haben mich vertrieben.' One of the best modern examples, although only two themes are used, is in Reincke's variations for two pianos on a gavotte of Gluck's, where, in the last variation, he brings in simultaneously with the gavotte the well-known musette of Bach which occurs in the third 'English' suite. A good instance, and one in which the extempore character is retained, is the singing of the three tunes 'Polly Hopkins,' 'Buy a broom,' and 'The Merry Swiss Boy,' together, which is sometimes done for a joke. A very interesting specimen of a 16th-century quodlibet by Johann Gödel, consisting of five chorale-tunes—viz. (1) 'Erhalt uns. Herr bei deinem Wort,' (2) 'Ach Gott, vom Himmel,' (3) 'Vater unser im Himmelreich,' (4) 'Wir glauben all,' (5) 'Durch Adam's Fall'—is given as an appendix to Hilgenfeldt's Life of Bach. We quote a few bars as an example of the ingenuity with which the five melodies are brought together:

RAAFF. RAAFF, ANTON, one of the most distinguished tenors of his day; born 1714 in the village of Holzem, near Bonn, and educated for the priesthood at the Jesuit College at Cologne. There he learned his notes for the first time at 20 years old, having previously sung by ear. His fine voice so struck the Elector Clemens Augustus, that he offered to have him trained for a singer, and after making him sing in an oratorio, took him to Munich, where Ferrandini brought him forward in an opera. Raff then determined to devote himself entirely to music, and after studying for a short time with Bernacchi at Bologna, became one of the first tenors of the day. In 1738 he sang at Florence on the betrothal of Maria Theresa, and followed up this successful début at many of the Italian theatres. In 1742 he returned to Bonn, and sang at several of the German courts, particularly at Vienna, where he appeared in
RAAFF.

Jomelli's 'Didone' (1749), to Metastasio's great satisfaction. In 1752 he passed through Italy to Lisbon, where he was engaged for three years on highly advantageous terms. In 1755 he accepted a summons to Madrid, where he remained under Farinelli's direction, enjoying every possible mark of favour from the court and public. In 1759 he accompanied Farinelli to Naples, where he afterwards met with Naumann, and where his fine singing cured the Princess Belmonte Fignatelli of a profound melancholy into which she had fallen on the death of her husband. In 1770 he returned to Germany and entered the service of the elector, Karl Theodor, at Mannheim. In 1778 he was in Paris with Mozart, and in 1779 he followed the court to Munich, where Mozart composed the part of Idomeneo for him. Soon afterwards he quitted the stage, and took to teaching singing, but his pupils left him on account of his extreme strictness. Towards the close of his life he gave up music entirely, giving away his piano and his music, and abandons himself to contemplation. He died in Munich, May 37, 1797. 'Raff's voice was the finest possible tenor, full, pure in tone, and even through the register, from deep bass to extreme high notes. He was moreover a complete master of the art of singing, as is shown by his extraordinary power of reading at sight, by the skill with which he introduced variations and cadences, and by his wonderful expression, which made his singing seem an accurate reflection of his mind and heart. Another admirable quality was his pure and distinct pronunciation of the words, every syllable being audible in the largest space.' Mozart in his letters speaks of him as his 'best and dearest friend,' especially in one from Paris, dated June 12, 1778. He composed for him in Mannheim the air, 'Se al labbro mio non credi' (Kochel 295). [C.F.P.]

RACCOLTA GENERALE DELLE OPERE CLASSICHE MUSICALI. A collection of pieces of which the full title is as follows:—Collection générale des ouvrages classiques de musique, ou Livre de diverses oeuvres en couplets, en douze groupes, des plus grands compositeurs de toutes les Ecoles, recueillis, mis en ordre et enrichis de Notices historiques, par Alex. E. Choron, pour servir de suite aux Principes de Composition des ecoles d'Italie.' A notice on the wrapper further says that the price of the work to subscribers is calculated at the rate of 5 sous per page, thus curiously anticipating Mr. Novello's famous reduction of his publications to 2d. per page. The numbers were not to be issued periodically, but the annual cost to subscribers was fixed at from 36 to 40 francs. The work was in folio, engraved by Gillé fils, and published by Leduc & Co., Paris, Rue de Richelieu, 78, with agents at Bordeaux, Marseilles, Leipzig, Munich, Vienna, Lyon, Turin, Milan, Rome and Naples. It was got up with great care and taste. The parts are in blue-gray wrappers, with an ornamental title. The only numbers which the writer has been able to discover are as follows:—No. 1, Misereve a 2 coro, Leo; No. 2, Missa ad fugam, Palestina (h.4); No. 3, Stabat, Palestina (8 voices); No. 4, Stabat, Jomelli (a 8); No. 5, Misereve a cinque voce, Jomelli; No. 6, Missa pro commissis, Jomelli. It is probable that the issue of the work did not continue beyond these six pieces.

For Alphair's 'Raccolta di musiche sacre' see Appendix. [G.]

RADICAL CADEANCE. A term applied, in modern Music, to a Close, either partial or complete, formed of two Fundamental Chords. [See Cadence.] [W.S.R.]

RADZIWIL, ANTON HEINRICH, Prince of, Royal Prussian 'Statthalter' of the Grand Duchy of Posen, born at Wilna, June 13, 1775, married in 1796 the Princess Luise, sister of that distinguished amateur Prince Louis Ferdinand of Prussia. [See vol. ii. p. 168.] Radziwil was known in Berlin not only as an ardent admirer of good music, but as a fine violoncello player, and 'a singer of such taste and ability as is very rarely met with amongst amateurs.' Beethoven was the great object of his admiration. He played his quartets with devotion, made a long journey to Prince Galitzin's on purpose to hear the Mass in D, was invited by Beethoven to subscribe to the publication of that work, and indeed was one of the seven who sent in their names in answer to that appeal. To him Beethoven dedicated the Overture in C, op. 115 (known as 'Namensfeier'), which was published as 'Grosse Ouverture in C dur gedichtet' etc., by Steiner of Vienna in 1824.

Further relations between the Prince and the composer there must have been, but at present we know nothing of them. No letters from Beethoven to him are included in those hitherto published, nor has Mr. Thayer yet thrown any light on the matter in his biography of the composer.

Radziwil was not only a player, a singer, and a passionate lover of music, he was also a composer of no mean order. Whistling's 'Handbuch' (1828) names 3 Romances for voice and PF. (Peters), and songs with guitar and cello (B. & H.), and Mendel mentions duets with PF. accompaniment, a Complaint of Maria Stuart, with PF. and cello, and many part-songs composed for Zelter's Liebertafel, of which he was an enthusiastic supporter, and which are still in MS. But these were only preparations for his great work, entitled 'Compositions to Goethe's dramatic poem of Faust.' This, which was published in score and arrangement by Trautwein of Berlin in Nov. 1835, contains 25 numbers, occupying 589 pages. A portion was sung by the Singakademie as early as May 1, 1810; the choruses were performed in May 1816, three new scenes as late as Nov. 21, 1830, and the whole work was brought out by that institution after the death of the composer, which took place April 2, 1845. The work was repeatedly performed during several years in Berlin, Dantzig, Hanover, Leipzig, Prague, and many other places, as may be seen from the index to the A.M. Zeitung.

1 A.M, Z. 1831, July 27. See also 1809, June 28; 1814, Sept. 23.
2 Zelter's Correspondence with Goethe team with notices of the Prince.
RAFF.

RAFF, JOSEPH JOACHIM, born May 27, 1822, at Lachen on the Lake of Zurich. He received his early education at Wiesenstetten in Württemberg, in the home of his parents, and then at the Jesuit Lyceum of Schwyz, where he carried off the first prizes in German, Latin, and mathematics. Want of means compelled him to give up his classical studies, and became a schoolmaster, but he stuck to music, and though unable to afford a teacher, made such progress not only with the piano and the violin, but also in composition, that Mendelssohn, to whom he sent some MSS., gave him in 1843 a recommendation to Breitkopf & Härtel. This introduction seems to have led to his appearing before the public, and to the first drops of that flood of compositions of all sorts and dimensions which since 1845 has poured forth in an almost unintermitting stream. Of Opus 1 we have found no critical record; but op. 2 is kindly noticed by the N. Zeitchrift (Schumann's paper) for Aug. 5, 1844, the reviewer finding in it 'something which points to a future for the composer.' Encouraging notices of op. 2 to 6 inclusive are also given in the A. M. Zeitung for the 21st of the same month. Amidst privations which would have daunted any one of less determination he worked steadily on, and at length having fallen in with Liszt, was treated by him with the kindness which has always marked his intercourse with rising or struggling talent, and was taken by him on a concert-tour. Meeting Mendelssohn for the first time at Cologne in 1846, and being afterwards invited by him to become his pupil at Leipzig he left Liszt for that purpose. Before he could carry this project into effect, however, Mendelssohn died, and Raff remained at Cologne, occupying himself entirely in writing critiques for Dahn's Cecilia. Later he published 'Die Wagnerfrage,' a pamphlet which excited considerable attention. Liszt's endeavours to secure him a patron in Vienna in the person of Mechetti the publisher, were frustrated by Mechetti's death while Raff was actually on the way to see him. Undismayed by these repeated obstacles he devoted himself to a severe course of study, partly at home and partly at Stuttgart, with the view to remedy the deficiencies of his early training. At Stuttgart he made the acquaintance of Bülow, who became deeply interested in him, and did him a great service by taking up his new Concertstück, for PF. and orchestra, and playing it in public.

By degrees Raff attached himself more and more closely to the new German school, and in 1850 went to Weimar to be near Liszt, who had at that time abandoned his career as a virtuoso and was settled there. Here he remained an opera 'König Alfred,' which he had composed in Stuttgart three years before, and it was produced at the Court Theatre, where it is still often performed. It has also been given elsewhere. Other works followed—a collection of PF. pieces called 'Frühlingsboten' in 1853; the first string quartet in 1855, and the first grand sonata for PF. and violin (R minor) in 1857. In the meantime he had engaged himself to Doris Gemast, daughter of the well-known actor and manager, and herself on the stage; and in 1856 he followed her to Wiesbaden, where he was soon in great request as a pianoforte teacher. In 1858 he composed his second violin sonata, and the incidental music for 'Bernhard von Weimar,' a drama by Wilhelm Gemast, the overture to which speedily became a favourite, and was much played throughout Germany. In 1859 he married. In 1863 his first symphony 'An das Vaterland' obtained the prize offered by the Gesellschaft der Musikfreunde in Vienna (out of 32 competitors), and was followed by the 3rd (in C) and the 3rd (in F, 'Im Walde') in 1869, the 4th (R minor) in 1871, the 5th ('Lenore') in 1872, the 6th ('Gellertgesang, gestritten, gestritten, gestritten, gestorben, unwohren ...') in 1876, and the 7th ('Alpeninsfonie') in 1877, the 8th ('Frühlingssängle') in 1878, and the 9th ('Im Sommerzeit') in 1880. A 10th ('Zur Herbstzeit') was lately played at Wiesbaden. In 1870 his comic opera 'Dame Koldob' was produced at Weimar. A serious opera in 5 acts entitled 'Samson,' for which he himself wrote the libretto, has not yet been performed in public. Two cantatas, 'Wachet auf,' and another written for the Festival in commemoration of the battle of Leipzig, were his first works for men's voices, and are popular with the choral societies. His arrangement of Bach's 6 violin sonatas for PF. is a work of great merit.

Detailed analyses of the first six of these Symphonies will be found in the 'Monthly Musical Record' for 1875, and from these a very good idea of the composer's style may be gathered. Remembering his struggles and hard life it is not surprising that he should have striven so earnestly and so long in every direction, for what was not his natural walk. A glance at the nearly complete list of his works at the foot of this notice will explain our meaning. The enormous mass of 'drawing-room music' tells its own tale. Raff had to live, and having by nature a remarkable gift of melody and perhaps not much artistic refinement, he wrote what would pay. But on looking at his works in the higher branch of music—his symphonies, concertos, and chamber music—one cannot but be struck by the conscientious striving towards a very high ideal. In the whole of his nine published Symphonies the slow movements, without a single exception, are of extreme melodic beauty, although weak from a symphonic point of view: the first movements are invariably worked out with surprising technical skill, the subjects appearing frequently in double counterpoint and in every kind of canon. And a matter for musicians and common their themes may appear, they have often been built up with the greatest care, note by note, to this end: showing that he does not, as is often said, put down the first thing that comes into his mind.
Observe the following treatment of the first subject in his 1st Symphony 'An das Vaterland':—

<table>
<thead>
<tr>
<th>Violin</th>
<th>Viola</th>
<th>Cello</th>
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<tr>
<td>PP</td>
<td>PP</td>
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<tr>
<td>etc.</td>
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a canon in augmentation and double augmentation. Such instances as this are numerous, and the art with which these contrapuntal devices are made to appear spontaneous is consummative.

In the Pianoforte Concerto in C minor (op. 185), in each movement all the subjects are in double counterpoint with one another, yet this is one of Raff's freest and most melodious works. To return to the Symphonies: the Scherzos are, as a rule, weak, and the Finales without exception boisterous and indeed vulgar. Writing here, as ever, for an uneducated public, Raff has forgotten that for a symphony to descend from a high tone is for it to be unworthy of the name.

A remarkable set of 30 Songs (Sange-Frühlings, op. 98) deserves notice for its wealth of fine melodies, some of which have become national property ('Kein Sorg um den Weg'; 'Schön Else', etc.); and among his pianoforte music is a set of 20 Variations on an original theme (op. 179) which displays an astonishing fertility of resource, the theme—of an almost impossible rhythm of 5 and 7 quavers in the bar—being built up into canons and scherzos of great variety and elegance.

Raff's Pianoforte Concerto is very popular, and his Suite for Violin and Orchestra (op. 130) only little less so. His versatility need not be disputed upon. In all the forms of musical composition he has shown the same brilliant qualities and the same regrettable shortcomings. His gift of melody, his technical skill, his inexhaustible fertility, and above all his power of never repeating himself—all these are beyond praise. But his very fertility is a misfortune, since it renders him careless in the choice of his subjects; writing 'pot-boilers' has injured the development of a delicate feeling for what is lofty and refined: in short, he stands far before all second-rate composers, yet the conscientious critic hesitates to allow him a place in the front rank of all.

Even those who have least sympathy with RAFF's views on art must admire the energy and spirit with which he has worked his way upwards in spite of every obstacle poverty could throw in his way. He is a member of several societies, and has received various orders. In 1877 he was appointed with much éclat director of the Hoch-conservatoire at Frankfort, a post he still retains.

The first of his large works performed in this country was probably the Lenore Symphony at the Crystal Palace, Nov. 14, 1874. This was followed by the 'Im Wald,' and the PF. Concerto in C minor (Jaell), at the Philharmonic; the Symphonies in G minor, 'Im Walde,' 'Frühlingsklang' and 'Im Sommerzeit,' with the Concertos for cello and violin, and the Suite for PF. and orchestra, at the Crystal Palace. His Quintet (op. 107), 2 Trios (op. 102, 112), Sonata (op. 128), and other pieces, have been played at the Monday Popular Concerts.

Vol. III. Pf. L

Catalogue of Raff's works, 1

- Op. 4. Morceau de Salon... sur 'Maria de Riednen.' PF. solo. André.

1. The Editor desires to express his obligations to Messrs. Augener & Co. for great assistance kindly tendered him in the difficult task of drawing up this list.

2. B. R. = Bruckeich & Härlet.
RAIMONDI.

RAIMONDI, Pietro, an Italian composer, Maestro di Capella at St. Peter's, who is characterised by Fétis as possessing an extraordinary genius for musical combination. He was born at Rome of poor parents, Dec. 20, 1786. At an early age he passed seven years in the Conservatorio of the Pietà de' Turchini at Naples, and after many wanderings, mostly on foot—from Naples to Rome, from Rome to Florence, from Florence to Genoa—and many years, he at length found an opportunity of coming before the public with an opera entitled 'Lo Bizzarrie d'Amore,' which was performed at Genoa in 1807. After three years there, each producing its opera, he passed a twelvemonth at Florence, and brought out another. The next 25 years were spent between Rome, Milan, Naples, and Sicily, and each year had its full complement of operas and ballets. In 1824 he became director of the royal theatres at Naples, a position which he retained till 1832. In that year the brilliant success of his opera buffa 'Il Ventaglio' (Naples, 1831) procured him the post of Professor of Composition in the Conservatorio at Palermo. Here he was much esteemed, and trained several promising pupils. In March 1850 he was called upon to succeed Basioli as Maestro di Capella at St. Peter's; a post for which, if knowledge, experience, and ceaseless labour of production in all departments of his art could qualify him, he was amply fitted. Shortly before this, in 1848, he had after four years of toil completed three oratorios, 'Potiphar,' 'Pharao,' and 'Jacob,' which were not only designed to be performed in the usual manner, but to be played all three in combination as one work, under the name of 'Joseph.' On Aug. 7, 1852, the new Maestro brought out this stupendous work at the Teatro Argentina. The success of the three single oratorios was moderate, but when they were united—the three orchestras and the three troupes forming an ensemble of nearly 400 musicians, the excitement and applause of the spectators knew no bounds, and so great was his emotion that Raimondi fainted away. He did not long survive this triumph, but died at Rome Oct. 30, 1853.

The list of his works is astonishing, and all the more so when we recollect that Raimondi's existence was all but unknown on this side of the Alps. It embraces 55 operas; 21 grand ballets, composed for San Carlo between 1813 and 1828; 7 oratorios; 4 masses with full orchestra; 2 ditto with 2 choirs a capella; 2 requiems with full orchestra; 1 ditto for 8 and 16 voices; a Credo for 16 voices; the whole Book of Psalms, a la Palestrina, for 4, 5, 6, 7 and 8 voices; many Te Deums, Stabat, Misereres, Tantum ergo, psalms and antiphons; two books of 90 partiments, each on a separate bass, with three different accompaniments; a collection of figured basses with figured accompaniments as a school of accompaniment; 4 fugues for 4 voices, each independent but capable of being united and sung together; 6 fugues for 4 voices capable of combination into 1 fugue for 24 voices; a fugue for 16 choirs; 16 fugues for 4 voices; 24 fugues for 4, 5, 6, 7 and 8 voices, of which 4 and 5 separate fugues will combine into one. Besides the above feast with the 3 oratorios he composed an opera seria and an opera buffa which went equally well separately and in combination. Such stupendous labours are, as M. Fétis well remarks, enough to give the reader the headache: what must they have done to the persevering artist who accomplished them? But they also give one the headache at the thought of their utter futility. Raimondi's compositions, with all their ingenuity, belong to a past age, and we may safely say that they will never be revived. His operas especially belong to the pre-Rosinnian epoch, and it would have been good for them if they had never been made. [G.]

RAINFORTH, Elizabeth, born Nov. 23, 1814, studied singing under George Perry and T. Cooke, and acting under Mrs. Davison, the eminent comedian. After having flung her singing at minor concerts, she was engaged to take the stage at the St. James's Theatre, Oct. 27, 1836, as Mandane, in Arne's 'Artaxerxes,' with complete success. She performed there for the remainder of the season, and then removed to the English Opera House. Subsequently to her public appearance she took lessons from Crivelli. In 1837 she sang in oratorio at the Sacred Harmonic Society, and continued to do so for several years. She made the first of many appearances at the Philharmonic, March 18, 1839, and in 1840 she was introduced at the Concert of Ancient Music, and in 1843 sang at the Birmingham Festival. After performing at Covent Garden from 1838 to 1843 she transferred her services to Drury Lane, where she made a great hit by her performance of Arline, in Bale's 'Bohemian Girl,' on its production, Nov. 27, 1843. In 1844 she had a most successful season in Dublin. She was engaged as prima donna at the Worcester Festival of 1845. She continued to perform in the metropolis until about 1852, when she removed to Edinburgh, where she remained until about 1856. She then quitted public life, and in 1858 went to reside at Old Windsor, under the wing of her friend Miss Thackeray, and taught music in Windsor and its neighbourhood until her complete retirement in March 1871, when she removed to her father's at Bristol. Her voice was a high soprano, even and sweet in quality, but deficient in power, and she possessed great judgment and much dramatic feeling. Although her limited power prevented her from becoming a great singer, her attainments were such as enabled her to fill the first place with credit to herself, and satisfaction to her auditors. She died at Redland, Bristol, Sept. 22, 1877. [W.H.H.]

RALTENANDO, RITTANDO, RITENENTE, RITENTUTO—'Becoming slow again,' 'Slackening,' 'Hold-ing back,' 'Held back.' The first two of these words are used quite indiscriminately to express a gradual diminution of the rate of speed in a composition, and although the last is commonly used in exactly the same way, it seems originally and in a strict sense to have
RALLENTANDO.

meant a uniform rate of slower time, so that the whole passage marked ritennuto would be taken at the same time, while each bar and each phrase in a passage marked rallentando would be a little slower than the one before it. That there exists a difference in their uses is conclusively proved by a passage in the Quartet op. 131 of Beethoven, where in the 7th movement (allegro) a phrase of three recurring minims, which is repeated in all five times, has the direction 'Espressivo, poco ritennuto' for its first three appearances, which are separated by two bars a tempo, and for the last two times has ritardando, which at length leads into the real a tempo section, so that she had any singing fragments were but a preface. This is one of the very rare instances of the use of the word ritennuto by Beethoven. The conclusion from it is confirmed by a passage in Chopin's Rondo, op. 16, consisting of the four bars which immediately precede the entry of the second subject. Here the first two bars consist of a fragment of a preceding figure which is repeated, so that both these bars are exactly the same; the last two however have a little chromatic cadence leading into the second subject. The direction over the first two bars is 'poco ritennuto' and over the last two 'rallentando', by which we may be quite sure that the composer intended the repeated fragment to be played at the same speed in each bar, and the chromatic cadence to be slackened gradually.

Ritenente is used by Beethoven in the F.F. Sonata, op. 110, about the middle of the first movement, and again in the Sonata, op. 111, in the first movement, where the last entrance of the ritenente bars from the beginning of the Allegro con brio. It would seem that the same effect is intended as if 'ritennuto' were employed; in each case, the words 'meno mosso' might have been used. Beethoven prefers Ritardando to Rallentando, which latter is common only in his earlier works. [J.A.F.M.]

RAMANN, LINA, musical literator and educationist, was born at Mainstockheim, near Kitzingen, in Bavaria, June 24, 1833. Her turn for music and her determination to succeed were evident from a very early age. It was not, however, till her seventeenth year that she was a pupil in music. At that time her parents removed to Leipzig, and from 1850 to 1853 she there enjoyed the advantage of pianoforte lessons from the wife of Dr. F. Brendel, herself formerly a scholar of Field's. From this period she adopted the career of a teacher of music, and studied assiduously, though without help, for that end.

In 1858 she opened an institute in Glückstadt (Holstein) for the special training of music-mistresses, and maintained it till 1865, in which year she founded a more important establishment, the Music School at Nürnberg, in conjunction with Frau Ida Volkman of Tilsit, and assisted by a staff of superior teachers, under Miss Ramann's own superintendence. With a view to the special object of her life she has published two works—"Die Musik als Gegenstand der Erziehung" (Leipzig, Merseburger, 1868), and "Allgemeine Erziehungs- und Unterrichts-lehre der Jugend" (Leipzig, H. Schmidt, 1869; 2nd ed. 1873), which were both received with favour by the German Press. Since 1860 Miss Ramann has been musical correspondent of the Hamburg "Jahreszeiten." A volume of her essays contributed to that paper has been collected and published, under the title of 'Aus der Gegenwart' (Nürnberg, Schmid, 1868). In the early part of 1880 she published a study of Liszt's "Christus" (Leipzig, Kahnt), and later in the year the first volume of a Life of Liszt (1811-1840; Leipzig, Breitkopf & Härtel). This is an important work. It suffers somewhat from over-enthusiasm, but it is done with great care, minuteness, and intelligence, and has obviously profited largely by direct information from Liszt himself. Her cousin, Bruno Ramann, was born about 1830 at Erfurt, and was brought up to commerce, but his desire and talent for music were so strong, that in 1857 or 58 he succeeded in getting rid of his business and put himself under Dr. F. Brendel and Riedel, for regular instruction. He then for five years studied under Hauptmann at Leipzig, and in 1861 he visited Germany and is now a resident teacher and composer at Dresden. His works have reached beyond op. 50, but they consist almost entirely of songs for one or more voices, and of small and apparently sentimental pieces for the pianoforte. He does not appear yet to have attempted any large composition. [G.]

RAMEAU, JEAN PHILIPPE, eminent composer, and writer on the theory of music, born at Dijon, Sept. 25, 1653, in the house now No. 5 Rue St. Michel. His father, Jean, was a musician, and organist of Dijon cathedral, in easy circumstances. He intended Jean Philippe, the eldest of his three sons, to be a magistrate, but his strong vocation for music and obstinacy of character frustrated these views. According to his biographers he played the clavecin at seven, and read at sight any piece of music put before him: music indeed absorbed him to such an extent when at the Jesuit College that he neglected his classical studies, and was altogether so refractory that his parents were requested to remove him. Henceforth he never opened a book, unless it were a musical treatise. He quickly mastered the clavecin, and studied the organ and violin with success, but there was no master in Dijon capable of teaching him to write music, and he was left to discover for himself the laws of harmony and composition.

At the age of 17 he fell in love with a young widow in the neighbourhood, who indirectly did him good service, since the shame which he felt at the bad spelling of his letters drove him to write correctly. To break off this acquaintance his father sent him to Geneva, but however he did not remain long, a mistake which, in after life, he regretted. He liked Milan, and indeed the attractions of so great a centre of music must have been great; but for some unknown reason he soon left with a theatrical manager whom he accompanied as first violin to Marseilles, Lyons, Nîmes, Montpellier, and 1 His mother's name was Claudine Demartincoeur.
other places in the south of France. How long the tour lasted is impossible to ascertain, as no letters belonging to this period are to be found. From his "Premier Livre de pièces de clavecin" (Paris, 1706) we learn that he was then living in Paris, at a wig-maker's in the Vieille Rue du Temple, as Haydn did at Kellor's, though without the disastrous results which followed that connection. Meantime he was organist of the Jesuit convent in the Rue St. Jacques, and of the chapel of the Pères de la Merce. No particulars, however, of the thing for his stay in Paris are known, nor how he occupied the interval between this first visit and his return about 1717. In that year a competition took place for the post of organist of the church of St. Paul, and Rameau was among the candidates. Marchand, then at the head of the organists in Paris, was naturally one of the examiners; and either from fear of being outshone by one whom he had formerly patronised, or for some other reason, he was altogether inclined in favour of Daquin, who obtained the post; and Montigny, unjustly preferred thus shown to a man in all points his inferior, Rameau again left Paris for Lille, and became for a short time organist of St. Etienne. Thence he went to Clermont in Auvergne, where his brother Claude 1 resigned the post of organist of the cathedral in his favour. In this secluded mountain town, with a harsh climate predisposing to indoor life, he had plenty of time for thought and study. The defects of his education drove him to find out everything for himself. From the works of Descartes, Mersenne, Zarlino, and Kircher he gained some general knowledge of the science of sound, and taking the equal division of the monochord as the starting-point of his system of harmony, soon conceived the possibility of placing the theory of music on a sound basis. Henceforth he devoted all his energies to drawing up his "Treatise on Harmony reduced to its natural principles," and as soon as this important work was finished he determined at all events to go to Paris and publish it. His engagement with the chapter of Clermont had however several years to run, and there was great opposition to his leaving, owing to the popularity of his improvisations on the organ, in which, contrary to the usual course, his theoretical studies, instead of hampering his ideas, seemed to give them greater freshness and fertility.

Once free he started immediately for Paris, and brought out his "Treatise of the Harmonie" (Ballard, 1722, 4to, 434 pp.). 2 The work did not at first attract much attention among French musicians, and yet, as Fétis observes, it laid the foundation for a philosophical science of harmony. Rameau's style is prolix and obscure, often calculated rather to repel than attract the reader, and the very boldness and novelty of his theories excited surprise and provoked criticism. His discovery of the law of inversion in chords was a stroke of genius, and led to very important results, although in founding his system of harmony on the sounds of the common chord, with the addition of thirds above or thirds below, he put both himself and others on a wrong track. In the application of his principle to all the chords thus found, he compelled to give up all idea of tonality, since, on the principles of tonality he could not make the thirds for the discord fall on the notes that his system required. Fétis justly accuses him of having abandoned the tonal successions and resolutions prescribed in the old treatises on harmony, accompaniment, and composition, and the rules for connecting the chords based on the ear, for a fixed order of generation, attractive from its apparent regularity, but with the serious inconvenience of leaving each chord disconnected from the rest.

Having rejected the received rules for the succession and resolution of chords which were contrary to his system, Rameau perceived the necessity of formulating new ones, and drew up a method for composing a fundamental bass for every species of music. The principles he laid down for forming a bass different from the real bass of the music, and for verifying the right use of the changes, were contained in a large number of cases, and, as regards many of the successions, contrary to the judgment of the ear. Finally, he did not perceive that by using the chord of the 6–5–3 both as a fundamental chord and an inversion he destroyed his whole system, as in the former case it is impossible to derive it from the third above or below. 3 After more study, however, particularly on the subject of harmonics, Rameau gave up many of his earlier notions, and corrected some of his most essential mistakes. The development and modification of his ideas may be seen by consulting his works, of which the following is a list:—'Nouveau système de musique théorique ... pour servir d'Introduction au traité d'Harmonie' (1726, 4to); 'Génération harmonique' etc. (1713, 8vo); 'Démonstration du principe de l'harmonie' (1750, 8vo); 'Nouvelles réflexions sur la démonstration du principe de l'harmonie' (1752, 8vo); 'Extrait d'une réponse de M. Rameau à M. Euler sur l'Identité des octaves,' etc. (1753, 8vo)—all published in Paris. To these specific works, all dealing with the science of harmony, should be added the 'Dissertation sur les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue' (Paris, Boivin, 1732, 4to), and some articles which appeared in the 'Mercure de France,' and in the 'Mémoires de Trévoux.'

The mere titles of these works are a proof of the research and invention which Rameau brought to bear on the theory of music; but what was

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1 Claude Rameau, a man of indomitable will and capricious temper, and a clever organist, lived successively at Dijon, Lyons, Marseilles, Clermont, Orleans, Strasburg, and Avignon. His son Jean François, a gifted poet, but a dissolute youth, was admirably portrayed by Diderot in his 'Nouveaux Rameaux.' He published in 1766 a poem in 6 cantos, called 'La Bacchante,' followed in the same year by 'La nouvelle Bacchante,' a parody by his school-fellow Jacques Canoté. He is mentioned by Mercier in his 'Tableau de Paris.'

2 The Titled Part of this was translated into English 15 years later, with the title 'A Treatise of Music, containing the Principles of Composition.' London, no date, 8vo, 180 pp.

3 Fétis has explained, detailed, and refuted Rameau's system in his 'Histoire de l'Harmonie,' which has been used by the writer, and to which he refers his readers.
most remarkable in his case is that he succeeded in lines which are generally opposed to each other, and throughout life occupied the first rank not only as a theorist, but as a player and composer. Just when his ‘Traité de l’Harmonie’ was beginning to attract attention he arranged to make music for the little pieces which his fellow-countryman, Alexis Piron, was writing for the Théâtre de la Foire, and accordingly, on Feb. 3, 1723, they produced ‘L’En- driação, in 3 acts, with dances, divertissements, and grand airs, as stated in the title. In Jan. 1724 he obtained the privilege of publishing his cantatas, and various instrumental compositions, among others his ‘Pibeces de clavien, avec une Méthode pour la mécanique des doigts, etc., republished as ‘Pibeces de Clavien, with une table pour les agréments’ (Paris, 1731 and 1736, oblong folio). As the favourite music-master among ladies of rank, and organist of the church of St. Croix de la Bretonnerie, Rameau’s position and prospects now warranted his taking a wife, and on Feb. 25, 1726, he was united to Marie Louise Mangot, a good musician with a pretty voice. The disparity of their ages was considerable, the bride being only 18, but her loving and gentle disposition made the marriage a very happy one.

A few days later, on Feb. 29, Rameau produced at the Théâtre de la Foire a 1-act piece called ‘L’Enrôlement d’Arlequin,’ followed in the autumn by ‘Le faux Prodige,’ 2 acts, both written by Piron. Such small comic pieces as these were obviously composed, by a man of his age and attainments (he was now 42), solely with the view of gaining access to a stage of higher rank, but there was no hope of admission to the theatre of the Académie without a good libreto, and this it was as difficult for a beginner to obtain then as it is now. There is a remarkable letter still extant from Rameau to Houdar de Lemot, dated Oct. 1727, asking him for a lyric tragedy, and assuring him that he was no novice, but one who had mastered the ‘art of concealing his art.’ The blind poet refused his request, but aid came from another quarter. La Popelinère, the former général, musician, poet, and artist, whose houses in Paris and at Eywas were frequented by the most celebrated artists French and foreign, had chosen Rameau as his clavecinist and conductor of the music at his fêtes, and before long placed at his disposal the organ in his chapel, his orchestra, and his theatre. He did more, for through his influence Rameau obtained from Voltaire the lyric tragedy of ‘Samson,’ which he promptly set to music, though the performance was prohibited on the eve of its representation at the Académie—an exceptional stroke of ill-fortune. At last the Abbé Pallegrin agreed to furnish him with an opera in 5 acts, ‘Hippolyte et Aricie,’ founded on Racine’s ‘Phèdre.’ He compelled Rameau to sign a bill for 500 livres as security in case the opera failed, but showed

more sagacity and more heart than might have been expected from one

qui disait de l’autel et soupirait du théâtre,

Le matin catholique et est soir biôâîr, —

for he was so delighted with the music on its first performance at La Popelinière’s, that he tore up the bill at the end of the first act. The world in general was less enthusiastic, and after having overcome the ill-will or stupidity of the performers, Rameau had to encounter the astonishment of the crowd, the prejudices of routine, and the jealousy of his brother artists. Campra alone recognised his genius, and it is to his honour that when questioned by the Prince de Conti on the subject, he replied, ‘There is stuff enough in Hippolyte et Aricie for ten operas; this man will eclipse us all.’

The opera was produced at the Académie on Oct. 1, 1733. Rameau was then 50 years of age, and the outcry with which his work was greeted suggested to him that he had possibly mistaken his career; for a time he contemplated retiring from the theatre, but was reassured by seeing his hearers gradually accustoming themselves to the novelties which at first shocked them. The success of ‘Les Indes galantes’ (Aug. 23, 1735), of ‘Castor et Pollux,’ his master-piece (Oct. 24, 1737), and of ‘Les Fêtes d’Hébé’ (May 31, 1739), however, neither disarmed his critics, nor prevented Rousseau from making himself the mouthpiece of those who cried up Lully at the expense of the new composer. But Rameau was too well aware of the cost of success to be hurt by epigrams, especially when he found that he could count both on the applause of the multitude, and the genuine appreciation of the more enlightened.

His industry was immense, as the following list of his operas and ballets produced at the Académie in 20 years will show:—

<table>
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<tr>
<th>Date</th>
<th>Title</th>
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<th>Acts, acts and prologue</th>
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<tr>
<td>(Nov. 18, 1729)</td>
<td>Les Fêtes de Polymnie, 3 acts and prologue.</td>
<td>Desorgues</td>
<td>4, 1769.</td>
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<tr>
<td>(Nov. 18, 1729)</td>
<td>Les Fêtes de Polymnie, 3 acts and prologue.</td>
<td>Desorgues</td>
<td>4, 1769.</td>
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<tr>
<td>(Feb. 29, 1730)</td>
<td>Le Fugifuge, ou les Fêtes de l’Amour et de l’Amur, 5 acts and prologue (Nov. 18, 1752).</td>
<td>A. de Lhomme</td>
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Besides these, Rameau found time to write divertissements for ‘Les Courses de Tempé,’ a pastoral (Théâtre Français, Aug. 1734), and ‘La Rose’ (Théâtre de la Foire, March 1744), both by Piron. From 1740 to 1745 the director of the Opéra gave him no employment, and in this interval he published his ‘NouvellesSuites de Pibeces de clavecin’ and his ‘Pibeces de clavecin en concert avec un viole et une fitte’ (1741), remarkable compositions which have been reprinted by Mme. Ferrenc (Le Trésor des Pianistes) and M. Poisot. He also accepted the post of conductor of the Opéra-Comique, of which MoneNet was

1 Both Pétry and Pongin have fallen into the mistake of considering this a separate work.

2 See MoneNet’s ‘Supplement au Roman comique,’ 51. This fact seems to have escaped all Rameau’s biographers.
manager, probably in the hope of attracting public attention, and for the management of the Académie to alter their treatment of him. Finally he composed for the Court 'Lysias et Délia,' 'Daphnis et Églée,' 'Les Sybarites' (Oct. and Nov. 1753); 'La Naissancé d’Oisiris,' and 'Anacréon' (Oct. 1754), all given at Fontaine-bleau. Some years previously, on the occasion of the marriage of the Dauphin with the Infanta, he had composed 'La Princesse de Navarre' to a libretto of Voltaire's (3 acts and prologue, performed with great splendour at Versailles, Feb. 23, 1745). This was the most successful of all his opéras de circonstance, and the authors adapted from it 'Les Fêtes de Ramire' a 1-act opera-ballet, also performed at Versailles (Dec. 22, 1745).

In estimating Rameau's merits we cannot in justice compare him with the great Italian and German masters of the day, whose other works were equally unknown in France; we must measure him with contemporary French composers for the stage. These writers had no idea of art beyond attempting a servile copy of Lully, with overtures, recitatives, vocal pieces, and ballet airs, all cast in one stereotyped form. Rameau made use of such a variety of means as not only attracted the attention of his hearers, but retained it. For the placid and monotonous harmonies of the day, the trite modulation, insignificant accompaniments, and stereotyped recitatives, he substituted new forms, varied and piquant rhythms, ingenious harmonies, bold modulations, and a richer and more effective orchestration. He even ventured on enharmonic changes, and instead of the time-honoured accompaniments with the strings in 5 parts, and flutes and oboes in 2, and with tutti in which the wind simply doubled the strings, he gave each instrument a distinct part of its own, and thus imparted life and colour to the whole. Without interrupting the instruments, he introduced interesting and unexpected passages on the flutes, oboes, and bassoons, and thus opened a path which has been followed up with ever-increasing success. He also gave importance to the orchestral pieces, introducing his operas with a well-constructed overture, instead of the meagre introduction of the period, in which the same phrases were repeated ad nauseam. Nor did he neglect the chorus; he developed it, added greatly to its musical interest, and introduced the syllabic style with considerable effect. Lastly, his ballet-music was so new in its rhythms, and so fresh and pleasing in melody, that it was at once adopted and copied in the theatres of Italy and Germany.

We have said enough to prove that Rameau was a composer of real invention and originality. His declamation was not always so just as that of Lully; his airs have not the same grace, and are occasionally marred by eccentricity and harshness, and disfigured by roulades in doubtful taste; but when inspired by his subject Rameau found appropriate expression for all sentiments, whether simple or pathetic, passionate, dramatic, or heroic. His best operas contain beauties which defy the caprices of fashion, and will command the respect of true artists for all time.

But if his music was so good, how is it that it never attained the same popularity as that of Lully? In the first place, he took the wrong line on a most important point; and in the second, he was less favoured by circumstances than his predecessor. It was his doctrine, that for a musician of genius all subjects are equally good, and hence he contented himself with uninteresting fables written in wretched style, instead of taking pains, as Lully did, to secure pieces constructed with skill and well versified. He used to say that he could set the 'Gazette de Hollande' to music. Thus he damaged his own fame, for a French audience will not listen even to good music unless it is founded on an interesting drama. His ballet-music, too, often only serves to retard the action of the piece and destroy its dramatic interest.

Much as Rameau would have gained by the cooperation of another Quinault, instead of having to employ Cahusac, there was another reason for the greater popularity of Lully. Under Louis XIV. the king's patronage was quite sufficient to ensure the success of an artist; but after the Regency, under Louis XV., other authorities asserted themselves, especially the 'philosophes.' Rameau had first to encounter the vehement opposition of the Lullists; this he had succeeded in overcoming, when a company of Italian singers arrived in Paris, and at once obtained the attention of the public, and the support of a powerful party. The partisans of French music rallied round Rameau, and the two factions carried on what is known as the 'Guerre des Bouffons,' but when the struggle was over, Rameau perceived that his victory was only an ephemeral one, and that his works would not maintain their position in the repertoire of the Académie beyond a few years. With a frankness very touching in a man of his gifts, he said one evening to the Abbé Arnaud, who had lately arrived in Paris, 'If I were 20 years younger I would go to Italy, and take Pergolesi for my model, abandon something of my harmony, and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty one cannot change; experience points plainly enough the best courses, but the mind refuses to obey.' No critic could have stated the truth more plainly. Not having heard Italian music in his youth, Rameau never attained to the skill in writing for the voice that he might have done; and he is in consequence only the first French musician of his time, instead of taking his rank among the great composers of European fame. But for this, he might have effected that revolution in dramatic music which Gluck accomplished some years later.

But even as it was, his life's work is one of which any man might have been proud; and in old age he enjoyed privileges accorded only to talent of the first rank. The directors of the Opéra decreed him a pension; his appearance in his box was the signal for a general burst of applause,
and at the last performance of 'Dardanus' (Nov. 9, 1760) he received a perfect ovation from the audience. At Dijon the Académie elected him a member in 1761, and the authorities exempted himself and his family for over from the municipal taxes. The king had named him composer of his chamber music in 1745; his patent of nobility was registered, and he was on the point of receiving the order of St. Michel, when, already suffering from the infirmities of age, he took typhoid fever, and died Sept. 12, 1764. All France mourned for him; Paris gave him a magnificent funeral, and in many other towns funeral services were held in his honour. Such marks of esteem are accorded only to the monarchs of art.

Having spoken of Rameau as a theorist and composer, we will now say very little about him as a man. If we are to believe Grimm and Diderot, he was hard, churlish, and cruel, avaricious to a degree, and the most ferocious of egotists. The evidence of these writers is however suspicious; both disliked French music, and Diderot, as the friend and collaborateur of d'Alembert, would naturally be opposed to the man who had had the audacity to declare war against the Encyclopédists. It is right to say that, though he drew a vigorous and striking portrait of the composer, he did not publish it. As to the charge of avarice, Rameau may have been fond of money, but he supported his sister Catherine during an illness of many years, and assisted more than one of his brother artists—such as Dauvergne, and the organist Balthézard. He was a vehement controversialist, and those whom he had offended would naturally say hard things of him. He was scrupulous in the use of his time, and detested interruptions; at the rehearsals of his operas he would sit by himself in the middle of the pit, and allow no one to speak to him; in the street he would walk straight on, and if a friend stopped him, he seemed to awake as if from a trance. Tall, and thin almost to emaciation, his sharply-marked features indicated great strength of character, while his eyes burned with the fire of genius. There was a decided resemblance between him and Voltaire, and painters have often placed their likenesses side by side. Amongst the best portraits of Rameau may be specified those of Benecht (after Restout), Caffieri, Masquelier, and Carmontelle (full length). In the fine oil-painting by Chardin in the Museum of Dijon, he is represented seated, with his fingers on the strings of his violin, the instrument he generally used in composing. The bust

which stood in the foyer of the Opéra was destroyed when the theatre was burnt down in 1781; that in the library of the Conservatoire is by Destrez (1865). A bronze statue by Guillaume was erected at Dijon in 1860. The fine medal of him given to the winners of the grand prix de Rome was engraved by Gatteaux.

There are many biographies of Rameau; the most valuable are, among the older, Chabanon's 'Eloges' (1764); Maret's 'Eloge historique' (1766); and the very curious details contained in De Croiz's 'L'Ami des Arts' (1776); among the more modern, the notices of Adolphe Adam, Félice, Poulton (1864), and Pougès (1867).

Rameau had one son and two daughters, none of them musicians. He left in MS. 4 cantatas, 3 motets with chorus, and fragments of an opera 'Roland,' all which are now in the Bibliothèque Nationale in the Rue Richelieu. None of his organ pieces have survived; and some cantatas mentioned by the earlier biographers, besides two lyric tragedies 'Abaris' and 'Linus,' and a comic opera, 'Le Procureur dupé,' are lost; but they would have added nothing to his fame.

Some of his harpsichord pieces have been published in the 'Trésor des Pianistes;' in the 'Alte Klaviermusik' of Pauer (Ser. 2, pt. 5) and of Rotsteck; also in Pauer's 'Alte Meister,' and in the 'Perles Musicales' (51, 52).

[GL.C]  
RAMM, FRIEDRICH, eminent oboe-player, born Nov. 18, 1744, in Mannheim. He was a member of the Elector's celebrated band under Cannabich, first in Mannheim, and then in Munich, whither the court was removed, and where he celebrated his fiftieth year of service in 1808. His tone was particularly pure and true, with great roundness, softness, and power in the lower notes; and he was also a master of the legato style. 'Ramm is a downright good fellow,' writes Mozart, 'amusing and honourable too; he plays finely, with a pretty delicate tone.' Mozart sent him the oboe-concerto (Köchel, 293) composed for Ferlendi (which became his cheval de bataille), and when in Paris composed a symphonic concertante for Wendling, Ramm, Punto, and Ritter, to be played at the Concerts Spirituels. It was however never performed, and all trace of it is lost (Jahn, i. 476).

Ramm played in London at the Professional Concerts in 1784. In Vienna he gave a concert at the Kärntnertor Theatre in 1787, and played three times at the concerts of the Tonkünstler-Societät between the years 1776 and 181.

He was in Vienna again, after April 1797, and assisted to accompany Beethoven at a performance of his PF. Quintet, op. 16. At one of the pauses of the Finale Beethoven went off into a long improvisation, and it was, says Ries, most amusing to see the players putting up their instruments to their lips as they thought that Beethoven was approaching the end of the theme, and as regularly putting them down in disappointment as he modulated off in another direction. Ramm was especially annoyed. [C.F.P.]  

1 Rameau was asked to correct the articles on music for the Encyclopédie, but the Med. were not submitted to him. He published in consequence: 'Erreurs sur la musique dans l'Encyclopédie' (1750); 'Suite des Erreurs etc.' (1756). 'Réponse de M. Rameau a MM. les Editeurs de l'Encyclopédie sur leur Avertissement' (1757); 'Lettre de M. d'Alembert a M. Rameau, concernant le corps concerto, avec la réponse de M. Rameau' (undated, but apparently 1750); all printed in Paris.  
2 We refer to Diderot's violent notice in the moral and philosophic tendency of the 18th cent. entitled 'Le Neveu de Rameau.' It is a curious fact that this brilliantly written dialogue was only known in France through a re-translation of Goethe's German version. The first English translation, by B trace, appeared in Paris only in 1821.  
3 A good player on the clarionet; he lived in Dijon, and died there 1762.  

4 Bloy. Notizen, p. 80. The beginning of this anecdote—Am niederländischen Abend—on the same evening—would seem to show that Ries's recollections are not printed in the order in which he wrote them.
RAMSEY.

RAMSEY, Robert, organist of Trinity College, Cambridge, from 1628 to 1644 inclusive, and 'Magister Choristarum' from 1637 to 1644 inclusive; but whether before or after those dates is not certain in either case. He took the degree of Mus. Bac. at Cambridge about 1639. A Morning and Evening Service in F by him is contained in the Tudway Collection (Hari. MS. 7340) and in the Ely Library, where, and at Peterhouse College, Cambridge, there are also two anthems of his. Add. MS. 11,608 in the British Museum also contains a dialogue between Saul, the witch, and Samuel—"In guiltee night," Tudway miscalls him John.

[R.

RANNALL, John, Mus. Doc., born 1715, was a chorister of the Chapel Royal by Bernard Gates. He was one of the boys who shared in the representation of Handel's 'Esther' at Gates's house, Feb. 23, 1732, he himself taking the part of Esther. He graduated as Mus. Bac. at Cambridge in 1744, his exercise being an anthem. About 1745 he was appointed organist of King's College, and on the death of Dr. Greene in 1755 was elected Professor of Music at Cambridge. In 1756 he proceeded Mus. Doc. He composed the music for Gray's Ode for the Installation of the Duke of Grafton as Chancellor of the University in 1758, and some church music. He died March 18, 1779. His name is preserved in England by his two Double Chants. [W. H. H.]

RAN AL D, Richard, a tenor singer, born Sept. 1, 1736, whose life is sufficiently described in the inscription to his portrait, published May 1812:—"This celebrated tenor singer so remarkable for his great strength of voice and unrivalled comic humour was born Sept. 1st 1736 and educated under Mr. Barns Gates in the Chapel Royal where he was early noticed and became a great favourite of his late Majesty George the second, by whose command he sung many Solo Anthems, he is the only remaining chorister who sung with M. Handel in his Oratorios, and whose compositions he still performs with most wonderful effect at the age of 76." Randall died April 15, 1828, aged 92. In his last days he was an object of much curiosity as having known Handel, regarding whom he told several anecdotes. [G.

RAN DALL, William, an eminent publisher of music. [See Walsh, John.]

The name of Randall is attached to an anthem for 6 voices in the British Museum, Add. MS. 17,702, probably dating from the beginning of the 18th century. [G.

RANDEGGER, Alberto, composer, conductor, and singing-master, was born at Trieste, April 13, 1832. He began the study of music at the age of 13, under Lafont for the PF., and L. Ricci for composition, soon began to write, and by the year 1852 was known as the composer of several masses and smaller pieces of Church music, and about 1855 he was appointed organist of di Castellammare and 'La Spezia di Appenzello,' both produced at the Teatro grande of his native town. In the latter year he joined three other of Ricci's pupils in the composition of a buffo opera to a libretto by Gaetano Rossi, entitled 'Il Lazzarone,' which had much success, first at the Teatro Maurona at Trieste, and then elsewhere. The next two years were occupied as musical director of theatres at Fiume, Zara, Sinigaglia, Brescia, and Venice. In the winter of 1854 he brought out a tragic opera in 4 acts called 'Bianca Capello' at the chief theatre of Brescia. At this time Signor Randegger was induced to come to London. He gradually took a high position there, and has become widely known as a teacher of singing, conductor, and composer, and an enthusiastic lover of good music of whatever school or country. He has resided in England ever since, and is one of the most prominent musical figures in the metropolis. In 1864 he produced at the Theatre Royal, Leeds, 'The Rival Beauties,' a comic opera in 3 acts, which has had much success in London and many other places. In 1863 he was appointed Professor of Singing at the Royal Academy of Music, and has since been made a director of that institution and a member of the Committee of Management. In the autumn of 1857 he conducted a series of Italian operas at St. James's Theatre, and in 1879–80 the Carl Rosa company at Her Majesty's Theatre. He has recently been appointed conductor of the Norwich Festival vice Sir Julius Benedict's resigned. Mr. Randegger's published works are numerous and important. They comprise a large dramatic cantata (words by Mad. Rudersdorff), entitled 'Fridolin,' composed for the Birmingham Festival, and produced there with great success, Aug. 28, 1873 (Chappell); two soprano scenas—'Medea,' sung by Mad. Rudersdorff at the Gewandhaus, Leipzig, in 1869, and 'Sofio,' sung by Mad. Lemmens at the British Orchestral Society, March 31, 1875; the 150th Psalm, for soprano solo, chorus, orchestra and organ, for the Boston Festival, 1872; a Funeral Anthem for the death of the Prince Consort, twice performed in London; and a large number of songs and concerted vocal music for voice and orchestra or PF. He is also the author of the Primer of Singing, in Dr. Stainer's series (Novello). As a teacher of singing Mr. Randegger has a large number of pupils now before the English public as popular singers. [G.

RAN DHARTINGER, Benedikt, an Austrian musician, memorable for his connexion with Schubert. He was born at Ruprechtshofen, in Lower Austria, July 27, 1803; at 10 years old came to the Konvikt school at Vienna, and was then a pupil of Salieri's. He afterwards studied for the law, and for ten years was Secretary to Count Széchenyi, an official about the Court. But he forsook this line of life for music; in 1832 entered the Court Chapel as a tenor singer; in 1844 became Vice-Court-Capellmeister, and in 1852, after Assmayr's death, entered on the full enjoyment of that dignity. His compositions are more than 600 in number, comprising an opera, 'König Ennio'; 20 masses; 60 motets; symphonies; quartets, etc.; 400 songs, 76 4-part songs, etc. Of all these, 124, chiefly songs,
are published, also a vol. of Greek national songs, and a vol. of Greek liturgies. His acquaintance with Schubert probably began at the Konvict, and at Salieri's; though as he was Schubert's junior by five years, they can have been there together only for a short time; but there are many slight traces of the existence of a close friendship between them. He was present, for example, at the first trial of the D minor String Quartet (Jan. 29, 1826), and he was one of the very few friends—if not the only one—who visited Schubert in the terrible loneliness of his last illness. But for Randhartinger it is almost certain that Schubert's 'Schröme Müllerin' would never have existed. He was called out of his room while Schubert was paying him a visit, and on his return found that his friend had disappeared with a volume of W. Müller's poems which he had accidentally looked into while waiting, and had been so much interested in as to carry off. On his going the next day to reclaim the book, Schubert presented him with some of the now well-known songs, which he had composed during the night. This was in 1826. It is surely easy enough to entitle Randhartinger to a perpetual memory. He had a brother Joseph, of whom nothing is known beyond this—that he was probably one of the immediate entourage of Beethoven's coffin at the funeral. He, Lachner, and Schubert are said to have gone together as torch-bearers (Kreislaue von Heldorn's 'Schubert,' p. 266). [G.]

RANELAGH HOUSE AND GARDENS

were situated on the bank of the Thames, eastward of Chelsea Hospital. They were erected and laid out about 1690 by Richard Jones, Viscount (afterwards Earl of) Ranelagh, who resided there until his death in 1712. In 1733 the property was sold in lots, and eventually the house and part of the gardens came into the hands of a number of persons who converted them into a place of public entertainment. In 1741 they commenced the erection of a spacious Rotunda (185 feet external, and 150 feet internal diameter), with four entrances through porticoes. Surrounding it was an arcade, and over that a covered gallery, above which were the windows, 60 in number. In the centre of the interior and supporting the roof was a square erection containing the oratorio, as well as fireplaces of peculiar construction for warming the building in winter. Forty-seven boxes, each to contain eight persons, were placed round the building, and in these the company partook of tea and coffee. In the garden was a Chinese building, and a canal upon which the Rotunda was built over. Ranelagh was opened with a public breakfast, April 5, 1743. The admission was 2s. including breakfast. On May 24 following it was opened for evening concerts; Beard was the principal singer, Featling the leader, and the choruses were chiefly from oratorios. Twice a week ridottos were given, the tickets for which were 2s 1s. each, including supper. Masquerades were shortly afterwards introduced, and the place soon became the favourite resort of the world of fashion. Ranelagh was afterwards opened about the end of February for breakfasts, and on Easter Monday for the evening entertainments. On April 10, 1746, a new organ by Byfield was opened at a public morning rehearsal of the music for the season, and Parry, the celebrated Welsh harper, appeared. In 1749, in honour of the Peace of Aix-la-Chapelle, an entertainment called 'A Jubilee Masquerade in the Venetian manner,' was given, of which Horace Walpole, in a letter to Sir Horace Mann, dated May 3, 1749, gave the following lively description:

'It had nothing Venetian about it, but was by far the best understood and the prettiest spectacle I ever saw; nothing in a fairy tale ever surpassed it.' It began with three chimeras, and about five people of fashion began to go. When you entered you found the whole garden filled with masks and spread with tents, which remained all night very commodiously. In one quarter was a Maypole dressed with garlands, and people dancing round it to a tabor and pipe and rustic music, all masked, as were all the various bands of music that were disposed in different parts of the garden, some like huntsmen, some like young ladies, some like shepherds, some like Harlequins and Scaramouches in the little open temple on the mount. On the canal was a sort of gondola adorned with gilt and gold, on which were sitting rows of passengers. About the sides were vessels in masks, whose sides were illuminated; and in the middle was a circular bow, compartmented in ten parts, troops of boats of all kinds of fires in two ranks from twenty to thirty feet high; under them orange trees with small lamps in each orange, and below them all sorts of the fountains in jets in pots; and festoons of nasturtiums hanging from tree to tree. Between the arches, too, were firs, and smaller ones in the balconies above. There were booths for tea and wine, gaming-tables and dancing, and about two thousand persons. In short it pleased me more than anything I ever saw. It is to be once more, and probably finer as to dresses, as there has since been a subscription masquerade, and people will go in their rich habits.

This proved so attractive that it was repeated several times in that and succeeding years, until the suppression of such entertainments after the earthquake at Lisbon in 1755. In 1751 morning concerts were given twice a week, Signora Frasini and Beard being the singers. At that date it had lost none of its charm. 'You cannot conceive,' says Mrs. Elliss, in Fielding's 'Amelia,' 'what a sweet elegant delicious place it is. Paradise itself can hardly be equal to it.' In 1754 an entertainment of singing, recitation, etc. was given under the roof. In the same year the organisation was put into a successful scheme. In 1755 a pastoral, the words from Shakspeare, the music by Arne, was produced; and Beard and Miss Young were the singers; Handel's 'L'Allegro ed Il Penseroso' was introduced on Beard's benefit night, and Stanley was the organist. In 1756 Bonnell Thornton's burlesque Ode on St. Cecilia's day was performed with great success. In 1762 Tenducci was the principal male singer. In 1764 a new orchestra was erected in one of the buildings of the Rotunda, the original one being found inconvenient from its height. On June 30, 1764, Mozart, then eight years old, performed on the harpsichord and organ several pieces of his own composition for the benefit of a charity. In 1770 Burney was the organist. Fireworks were occasionally exhibited, when the price of admission was raised to 5s. In 1777 the fashionable world played one of its strange, unreasonable freaks at Ranelagh. Walpole wrote on June 18:—

'It is the fashion now to go to Ranelagh two hours after it is over. You may not believe this, but it
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is literal. The music ends at ten, the company go at twelve.' This practice caused the concert to be commenced at a later hour than before. In 1790 a representation of Mount Aetna in eruption, with the Cyclope at work in the centre of the mountain, and the lava pouring down its side, was exhibited. The mountain was 80 feet high. In 1793 the Chevalier d'Eon fenced in public with a French professor, and about the same time repri- 253. The same man may now no longer be seen. In 1802 the Installation Ball of the Knights of the Bath was given at Ranelagh, and also a magnificent entertainment by the Spanish Ambassador. These were the last occurrences of any importance; the fortunes of the place had long been languishing, and it opened for the last time July 8, 1805. On Sept. 30, 1805, the proprietors gave directions for taking down the house and rotunda; the furniture was soon after sold by auction, and the buildings were pulled down. The garden was placed in Tetsbury Church, Gloucestershire. No traces of Ranelagh remain; the site now forms part of Chelsea Hospital garden. [W.H.H.]

RANK. A rank of organ-pipes is one complete series or set, of the same quality of tone and kind of construction from the largest to the smallest, controlled by one draw-stop, acting on one slider. If the combined movement of draw- stop and slider admits air to two or more such series of pipes, an organ-stop is said to be of two or more ranks, as the case may be. Occasionally the twelfth and fifteenth, or twentieth and twenty-second, are thus united, forming a stop of two ranks; but, as a rule, only those stops whose tones are reinforcements of some of the higher upper-partial of the ground-tone are made to consist of several ranks, such as the Sesquialtera, Mixture, Furniture, etc. These stops have usually from three to five ranks each, reinfor- cing (according to their special disposition) the ground-tone by the addition of its 17th, 19th, 23rd, 24th, 29th, etc.,—that is, of its other partials in the third and fourth octave above. [See SESQUIALTERA.]

RANSFORD, EDWIN, baritone vocalist, song- writer, and composer, born March 13, 1805, at Bourton-on-the-Water, Gloucestershire, died in London July 11, 1876. He first appeared on the stage as an 'extra' in the opera chorus at the King's Theatre, Haymarket, and was afterwards engaged in that of Covent Garden Theatre. During Mr. Charles Kemble's management of that theatre he made his first appearance as Don Omer in 'The Castle of Andalusia,' on May 27, 1839, and was engaged soon afterwards by Mr. Arnold for the English Opera House (now the Lyceum). In the autumn of 1829, and in 1830, he was at Covent Garden. In 1831 he played leading characters under Elliston at the Surrey Theatre, and became a general favourite. In 1833 he was with Joe Grimaldi at Sadler's Wells, playing Tom Truck, in Campbell's nautical drama 'The Battle of Trafalgar,' in which he made a great hit with Neukomm's song of 'The Sea.' At this theatre he sustained the part of Captain Camondo in Barnett's opera 'The Pet of the Pettiocotta.' He afterwards fulfilled important engagements at Drury Lane, the Lyceum, and Covent Garden. At Covent Garden he played the Doge of Venice in 'Othello,' March 25, 1833, when Edmund Kean last appeared on the stage, and Sir Harry in 'The School for Scandal' on Charles Kemble's last appearance as Charles Surface. His final theatrical engagement was with Macready at Covent Garden in 1837-38. He wrote the words of many songs, his best being perhaps 'In the days when we went gipsying,' in later years his entertainments, 'Gipsy Life,' 'Tales of the Sea,' and 'Songs of Dibdin,' etc., became deservedly popular. As a genial bos camarade he was universally liked. [W.H.]

RANZ DES VACHES. (Kuhreisen, Kuhreigen; Appenzell patois Chiereih), a strain of an irregular description, which in some parts of Switzerland is sung or blown on the Alpine horn in June, to call the cattle from the valleys to the higher pastures. Several derivations have been suggested for the words ranz and reigen. 'Ranz has been translated by the English 'rann,' and the French 'rondeau,' and has been derived from the Celtic root 'renk' or 'rank,' which may also be the derivation of reigen, in which case both words would mean the 'procession, or march, of the cows.' Stalder ('Schweizerisches Idiotikon') thinks that reigen means 'to reach,' or 'fetch,' while other authorities say that the word is the same as reigen (a dance accompanied by singing), and derive rann from the Swiss patois 'rammer,' or 'rejoice.

The Ranz des Vaches are very numerous, and differ both in music and words in the different cantons. They are extremely irregular in character, full of long cadences and abrupt changes of tempo. It is a curious fact that they are seldom strictly in tune, more particularly when played on the Alpine horn, an instrument in which, like the Bagpipe, the note represented by F is really an extra note between F and G. This note is very characteristic of the Ranz des Vaches: passages like the following being repeated and varied almost ad infinitum.

Though of little musical value, a fictitious interest has been long attached to the Ranz des Vaches owing to the surroundings in which they are generally heard. Sung to a piaiso or forte accompaniment in a concert-room, they would sound little better than a string of semibarbarous cadences, but heard at dawn or at sunset in some remote Alpine valley, and sung with the strange gradations of sallotto and chest-voice softened by distance, they possess a peculiar

1 There is a curious analogy between the above and the following strain, which is sung with infinite variations in the agricultural districts near London to frighten away the birds from the seed. In both passages the F is more nearly F#.
and undeniable charm. The most celebrated of them is that of Appenzell, a copy of which is said to have been sent to our Queen Anne, with whom it was a great favourite. The first work in which it was printed is Georg Rhaw’s ‘Bicinia’ (Wittenberg, 1545). It is also to be found in a dissertation on Nostalgia in Zwinger’s ‘Fasciculus Dissertationum Medicarum’ (Basle, 1710). Rousseau printed a version in his ‘Dictionnaire de Musique,’ which Laborde arranged for 4 voices in his ‘Essai sur la Musique.’ It was used by Grétry in his Overture to ‘Guillaume Tell,’ and by Adam in his ‘Methode de Piano du Conservatoire.’ It has been also arranged by Webbe, Wielig, Rossini (‘Guillaume Tell’) and Meyerbeer. The following example is sung in the Alps of Gruyère in the Canton of Friburg:

\[
\text{Andante.} \\
\text{Dé bon matin de san 40 4 ha. Ha! Ha! Llaub! Llaub! per a ri-} \\
\text{8!} \\
\text{Aigre.} \\
\text{Vi en dé to òd. Bilan’ et nai r,} \\
\text{Rodret mot 4l. De 4our 4en et o tro. Dé so on tec} \\
\text{Joli vot 4r to Dé so on trebilo to be trebilo!} \\
\text{Andante.} \\
\text{Llaub! Llaub! por ar 4l} \\
\text{Llaub!} \\
\text{Llaub! por ar 4l 4} \\
\text{Llaub!} \\
\text{[W.B.S.]} \\
\text{RAPPOLDI, EDUARD, born at Vienna, Feb. 21, 1839. He was placed by his father at an early age under Dolcevall, and made his first appearance in his 7th year as violinist, pianist, and composer. His talent for the pianoforte was so great as to induce the Countess Banffy to put him under Mittag, Thalberg’s teacher. But the violin was the instrument of his choice, and he succeeded in studying it under Jana, who induced him to go to London in 1850. Here he made no recorded appearance. On his return to Vienna he was so far provided for by the liberality of the same lady, that he became a pupil of the Conservatoire under Heilmesberger from 1851 to 1854. He then put himself under Böhm, and shortly began to travel, and to be spoken of as a promising player. The first real step in his career was conducting a concert of Joachim’s at Rotterdam in 1866. At the end of that year he went to Lübeck as Capellmeister, in 1867 to Stettin in the same capacity, and in 1869 to the Landestheater at Prague. During this time he was working hard at the violin, and also studying composition with Sechter and Hiller. From 1870 to 77 he was a colleague of Joachim’s at the Hochschule at Berlin—where he proved himself a first-rate teacher—and a member of his Quartet party. In 1876 he was made Royal Professor, and soon after received a call to a Concertmeistership at Dresden. This however his love for Joachim and for Berlin, where he had advanced sufficiently to lead the Quartets alternately with his chief, induced him for a long time to hesitate to accept, notwithstanding the very high terms offered. At length, however, he did accept it, and is now joint Concertmeister with Lauterbach at the Dresden opera, and chief teacher in the Conservatorium. Though a virtuoso of the first rank, he has followed in the footsteps of Joachim by sacrificing display to the finer interpretation of the music, and has succeeded in infusing a new spirit into chamber-music at Dresden. He has composed symphonies, quartets, sonatas, and songs, some of which have been printed. They are distinguished for earnestness, and for great beauty of form, and a quartet was performed in Dresden in the winter of 1878 which aroused quite an unusual sensation. In 1874 Rappoldi married a lady who is nearly as distinguished as himself—Miss Laura Kahler, who was born in Vienna in 1853, and whose acquaintance he made many years before at Prague. Her talent, like his, showed itself very early. On the nomination of the Empress Elisabeth she became a pupil of the Conservatorium at Vienna, under Dachs and Dessoff, from 1866 to 69. After taking the first prize, she made a tour in the principal towns of Germany, ending at Weimar. There she studied under Liszt, and matured that beauty of touch, precision, fire, and intelligence, which have raised her to the first rank of pianists in Germany, and which induced Herr von Bülow—not lenient critic—to praise her playing of Beethoven’s op. 106 in the highest terms. She is the worthy colleague of her husband in the best concerts of Dresden, Mme. Kahler-Rappoldi has not yet visited England.

[G.] RASOUMOWSKY2 ANDREAS KRYLLOVITSCH, a Russian nobleman to whom Beethoven2

1 Other examples and descriptions will be found in the following works:—Cappeller’s ‘Piant Monte Historia’ (1797); Stolberg’s ‘Beute in Deutschland, der Schweiz, etc.’ (1794); Ebel’s ‘Schützer der Gebirgsdrücker der Schweiz’ (1796); Sigmund von Wagner’s ‘Acht Schweizer Eukrebosen’ (1805); the article on ‘Vibuot’ in the ‘Désert Philosphique’ (An 6); Castelain’s ‘Considerations sur la Nostalgie’ (1805); Edward Jones’s ‘Musical Curiosities’ (1813); Fransens’s ‘Sammlung von Schweizer Eukrebosen und Volksliedern’ (1823); Huber’s ‘Recueil de Ranz de Vaches’ (1820); and Tobler’s ‘Appenzellerischen Sprachschätz’ (1857).
2 Translation, by Penmore Cooper:—The cowherds of Columbus come at an early hour, Ha! ha! Ha! ha! Llaub! Llaub! in order to milk! Good old boys! Black and white, both mottled, young and old; beneath this oak I am about to milk you. Beneath this poplar I am about to press. Llaub! Llaub! in order to milk!'
2 Pronounced Rousemoffsky, which is Beethoven’s spelling in the dedication of his 5th and 6th Symphonies; Rassoumowsky in that of the Quartets.
dedicated three of his greatest works, and whose name will always survive in connexion with the 'Rasoumowsky Quartets' (op. 59). He was the son of Kyrill (i.e. Cyril) Rasum, a peasant of Lemeschi, a village in the Ukraine, who, with his elder brother, was made a Count (Graf) by the Empress Elisabeth of Russia. Rasum was born Oct. 23, 1752, served in the English and Russian navies, rose to the rank of admiral, and was Russian ambassador at Venice, Naples, Copenhagen, Stockholm, and Vienna. In England his name must have been familiar, or Foote would hardly have introduced it as he has in 'The Liar' (1762). At Vienna he married, in 1788, Elisabeth Countess of Thun, one of the 'three Graces,' elder sister of the Prince Carl Lichnowsky [see vol. ii. 132 a]; and on March 25, 1792, had his audience from the Emperor of Austria as Russian ambassador, a post which he held with short intervals for more than 20 years. He was a thorough musician, an excellent player of Haydn's quartets, in which he took 2nd violin, not impossibly studying them under Haydn himself. That, with his connexion with Lichnowsky, he must have known Beethoven is obvious; but no direct trace of the acquaintance is found until May 26, 1806 (six weeks after the withdrawal of Fidelio), which Beethoven—in his usual polyglot—has marked on the first page of the Quartet in F of op. 59, as the date on which he began it—Quartetto angefangen am 26ten May 1806.

In 1808 the Count was in possession of his own palace, in the Landstrasse suburb, on the Donau Canal, an enormous building 'on which for nearly 30 years he lavished all his means,' now the Geological Institute; and in his summer or autumn of the same year formed his famous quartet party—Schuppanzigh, 1st violin; Weiss, viola; Lincke, cello; and he himself 2nd violin—which for many years met in the evenings, and performed, among other compositions, Beethoven's pieces, 'hot from the fire,' under his own immediate instructions.

In April 1809 appeared the C minor and Pastoral Symphonies (Nos. 5 and 6), with a dedication (on the parts) to Prince Lobkowitz and 'son excellence Monsieur le Comte de Rasoumowsky' (Breitkopf & Härtel). These dedications doubtless imply that Beethoven was largely the recipient of the Count's bounty, but there is no direct evidence of it, and there is a strange absence of reference to the Count in Beethoven's letters. His name is mentioned only once—July 24, 1813—and there is a distant allusion in a letter of a much later date (Nohl, Briefe E. 1865, No. 354). How much different to the tinted jokes, the grumbling, the intimate character, of his notes to his other friends and supporters! In the autumn of 1814 came the Vienna Congress (Nov. 1, 1814—June 9, 1815), and as the Empress of Russia was in Vienna at the time, the Ambassador's Palace was naturally the scene of special festivities. It was not however there that Beethoven was presented to the Empress.
The end of the three has a Russian theme in E major as the Trio of its third movement: — (Allegretto). Theme russe.

It would be interesting to know the original names and forms of these two themes: they do not appear to have been yet identified. [G.]

RATAPLAN, like Rub-a-dub, appears to be an imitative word for the sound of the drum, as TAN-TA-BA is for that of the trumpet, and TOOTLETUITLE for the flute. It is hardly necessary to mention its introduction by Donizetti in the 'Fille du Regiment,' or by Meyerbeer in the 'Huguenots'; and every Londoner is familiar with it in Sergeant Bouncer's part in Sullivan's 'Cox and Box,' especially in his first song, 'Yes, yes, in those merry days.' 'Rataplan, der kleine Tambour' is the title of a Singspiel by Pillwitz, which was produced at Bremen in 1831, and had a considerable run both in North and South Germany between that year and 1836. [G.]

RAUZZINI, Venanzio, born 1747, in Rome, where he made his début in 1765, captivating his audience by his fine voice, clever acting, and prepossessing appearance. In 1767 he sang in Vienna, and then accepted an engagement in Munich, where four of his operas were performed. In London he made his first appearance in 1774. Here also he distinguished himself as an excellent teacher of singing, Miss Storace, Brahm, Miss Poole (afterwards Mrs. Dickens), and Incledon, being among his pupils. In 1778 and 79 he gave subscription concerts with the violinist Lamotte, when they were assisted by such eminent artists as Miss Harrop, Signor Rovedino, Fischer, Cervetto, Stamitz, Decamp, and Clementi. He also gave brilliant concert in the new Assembly Rooms (built 1771) at Bath, where he took up his abode on leaving London. Here he invited Haydn and Dr. Burney to visit him, and the three spent several pleasant days together in 1794. On this occasion Haydn wrote a four-part canon (more strictly a round) to an epitaph on a favourite dog buried in Rauzini's garden. 'Turk was a faithful dog and not a man.' Rauzzini's operas performed in London were 'La Regina di Golconda' (1775); 'Armida' (1778); 'Creusa in Delfo' (1782); and 'La Vestale' (1787). He composed string-quartets, sonatas for PF., Italian arias and duets, and English songs; also a Requiem produced at the little Haymarket Theatre in 1801, by Dr. Arnold and Salomon. He died, universally regretted, at Bath in 1810. His brother

MATTEO, born in Rome 1754, made his first appearance at Munich in 1772, followed his brother to England, and settled in Dublin, where he produced an opera, 'Il Re Pastore.' He employed himself in teaching singing, and died in 1791. [C.F.P.]

RAVENSCROFT, John, one of the Tower Hamlets waiters, and violinist at Goodman's Fields Theatre, was noted for his skill in the composition of hornpipes, a collection of which he published. Two of them are printed in Hawkins's History. He died about 1740. [W.H.H.]

RAVENSCROFT, Thomas, Mus. Bac., born about 1823, was a chorister of St. Paul's under Edward Pearce, and graduated at Cambridge in 1867. In 1869 he edited and published 'Panmela. Musicus Miscellanei: or Mixed Varieties of pleasant Roundelayes and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one'—the earliest collection of rounds, catches and canons printed in this country. A second impression appeared in 1868. Later in 1869 he put forth 'Deutermella; or the Second Part of Musicus Melode, or melodious Musicke of Pleasome Roundelayes; K. H. mirth, or Frostern's Songs and such delightfull Catches'; containing the catch, 'Hold thy peace, thou knave,' sung in Shakspere's 'Twelfth Night.' In 1861 he published 'Melismata. Musickall Phansies, fittting the Court, City, and Country Humours, to 3, 4 and 5 Voyces.' In 1861 he published 'A Briefe Discourse of the true (but neglected) use of Chacr'ing the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musick against the Common Practise and Customs of these Times; Examples whereof are express in the Harmony of 4 Voyces Concerning the Pleasure of 5 usual Recreations. 1. Hunting. 2. Hawking. 3. Dancing. 4. Drinking. 5. Enamouring—a vain attempt to resuscitate an obsolete practice. The musical examples were composed by Edward Pearce, John Bennet, and Ravenscroft himself. In 1821 he published the work by which he is best known, The Whole Bookes of Psalms: With the Hymnes Evangelicall and Spirituall. Composed into 4 parts by sundry Authors with severall Tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands. Another edition 'newly corrected and enlarged' was published in 1853. Four anthems or motets by Ravenscroft are among the MSS. in the library of Christ Church, Oxford. The date of his death is not known. It is said by some to have been about 1830, and by others about 1835. [W.H.H.]

RAVINA, Jean Henri, a pianoforte composer, was born May 20, 1818, at Bourdeaux, where his mother was a prominent musician. At the instance of Rods and Zimmermann the lad was admitted to the Conservatoire of Paris in 1831. His progress was rapid—2nd prize for PF. in 1832; 1st prize for the same in 1834; 1st for harmony and accompaniment in 1835. a joint professorship of PF. Nov. 1835. In Feb. 1837 he left the Conservatoire and embarked on the world as a virtuoso and teacher. He has resided exclusively at Paris, with the exception

1 Other forms are Ratapatan, Palakalan, Rumberumbumbum. See the Dictionnaire Encyclopedique de Sachs & Villette.
2 For this Round see Pohl, Haydn in London, p. 276.
RAVINA.

of a journey to Russia in 1853, and Spain in 1871. He received the Legion of Honour in 1864. His compositions—of which the latest is op. 30—are almost all solo pieces, many of them very favourite in their time, graceful and effective, but with no permanent qualities. He has also published a 4-hand arrangement of Beethoven's nine symphonies. Ravina is still living in Paris. The above sketch is indebted to M. Pougir's supplement to Félix.

[Compiler's note]

RAWLINGS, or RAWLINS, THOMAS, born about 1703, was a pupil of Dr. Pepusch, and a member of Handel's orchestra at both opera and oratorio performances. On March 14, 1753, he was appointed organist of Chelsea Hospital. He died in 1767. His son, Robert, born in 1742, was a pupil of his father, and afterwards of Bar- santi. At 17 he was appointed musical page to the Duke of York, with whom he travelled on the continent until his death in 1767, when he returned to England and became a violinst in the King's band and Queen's private band. He died in 1814, leaving a son, Thomas A., born in 1775, who studied music under his father and Ditterhofer. He composed some instrumental music performed at the Professional Concerts, became a violinst at the Opera and the best concert, and a teacher of the pianoforte, violin and thorough-bass. He composed and arranged many pieces for the pianoforte, and some songs.

W.H.H.

RAYMOND AND AGNES, a 'grand romantic English Opera in 3 acts'; words by E. Fitzball, music by E. J. Loder. Produced at St. James's Theatre, London, June 11, 1859. [G.]

RE. The second note of the natural scale in solmisation and in the nomenclature of France and Italy, as Ut (or Do) is the first, Mi the third, and Fa the fourth—

Ut quattuor resonant fibras
Sera Gratiorum, fenit Turun.

By the Germans and English it is called D.

The number of double vibrations per second for D is 580; Paris diapason 580.7; London Philharmonic pitch 580.2. [G.]

REA, WILLIAM, born in London March 25, 1827; when about ten years old learnt the pianoforte and organ from Mr. Pittman, for whom he acted as deputy for several years. In about 1843 he was appointed organist to Christchurch, Watney Street, and at the same time studied the pianoforte, composition, and instrumentalisation under Sterndale Bennett, appearing as a pianist at the concerts of the Society of British Musicians in 1844. On leaving Christchurch he was appointed organist to St. Andrew Undershaft. In 1849 he went to Leipzig, where his masters were Moscheles and Richter; he subsequently studied under Dreschkröller at Prague. On his return to England, Mr. Rea gave chamber concerts at the Beethoven Rooms, and became (1853) organist to the Harmonic Union. In 1856 he founded the London Polyhymnian Choir, to the training of which he devoted much time, and with excellent results; at the same time he conducted an amateur orchestral society. In 1858 he was appointed organist at St. Michael's, Stockwell, and in 1860 was chosen by competition organist to the corporation of Newcastle on Tyne, where he also successively filled the same post at three churches in succession, and at the Elswick Road Chapel. At Newcastle Mr. Rea has worked hard to diffuse a taste for good music, though he has not met with the encouragement which his labours and enthusiasm deserve. Besides weekly organ and pianoforte recitals, he formed a choir of eighty voices, which in 1862 was amalgamated with the existing Sacred Harmonic Society of Newcastle. In 1867 he began a series of excellent orchestral concerts which were carried on every season for nine years, when he was compelled to discontinue them, owing to the pecuniary loss which they entailed. In 1876 he gave two performances of 'Antigone' at the Theatre Royal, and since then has devoted most of his time to training his choir (200 voices), the Newcastle Amateur Vocal Society, and other Societies on the Tyne and in Sunderland, besides giving concerts in which the artists he has engaged have performed. Mr. Rea's published works comprise four songs, three organ pieces, and some anthems. At the close of 1880 he was appointed organist of St. Hilda's, S. Shields. [W.B.S.]

READING, JOHN. There were three musicians of these names, all organists. The first was appointed Junior Vicar choral of Lincoln Cathedral, Oct. 10, 1667; Poor Vicar, Nov. 28, 1667, and Master of the Choristers, June 7, 1670. He succeeded Randolph Jewett as organist of Winchester Cathedral in 1675, and retained the office until 1684, when he was appointed organist of Winchester College. He died in 1693. He was the composer of the Latin Graces sung before and after meat at the annual College election times, and the well-known Winchester School song, 'Dulce Domum'; all printed in Dr. Philip Hayes's 'Harmonia Wiccancia.' The second was organist of Chichester Cathedral from 1674 to 1710. Several songs included in publications between 1681 and 1688 are probably by one or other of these two Readings. The third, born 1677, was organist of the Chapel Royal under Dr. Blow. In 1700 he became organist of Dulwich College. He was appointed Junior Vicar and Poor Clerk of Lincoln Cathedral, Nov. 21, 1702, Master of the Choristers, Oct. 5, 1703, and Instructor of the choristers in vocal music, Sept. 28, 1704. He appears to have resigned these posts in 1707 and to have returned to London, where he became organist of St. John, Hackney, St. Dunstan in the West, St. Mary Woolnoth, Lombard Street, and St. Mary Woolnoth. He published 'A Book of New Anthems,' and whilst organist of Hackney, 'A Book of New Anthems,' and whilst organist of Hackney, 'A Book of New Anthems.' He was also the reputed composer of the hymn 'Adeste fideles.' He died Sept. 2, 1754.

There was another person named Reading, who was a singer at Drury Lane in the latter part of the 17th century. In June 1695 he and
REAL FUGUE.

That species of Fugue in which the intervals of the Subject and Answer correspond exactly, without reference—as in Tonal Fugue—to the Tonic and Dominant of the scale in which they are written. Thus, in the following example, the Answer is an exact reproduction of the Subject, in the fifth above:

\[\text{Subject} \quad \text{Answer}\]

whereas, according to the laws of Tonal Fugue, the Tonic in the Subject should have been represented in the Answer by the Dominant, and vice versa; thus—

\[\text{Subject} \quad \text{Answer}\]

Real Fugue is an invention of much older date than its tonal analogue; and is, indeed, the only kind of Fugue possible in the Ecclesiastical Modes. For, in those antient tonalities, the Dominant differs widely from that of the modern Scale, and exercises widely different functions; insomuch that the Answer to a given Subject, constructed with reference to it, would, in certain Modes, be so distorted as to set all recognition at defiance. The idea of such a Dominant as that upon which we now base our harmonic combinations, is one which could never have suggested itself to the medioval contrapunctist. Accordingly, the composers of the 15th and 16th centuries regulated their Subjects and Answers in conformity with the principles of the system of Hexachords. When a strict Answer was intended, its Solmisation was made to correspond exactly, in one Hexachord, with that of the Subject in another. Where this uniformity of Solmisation was wanting—as was necessarily the case when the Answer was made in any other Interval than that of the Fourth or Fifth above or below the Subject—the reply was regarded as merely an imitative one. But, even in imitative replies, the laws of Real Fugue required that a Fifth should always be answered by a Fifth, and a Fourth by a Fourth; the only license permitted being the occasional substitution of a Tone for a Semitone, or a Major for a Minor third. In practice both the strict and the imitative Answer were constantly employed in the same composition: e.g. in the Kyrie of Palestrina's Missa Brevis, already quoted as an example under HEXACHORD, the Subject is given out by the Alto in the Hexachord of C; answered strictly by the Bass in that of F; again answered, in the same Hexachord, by the Treble; and then imitated, first by the Tenor, and afterwards by the Bass, with a whole Tone, instead of a Semitone, between the second and third notes. Among the best writers of the best period of Art we find these mixed Fugues—which would now be called 'Fugues of Imitation'—in much more frequent use than those which continued strict throughout, and forming the foundation of some of the finest polyphonic Masses and Motets.

When the Imitation, instead of breaking off at the end of the few bars which form the Subject, continues uninterruptedly throughout an entire movement, the composition is called a Perpetual Fugue, or, as we should now say, a Canon. A detailed classification of the different varieties of Real Fugue, perpetual, interrupted, strict, or free, in use during the 14th and 15th centuries, would be of very little practical service, since the student who would really master the subject must of necessity consult the works of the great masters for himself. In doing this, he will find no lack of instructing examples, and will desire to become by making a careful analysis of Palestrina's Missa ad Fugam, which differs from the work published by Alferi and Adrien de Lasage under the title of Missa Canonica, in one point only, and that a very curious one. In the Missa Canonica, in the First or Dorian mode, two Voices lead off a Perpetual Real Fugue, which the two remaining Voices supplement with another, distinct from, but ingeniously interwoven with it; the two Subjects proceeding uninterruptedly together until the end of each several Movement—a style of composition which is technically termed 'Canon, four in two.' In the Missa ad Fugam, in the Seventh Mode, the four Voices all start with the same Subject, but after a few bars separate themselves into two Chours, each of which diverges into a Perpetual Real Fugue of its own, which continues uninterruptedly to the end of the Movement, after the two other Voices. Though less esteemed by modern Composers than Tonal Fugue, Real Fugue is still practised with success even in modern tonalities. John Sebastian Bach has left us many masterly examples, both for Voices—as in the Mass in B minor—and for the Organ. Handel has done the same in some of his finest Choruses, as 'The earth swallowed them' in Israel in Egypt, and the matchless 'Amen' in the Messiah; while in no less than five of his six beautiful Fugues for the Pianoforte (op. 25), Mendelssohn has forsaken the Tonal for the Real method of construction.

The converse practice, on the part of antient Composers, is exceedingly rare, though instances of pure Tonal Fugue may be found, even in the

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1 See the admirable exposition of the Laws of Fugue, by J. J. Fux, 'Gedruckt ad Parnassum,' Vienna 1725, pp. 142, et seq.
REAL FUGUE.

16th century; as in Palestrina’s beautiful, though almost unknown Madrigal, ‘Vestiva i colli.’

Subject.

\[\text{\textcolor{red}{\textbf{[Image 0x0 to 402x642]}}}\]

\[\text{\textcolor{red}{\textbf{[Image 0x0 to 402x642]}}}\]

The subject, in the Hypodorian Mode, here passes directly from the note which, in modern Music, would be the Dominant, to the Final; while the Answer, in the Dorian Mode, proceeds from the Final to the Authentic Dominant—a method of treatment which anticipates the supposed invention of Modern Fugue by more than a century. Other instances may occasionally be found among the works of cinque cento Composers—as in the Qui tollis of J. L. Hassler’s Missa ‘Dixit Maria’—but they are very uncommon; and indeed it is only in certain Modes that they are possible.

Reay, Samuel, born at Hexham, Mar. 17, 1828; was noted for his fine voice and careful singing as a chorister at Durham Cathedral; and under Henshaw the organist, and Penson the precentor there, became acquainted with much music outside the regular Cathedral services. After leaving the choir he had organ lessons from Mr. Simpson of Birmingham, and then became successively organist at St. Andrew’s, Newcastle (1845); St. Peter’s, Tiverton (1847); St. John’s, Hampstead (1854); St. Saviour’s, Southwark (1856); St. Stephen’s, Paddington; Radley College (1859, succeeding Dr. E. G. Monk); Bury, Lancashire (1861); and in 1864 was appointed ‘Song-schoolmaster and organist’ of the parish Church, Newark, a post which he still holds. In 1871 Mr. Reay graduated at Oxford as Mus. Bac. In 1875 he distinguished himself by producing at the Bromley and Bow Institute, London, two comic cantatas of J. S. Bach’s (‘Caffee-cantate’ and ‘Bauern-cantate’), which were performed there—certainly for the first time in England—on Oct. 27, under his direction, to English words of his own adaptation. Mr. Reay is noted as a fine accompanist and extempore player on the organ. He has published a Morning and Evening Service in F, several anthems, and 3 madrigals (all Novello); but is best known as a writer of part-songs, some of which (‘The clouds that wrap’, ‘The dawn of day’) are deservedly popular.

REBECC (Ital. Ribecca, Ribéca; Span. Robé, Rebé). The French name (said to be of Arabic origin) of that primitive stringed instrument which was in use throughout western Europe in the middle ages, and was the parent of the viol and violin, and is identical with the German ‘geige’ and the English ‘fiddle’; in outline something like the mandoline, of which it was probably the parent. It was shaped like the half of a pear, and was everywhere solid except at the two extremities, the upper of which was formed into a peg-box identical with that still in use, and surmounted by a carved human head. The lower half was considerably cut down in level, thus leaving the upper solid part of the instrument to form a natural fingerboard. The portion thus cut down was scooped out, and over the cavity thus formed was glued a short pine belly, pierced with two trefoil-shaped soundholes, and fitted with a bridge and soundpost. The player either rested the curved end of the instrument lightly against the breast, or else held it like the violin, between the chin and the collar-bone, and bowed it like the violin. It had three stout gut strings, tuned like the lower strings of the violin (A, D, G). Its tone was loud and harsh, imitating the female voice, according to a French poem of the 13th century:

Quidam rebecam arcubant,
Nulliebrem vocem contingentes.

An old Spanish poem speaks of ‘el rabé gritador,’ or the ‘squalling rebec.’ This powerful tone made it useful in the medieval orchestra; and Henry the Eighth employed the rebec in his state band. It was chiefly used, however, to accompany dancing; and Shakspeare’s musicians in Romeo and Juliet, Hugh Rebeck, Simon Catling (Catgut), and James Soundpost, were undoubtedly rebec-players. After the invention of instruments of the violin and violin type it was banished to the streets of towns and to rustic festiveties, whence the epithet ‘jocund’ applied to it in Milton’s L’Allegro. It was usually accompanied by the drum or tambourine. It was in vulgar use in France in the last century, as is proved by an ordinance issued by Guignon in his official capacity as ‘Roi des Violons’ in 1742, in which street-fiddlers are prohibited from using anything else: ‘Il leur sera permis d’y jouer d’une espèce d’instrument à trois cordes seulement, et connu sous le nom

\[\text{\textcolor{red}{\textbf{[Image 0x0 to 402x642]}}}\]

\[\text{\textcolor{red}{\textbf{[Image 0x0 to 402x642]}}}\]
REBEJ.

Jean Ferry, born in Paris, 1669. After a precocious childhood entered the Opera as a violinist, speedily became accompanyist, and then leader. In 1703 he produced 'Ulysse,' opera in 5 acts with prologue, containing a pas seul for Francois Prevet, to an air called 'Le Caprice,' for violin solo. The opera failed, but the Caprice remained for years the test-piece of the ballet at the Opera. After this success, Rebel composed villanescas to the music of various other ballets, such as 'Le Boutade,' 'Les Caracteres de la Danse,' 'Terpsichore,' 'La Fantaisie,' 'Les Plaisirs Champséries,' and 'Les Eléments.' Several of these were engraved, as were his sonatas for the violin. Rebel was one of the '24 violons,' and 'compositeur de la chambre' to the King. He died in Paris, 1747. His son, Francois, born in Paris, June 19, 1701, at 13 played the violin in the Opera orchestra. He thus became intimate with Francois Francour, and the two composed conjointly, and performed at the Academie, the following operas:—'Pyrame et Thibés' (1726); 'Tariss et Zélie' (1728); 'Scanderberg' (1735); 'Ballet de la Paix' (1738); 'Les Augustales' and 'Le Retour du Roy' (1744); 'Zélinor,' 'Le Trophée' (in honour of Fontenoy, 1745); 'Isméne' (1750); 'Les Génies tutélaires' (1751); and 'Le Prince de Noisy' (1756); most of which were composed for court festivities or public rejoicings.

In 1745 Rebel and Francour were joint leaders of the Académie orchestra, and in 1753 were appointed managers. They soon however retired in disgust at the petty vexations they were called upon to endure. Louis XV., made them surintendants of his music, with the order of St. Michel. In March 1757 these inseparable friends obtained the privilege of the Opéra, and directed it for ten years on their own account, with great administrative ability. Rebel died in Paris Nov. 7, 1775. He composed some cantatas, a Te Deum, and a De Profundis, performed at the Concerts spirituels, but all his music is now forgotten, excepting a lively air in the first finale of 'Pyrame et Thibés,' which was adapted to a much-admired pas seul of Mlle. de Camargo, thence became a popular contredanse—the first instance of such adaptation—and in this form is preserved in the 'Clief du Cavaeu,' under the title of 'La Camargo.' [G.C.]

REBER, NAPOLEON-HENRI, born at Mulhausen, Oct. 21, 1807; at 20 entered the Conservatoire, studying counterpoint and fugue under Seuriot and Jelenesperger, and composition under Leuser. His simple manners and refined tastes, high sense of honour, and cultivated mind, gave him the entrée to salons where the conversation turned on art and intellectual subjects, instead of on the commonplace of ordinary circles. This led him to compose much chamber-music, and to set poems by the best French poets of the period. The success of these elegant and graceful works induced him to attempt symphony and opera. His music to the 2nd act of the charming ballet 'Le Diable amoureux' (Sept. 23, 1840) excited considerable attention, and was followed at the Opéra-Comique by 'Le Nuit de Noël,' 3 acts (Feb. 9, 1848); 'Le Père Gaillard,' 3 acts (Sept. 7, 1852); 'Les Papillotes de M. Benoit,' 1 act (Dec. 28, 1853), and 'Les Dames Capitaines' 3 acts (June 3, 1857). In these works he strove to counteract the tendency towards noise and bombast then so prevalent both in French and Italian opera, and to show how much may be made out of the simple natural materials of the old French opéra-comique by the judicious use of modern orchestration.

In 1851 he was appointed Professor of harmony at the Conservatoire, and in 1853 the well-merited success of 'Le Père Gaillard' procured his election to the Institution as his successor. Soon after this he renounced the theatre, and returned to chamber-music. He also began to write on music, and his 'Traité d'Harmonie' (1862), now in its 3rd edition, is without comparison the best work of its kind in France. The outline is simple and methodical, the classification of the chords easy to follow and well-connected, the explanations luminously clear, the exercises practical and well calculated to develop musical taste—in a word, everything combines to make it the safest and most valuable of instruction-books. The second part especially, dealing with 'accidental' notes—or, notes foreign to the constitution of chords—contains novel views, and observations throwing light upon points and rules of harmony which before were obscure and confused.

In 1861 M. Reber succeeded Halévy as Professor of composition at the Conservatoire; since 1871 he was also Inspector of the successors or branches of the Conservatoire. He died in Paris, after a short illness, Nov. 24, 1880, and was succeeded as Professor by M. Saint-Saëns.

His compositions comprise 4 symphonies, a quintet and 3 quartets for strings, 1 PF. ditto, 7 trios, duets for PF. and violin, and PF. pieces for 2 and 4 hands. Portions of his ballet 'Le Diable amoureux' have been published for orchestras, and are performed at concerts. In 1875 he produced a cantata called 'Roland,' but 'Le Montréalier à la cour,' opera-comique, and 'Naïm,' grand opera in 5 acts, have never been performed, though the overtures are engraved. His best vocal works are his melodies for a single voice, but he has composed chœurs for 3 and 4 men's voices, and some sacred pieces.

There is an admirable portrait of this distinguished composer by Henri Lehmann. [G.C.]
RECITAL.

A term which has come into use in England to signify a performance of solo music by one instrument and one performer. It was probably first used by Liszt at his performance at the Hanover Square Rooms, June 9, 1840, though as applying to the separate pieces and not to the whole performance. The advertisement of the concert in question says that 'M. Liszt will give Recitales on the Pianoforte of the following pieces.' The name has since been adopted by Mr. Charles Halle and others.

The term Opera Recital is used for a concert in which the music of an opera is sung without costume or acting.

RECITATIVE (Ital. Recitativo; Germ. Recitativ; Fr. Récitatif; from the Latin recitare). A species of declamatory Music, extensively used in those portions of an Opera, an Oratorio, or a Cantata, in which the action of the Drama is too rapid, or the sentiment of the Poetry too changeable, to adapt itself to the studied rhythm of a pre-arranged or constructed Aria.

The invention of Recitative marks a crisis in the History of Music, scarcely less important than that to which we owe the discovery of Harmony. Whether the strange conception in which it originated was first clothed in tangible form by Jacopo Peri, or Emilio del Cavaliere, is a question which has never been decided. There is, however, little doubt, that both these bold revolutionists assisted in working out the theory upon which that conception was based; for, both are known to have been members of that artistic fraternity, which met in Florence during the later years of the 16th century, at the house of Giovanni Bardi, for the purpose of demonstrating the possibility of a modern revival of the Classic Drama, in its early purity; and it is certain that the discussions in which they then took part led, after a time, to the invention of the peculiar style of Music we are now considering. The question, therefore, narrows itself to one of priority of execution only. Now, the earliest specimens of true Recitative we possess are to be found in Peri's Opera, 'Euridice,' and Emilio's Oratorio, 'La Rappresentazione dell'Anima e del Corpo,' both printed in the year 1600. The Oratorio was first publicly performed in the February of that year at Rome: the Opera, in December, at Florence. But Peri had previously written another Opera, 'Dafne,' in exactly the same style, and caused it to be privately performed, at the Palazzo Corsi, in Florence, in 1597. Emilio del Cavaliere, too, is known to have written at least three earlier pieces—'Il Satiro,' 'La Disperazione di Fileno,' and 'Il Giuoco della Cleopatra.' No trace of either of these can now be found: and, in our doubt as to whether they may not have contained true Recitatives, we can scarcely do otherwise than ascribe the invention to Peri, who certainly did use them in 'Dafne,' and whose style is, moreover, far more truly declamatory than the laboured and half rhythmic manner of his possible rival. [See OPERA, vol. ii. 498-500; ORATORIO, vol. ii. 534, 535.]

Thus first launched upon the world, for the purpose of giving a new impetus to the progress of Art, this particular Style of Composition has undergone less change, during the last 280 years, than any other. What Simple or Unaccompanied Recitative (Recitativo secco) is to-day, it was, in all essential particulars, in the time of 'Euridice.' Then, as now, it was supported by an unpretentious Thorough-Bass (basso continuo), figured, in order that the necessary Chords might be filled in upon the Harpsichord, or Organ, without the addition of any kind of Symphony, or independent Accompaniment. Then, as now, its periods were moulded with reference to nothing more than the plain rhetorical delivery of the words to which they were set; melodious or rhythmic phrases being everywhere carefully avoided, as not only unnecessary, but absolutely detrimental to the desired effect—that detrimental, that the difficulty of adapting good Recitative to Poetry written in short rhymed verses is almost insuperable, the jingle of the metre tending to crystallise itself in regular form with a persistency which is rarely overcome except by the greatest Masters. Hence it is, that the best Poetry for Recitative is Blank Verse: and hence it is, that the same Intervals, the same Progressions, and the same Cadences, have been used over and over again, by Composers, who, in other matters, have scarcely a trait in common. We shall best illustrate this by selecting a few set forms from the inexhaustible store at our command, and showing how these have been used by some of the greatest writers of the 17th, 18th, and 19th centuries: premising that, in phrases ending with two or more reiterated notes, it has been long the custom to sing the first as an Appoggiatura, a note higher than the rest. We have shewn this in three cases, but the rule applies to many others.

Typical Forms.

Examples of their occurrence.

PERI (1600). CAVALLIERI (1600).

CARISIMI (16—).

G 2
The universal acceptance of these, and similar figures, by Composers of all ages, from Peri down to Wagner, sufficiently proves their fitness for the purpose for which they were originally designed. But, the staunch conservatism of Recitativo secco goes even farther than this. Its Accompaniment has never changed. The latest Composers who have employed it have trusted, for its support, to the simple Basso continuo, which neither Peri, nor Carissimi, nor Handel, nor Mozart, cared to reinforce by the introduction
of a fuller Accompaniment. The only modification of the original idea which has found favour in modern times has been the substitution of Arpeggios, played by the principal Violoncello, for the Harpichord, or Organ—and we believe we are right in asserting that this device has never been extensively adopted in any other country than our own. Here it prevailed exclusively for many years. A return has however lately been made to the old method by the employment of the Piano, first by Mr. Otto Goldschmidt at a performance of Handel's L'Allegro in 1863, and more recently by Dr. Stainer, at St. Paul's, in various Oratorios.

Again, this simple kind of Recitative is as free, now, as it was in the first year of the 17th century, from the trammels imposed by the laws of Modulation. It is the only kind of Musio which need not begin and end in the same Key. As a matter of fact, it usually begins upon some Chord not far removed from the Tonic Harmony of the Aria, or Concerted Piece, which preceded it; and ends Simple Recitative, the Key of that which is to follow: but its intermediate course is governed by no law whatever beyond that of euphony. Its Harmonies exhibit more variety, now, than they did two centuries ago; but they are none the less free to wander wherever they please, passing through one Key after another, until they land the hearer somewhere in the immediate neighbourhood of the Key chosen for the next regularly-constructed Movement. Hence it is, that Recitatives of this kind are always written without the introduction of Sharps, or Flats, at the Signature; since it is manifestly more convenient to employ any number of Accidentals that may be needed, than to place three or four Sharps at the beginning of a piece which is perfectly at liberty to end in seven Flats.

But, notwithstanding the unchangeable character of Recitativo secco, declamatory Music has not been relieved from the condition which impedes progress upon every really living branch of Art. Since Simple Recitative was increased, it became evident that they might be no less profitably employed, in the Accompaniment of highly impassioned Recitative, than in that of the Aria, or Chorus: and thus arose a new style of Rhetorical Composition, called Accompanied Recitative (Recitativo strumentato), in which the vocal phrases, themselves unchanged, received a vast accession of power, by means of elaborate Orchestral Symphonies interpolated between them, or even by instrumental passages designed expressly for their support. The invention of this new form of impassioned Monologue is generally ascribed to Alessandro Scarlatti (1659-1725), who used it with admirable effect, both in his Operas and his Cantatas; but its advantages, in telling situations, were so obvious, that it was immediately adopted by other Composers, and at once recognised as a legitimate form of Art—not, indeed, as a substitute for Simple Recitative, which has always been retained for the ordinary business of the Stage, but, as a means of producing powerful effects, in Scenes, or portions of Scenes, in which the introduction of the measured Aria would be out of place.

It will be readily understood, that the stability of Simple Recitative was not communicable to the newer style. The steadily increasing weight of the Orchestra, accompanied by a correspondent increase of attention to Orchestral Effects, exercised an irresistible influence over it. Moreover, time has proved it to be no less sensitive to changes of School, and Style, than the Aria itself; whence it frequently happens that a Composers peculiar style, was easily recognised by his Accompanied Recitatives as by his regularly-constructed Movements. Scarlatti's Accompaniments exhibit a freedom of thought immeasurably in advance of the age in which he lived. Sebastian Bach's Recitatives, though priceless, as Music, are more remarkable for the beauty of their Harmonies, than for that spontaneity of expression which is rarely attained by Composers unfamiliar with the traditions of the Stage. Handel's, on the contrary, though generally based upon the simplest possible harmonic foundation, exhibit a rhetorical perfection of which the most accomplished Orator might well feel proud: and we cannot doubt that it is to this high quality, combined with a never-failing truthfulness of feeling, that so many of them owe their deathless reputation—to the unfair exclusion of many others, of equal worth, which still lie hidden among the unclaimed treasures of his long-forgotten Operas. Scarce less successful, in his own peculiar style, was Haydn, whose 'Creation' and 'Seasons,' owe half their charm to their pictorial Recitatives. Mozart was so uniformly great, in his declamatory passages, that it is almost impossible to decide upon their respective merits; though he has certainly never exceeded the perfection of 'Die Weise eh lehrer dieser Knaben,' or 'Non temer.' Beethoven attained his highest flights in 'Abeacheuticher wo elst du hin?' and 'Ah, perfido!' in 'Faust,' and in 'Der Freischutz.' The works of Cambiaso, Rossini, and Cherubini, abound in examples of Accompanied Recitative, which rival their Arie in beauty: and it would be difficult to point out any really great Composer who has failed to appreciate the value of Scarlatti's happy invention.

Yet, even this invention failed, either to meet the needs of the Dramatic Composer, or to exhaust his ingenuity. It was reserved for Gluck to strike out yet another form of Recitative, destined to furnish a more powerful engine for the production of a certain class of effects than any that had preceded it. He it was, who first conceived the idea of rendering the Orchestra, and the Singer, to all outward appearance, entirely independent of each other: of filling the Scene, so to speak, with a finished orchestral groundwork, complete in itself, and nothing but vocal Melody to enhance its interest. While the Singer declaimed his part in tones, which, however
RECITATIVE.

artfully combined with the Instrumental Harmony, appeared to have no connection with it whatever; the resulting effect resembling that which would be produced, if, during the interpretation of a Symphony, some accomplished Singer were to soliloquise, aloud, in broken sentences, in such wise as neither to take an ostensible share in the performance, nor to disturb it by the introduction of irrelevant discord. An early instance of this may be found in "Orfeo." After the disappearance of Euridice, the Orchestra plays an excited Crescendo, quite complete in itself, during the course of which Orfeo distractedly calls his lost Bride, by name, in tones which harmonise with the Symphony, yet have not the least appearance of belonging to it. In "Iphigénie en Tauride," and all the later Operas, the same device is constantly adopted; and many Composers have also used it, freely—notably Spohr, who opens his "Faust" with a Scene, in which the Band behind the stage plays the most delightful of Minuets, while Faust and Mephistopheles sing an ordinary Recitative, accompanied by the usual Chords played by the regular Orchestra in front. By a process of natural, if not inevitable development, this new style led to another, in which the Recitative, though still distinct from the Accompaniment, assumed a more measured tone, less melodious than that of the Air, yet more so, by far, than that used for ordinary declamation. Gluck has used this peculiar kind of Mezzo Recitativo with indescribable power, in the Prison Scene, in "Iphigénie en Tauride." Spohr employs it freely, almost to the exclusion of symmetrical Melody, in "Die letzten Dinge." Wagner makes it his choral de bataille, introducing it everywhere, and using it, as an ever-ready medium, for the production of some of his most powerful Dramatic Effects. We have already discussed his theories on this subject, sufficiently, that it is unnecessary to revert to them here. [See OPERA, vol. ii. pp. 526-529.] Suffice it to say that his Melos, though generally possessing all the more prominent characteristics of pure Recitative, sometimes approaches so nearly to the rhythmic symmetry of the Song, that—as in the case of "Nun sei bedenk't, mein lieben Schwarm!"—it is difficult to say, positively, to which class it belongs. We may, therefore, fairly accept this as the last link in the chain which fills up the long gap between simple "Recitativo secco," and the finished Aria. [W.S.R.]

RECITING-NOTE (Lat. Repercussus, Nota dominans). A name sometimes given to that important note, in a Gregorian Tone, on which the greater portion of every Verse of a Psalm, or Canticum, is continuously recited.¹

As this particular note invariably corresponds with the Dominant of the Mode in which the Psalm-Tone is written, the terms, Dominant, and Reciting-Note, are frequently treated as inter-

¹ In accordance with this definition, the term should also be applied to the first note of the first and last sections of a Double Psalm-Tone; but, as the selection of those notes is subject to no rule whatever, the word is very rarely used in connection with them.

RECORDER.

The only exception to the general rule is to be found in the Tonus Peregirus (or Irregularis), in which the true Dominant of the Ninth Mode (E) is used for the first Reciting-Note, and D for the second.

The Reciting-Notes of Tones III, V, VII, VIII, and IX, are so high that they cannot be sung, at their true pitch, without severely straining the Voice; in practice, therefore, those Tones are almost always transposed. An attempt has been sometimes made to arrange their respective pitches as to let one note—generally A—serve for all. This plan may, perhaps, be found practically convenient: but it shews very little concern for the expression of the words, which cannot but suffer, if the jubilant phrases of one Psalm are to be recited on exactly the same note as the most despairing accents of another. [W.S.R.]

RECORDER. An instrument of the flute family, now obsolete. Much fruitless ingenuity has been exercised as to the etymology of the name; a specimen of which may be seen in the Pictorial Edition of Shakespeare, on the passage in Hamlet, Act iii, Sc. 2. The English verb 'to record' may be referred to the Latin root Cor. 'Recordare Jesu pie' forms the opening of one of the hymns of the ancient church, embodied in the requiem or funeral mass. Here it has simply the sense of 'to remember' 'or 'to take note of'—a signification which has descended to the modern words Record and Recorder. But there was evidently from early times a parallel meaning of 'to sing, chant,' or 'to warble like birds.' This appears plainly in the beautiful passage of Shakespeare—a To the late

She sang, and made the night-bird mute
That still records with moan.

'To record,' says an old writer, 'among fowlers, is when the bird begins to tune or sing within itself.'

It is possibly from this that the name of the instrument is derived. In any case it appears in one of the 'proverbs' written about Henry VII.'s time on the walls of the manor house at Leckingfield. It is there said to 'desire' the mean part, 'but manifold fingering and stops bringeth high notes from its clear tones.' In the catalogue of instruments left by Henry VIII. are Recorders of box, oak, and ivory, great and

² Compare the expression, 'to get by heart.'

³ Pericles, Act iv.
RECORDER.

Small, two base Recorders of walnut, and one great base Recorder.

The passage in Hamlet referring to the instrument (Act iii. Sc. 2) is well known, and in the Midsummer Night's Dream, Shakespeare says: 'He hath played on his prologue like a child on a recorder.' Sir Philip Sidney describes how 'the shepherds, pulling out recorders, which possessed the place of pipes, accorded their music to the others' voice.' Bacon, in the Sylva Sylvarum, Century III. 321, goes at length into the mechanism of the instrument. He says it is straight, and has a lesser and a greater bore both above and below; that it requires very little breath from the blower, and that it has what he calls a 'ipple' or stopper. He adds that the 'three uppermost holes yield one tone, which is a note lower than the tone of the first three.' This last paragraph begets a suspicion that the learned writer was not practically acquainted with the method of playing this instrument. Milton speaks of

The Dorian mode
Of flutes and soft recorders.

But the most definite information we possess as to the instrument is derived from two similar works published respectively in 1685 and 1686. The former is named 'The Gentle Companion, being exact directions for the Recorder, with a collection of the best and newest tunes and grounds extant. Carefully composed and gathered by Humphrey Salter, London. Printed for Richard Hunt and Humphrey Salter at the Lute in St. Paul's Churchyard, 1683.' The latter is entitled 'The Delightful Companion, or choice New Lessons for the Recorder or Flute, etc. London: printed for John Playford at his shop near the Temple Church, and for John Carr at his shop at the Middle Temple Gate 1686. Second edition corrected.'

The first of these works has a frontispiece showing a lady and gentleman sitting at a table, with two music books; the gentleman, with his legs gracefully crossed, is playing a recorder. The lower end rests on his knee, and the flageolet-shaped mouthpiece at the top end is between his lips. The book describes the peculiarity of the instrument, from which Mr. Chappell considers the name to have been derived—namely, a hole situated in the upper part, between the mouthpiece and the top hole for the fingers, and apparently covered with thin bladder, or what is now termed 'goldbeater's skin,' with a view of affecting the quality of tone. Two scales or gamut are given in the usual G clef, the former containing 13, the other 16 notes. The lowest note in both cases is F, and the highest is D in the first case, and G in the second. There is no evidence of any keys for producing semitones, which are shown by the scales to have been obtained by cross-fingering. The keys in which the tunes are set comprise C, with G, D and A on the sharp side, F and B♭ on the flat side.

The edition of 'The Delightful Companion' printed three years later gives very explicitly the number of holes, but omits mention of the closed intermediate orifice. It will be remarked that 'Recorder' and 'Flute' are used synonymously on this title-page. 'Observe,' says the writer, 'there is eight holes upon the pipe, viz. seven before, and one underneath which we call the uppermost, and is to be stopped with your thumb, the next with your forefinger,' etc. Cross-fingerings are here also given to produce the first two or three intermediate semitones on either side of the natural key.

Mr. Chappell quotes the late Mr. Ward as his authority for having seen 'old English flutes' with a hole bored through the side in the upper part of the instrument, and covered with a thin piece of skin. An English Recorder of the 17th century was shown in the Loan Exhibition of Musical Instruments at South Kensington. It was 26 inches in length—agreeing well with the frontispiece of the Gentle Companion—and therefore not at all like the little pipe usually brought on the stage in Hamlet. Near the top, about an inch from the mouth-hole, it was furnished with a hole covered with thin bladder as above described.

[W.H.S.]

RECET ET RETRO, PER (Imitatio can-crianae, Imitatio per Modum retrogradum, Imitatio recurrens; Ital. Imitazione al Rovescio, o alla Rivolta; Eng. Retrograde Imitation). A peculiar kind of Imitation, so constructed that the melody may be sung backwards as well as forwards; as shown in the following Two-Part Canon, which must be sung, by the First Voice, from left to right, and by the Second, from right to left, both beginning together, but at opposite ends of the Music.

The earliest known instances of Retrograde Imitation are to be found among the works of the Flemish Composers of the 15th century, who delighted in exercising their ingenuity, not only upon the device itself, but also upon the Inscriptions prefixed to the Canons in which it was employed. The Netherlanders were not, however, the only Musicians who indulged successfully in this learned species of recreation. Probably the most astonishing example of it on record is the Motet,' Diliges Dominum,' written by William Byrd for four voices—Treble, Alto, Tenor, and Bass—and transmuted into an 8-part composition, by adding a Second Treble, Alto, Tenor, and Bass, formed by singing the four First Parts backwards. It is scarcely possible to study this complication attentively, without feeling one's brain turn.

1 Paradise Lost, l. 526.
2 Reprinted by Hawkins, 'History,' ch. 96.
RECTE ET RETRO.

88 gidly; yet, strange to say, the effect produced is less curious than beautiful.

There is little doubt that the idea of singing music from right to left was first suggested by those strange Orsaculi Verses* which may be read either backwards or forwards, without injury to words or metre; such as the well-known Pentameter—

Recte et retro modo sit amor.

or the cry of the Evil Spirits—

In giro iam nos nec oculos consumimur igni.

The Canons were frequently constructed in exact accordance with the method observed in these curious lines; and innumerable quaint conceits were invented, for the purpose of giving the Singers some intimation of the manner in which they were to be read. 'Canit more Hebreorum' was a very common Motto. 'Misericordia et veritas oblivaverunt sibi' indicated that the Singers were to begin at opposite ends, and meet in the middle. In the Second 'Agnes Dei' of his Missa Gregorum,* the first note, 'Festas variatur in Pices'—Aries being the first Sign of the Zodiac, and Pices the last. In another part of the same Mass he has given a far more mysterious direction—

Tu tenor cancri et per antifraen canta,
Cum fundis in capite antifraisingando repetes.

This species of Imitation was indicated by the Inscriptions, 'Respice me, ostende mihi faciem tuam,' 'Duo adversi, adversus in unum,' and others equally obscure. The last-named Motto graces Morton's Salve Mater—a triumph of ingenuity which, no doubt, was regarded, in its time, as an Art-Treasure of inestimable value. The style was, indeed, for a long time, exceedingly popular; and, even as late as 1690, Angiolo Berardi thought it worth while to give full directions, in his Arcani Musicali, for the manufacture of Canons of this description, though the true artistic feeling—to say nothing of the plain common-sense—of the School of Palestrina had long since banished them, not only from the higher kinds of Ecclesiastical Music, but from the Polyphonic 'Chanson' also. This reform, however, was not effected without protest. There were learned Composers, even in the 'Golden Age,' who still clung to the traditions of an earlier epoch; and, among them, Francesco Scuriano, the Second 'Agnes Dei' of whose Missa Super voces musicales contains a Canon, with the Inscription, 'Justitia et Pax osculat sibi,' in which the Guida, formed on the six sounds of the Hexachordon durum, is sung, by the First Tenor, in the usual way, and in the Alto Clef, while the Cantus Secundus replies, reading from the same copy, in the Treble Clef, backwards, and upside-down. But, in this instance, the simple notes of the Guida are accompanied by six 'Free Parts,' by the skilful management of which the Composer has produced an effect well worthy of his reputation.2

Retrograde Imitation has survived, even to our own day; and, in more than one very popular form. In the year 1793, Haydn wrote, for his Doctor's Degree, at the University of Oxford, a 'Canon cencrizens, a tre' ('Thy Voice, O Harmony') which will be found in vol. i. p. 710; and he has also used the same Device, in the Minuet of one of his Symphonies. Some other modern Composers have tried it, with less happy effect. But, perhaps it has never yet appeared in a more popular form than that of the well-known Double Chaunt by Dr. Croft.

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1 Versus recurrentes, said to have been first invented by the Gelasian Psalmist during the reign of Papacy Philadelphia. The examples we have quoted are, however, of much later date; the oldest of them being certainly not earlier than the 7th century.

2 The entire Mass is reprinted, from the original edition of 1609, in vol. i. of Praetor's 'Scolastices novus Missumarum'; and the Canon is there shown, both in its antiphonal form, and in its complete resolution.
use. With this fact before us, we shall do well to pause, before we consign even the most glaring pedantries of our forefathers to oblivion. [W.S.R.]

REDEKER, LOUISE DOBETTE AUGUSTA, a contralto singer, who made her first appearance in London at the Philharmonic Concert of June 19, 1876, and remained a great favourite until she retired from public life on her marriage, Oct. 19, 1879. She was born at Duingen, Hanover, Jan. 19, 1853, and from 1870 to 73 studied in the Conservatorium at Leipzig, Chiefly under Kodewa. She sang first in public at Bremen in 1873. In 1874 she made the first of several appearances at the Gewandhaus, and was much in request for concerts and oratorios in Germany and other countries during 74 and 75. In England she sang at all the principal concerts, and at the same time maintained her connexion with the Continent, where she was always well received. Her voice is rich and sympathetic; she sings without effort and with great taste. [G.]

REDFORD, JOHN, was organist and almoner, and master of the choristers of St. Paul's Cathedral in the latter part of the reign of Henry VIII (1491-1547). Tusser, the author of the 'Hundred good points of Husbandrie' was one of his pupils. An anthem, 'Bejoice in the Lorde alway,' printed in the appendix to Hawkins's History and in the Motetti Society's first volume, is remarkable for its melody and expression. Some anthems and organ pieces by him are in the MS. volume collected by Thomas Mulliner, master of St. Paul's School, afterwards in the libraries of John Stafford Smith and Dr. Bimbault, and now in the British Museum. A motet, some fantasies and a voluntary by him are in MS. at Christ Church, Oxford. His name is included by Morley in the list of those whose works he consulted for his 'Introduc-

REDOUTE. Public assemblées at which the guests appeared with or without masks at pleasure. The word is French, and is explained by Voltaire and Littre as being derived from the Italian 'redoute,' perhaps with some analogy to the word 'resort.' The building used for the purpose in Vienna, erected in 1748, and rebuilt in stone in 1754, forms part of the Burg or Imperial Palace, the side of the oblong facing the Joseph-Platz. There was a grosse and a klein Redoutensaal. In the latter Beethoven played a concerto of his own at a concert of Haydn's, Dec. 18, 1795. The rooms were used for concerts till within the last ten years. The masked balls were held there during the Carnival, from Twelfth Night to Shrove Tuesday, and occasionally in the weeks preceding Advent; some being public, i.e. open to all on payment of an entrance fee, and others private. Special nights were reserved for the court and the nobility. The Redoutentänze—Minuets, Allemandes, Contredanses, Schottisches, Anglaises, and Ländler—were composed for full orchestra, and published (mostly by Artaria) for pianoforte. Mozart, Haydn, Beethoven, Hummel, Wofl, Gyrowets, and others, have left dances written for this purpose. Under the Italian form of Ridotto, the term was much employed in England in the last century. [C.F.P.]

REDOWA, a Bohemian dance which was introduced into Paris in 1846 or 47, and quickly attained for a short time great popularity, both there and in London, although now seldom danced. In Bohemia there are two variations of the dance, the Rejdausk, in 3-4 or 3-8 time, which is more like a waltz, and the Rejdaucks, in 2-4 time, which is something like a polka. The following words are usually sung to the dance in Bohemian villages:

Kann nicht frei'n, well Eltern
Nicht ihr Jawort geben:
Weil ich kommen künde,
Wo kein Brot sie haben—
Wo kein Brot sie haben,
Keine Kuchen backen.
Wo kein Reue sie thäuen
Und kein Brennholz hacken.

The ordinary Redowa is written in 3-4 time (Maelzel's Metronome J = 160). The dance is something like a Mazurka, with the rhythm less strongly marked. The following example is part of a Rejdausk which is given in Kohler's 'Volkslieder aller Nationen.'

The speaking part of many instruments, both ancient and modern; the name being derived from the material of which it has been immemorially constructed. This is the outer silicious layer of a tall grass, the Arundo Donax or Sativa, growing in the South of Europe. The substance in its rough state is commonly called 'cane,' though differing from real cane in many respects. The chief supply is now obtained from Fréjus on the Mediterranean coast. Many other materials, such as lance-wood, ivory, silver, and ebonite, or hardened india-rubber, have been experimentally substituted for the material first named; but hitherto without success. Organ reeds were formerly made of hard wood, more recently of brass, German silver, and steel. The name Reed is, however, applied by organ-builders to the metal tube or channel against which the

1 See Köchel's Catalogue, No. 500, etc.
vibrating tongue beats, rather than to the vibrat-

or itself.

Reeds are divided into the Free and the Beating; the latter again into the Single and the Double forms. The Free reed is used in the harmonium and concertina, its union with Beating reeds in the organ not having proved successful. [See FreeBSD, vol. i. p. 562.] The vibration of its names implies, passes freely through the long slotted brass plate to which it is adapted; the first impulse of the wind tending to push it within the slot and thus close the aperture. In 'percussion' harmoniums the vibrator is set suddenly in motion by a blow from a hammer connected with the keyboard. [See Harmonium, vol. i. p. 607 b.] The Beating reed is that of the organ and clarinet. In this the edges of the vibrator overlap the wind-passage so as to beat against it. In the organ reed, however, the brass tongue is burnedish backwards so as to leave a thin aperture between it and the point of the channel against which it strikes; this pressure of wind at first tends to close, thus setting it in vibration. In the clarinet, the reed is flat and spatula-like (hence the German name Blatt opposed to Rohr in the oboe and bassoon), the mouthpiece being curved backwards at the point to allow of vibration. [See Clarinet.] The Double reed has already been described under oboe and bassoon [See Oboe; Bassoon.] It is possible to replace it in both these instruments by a single reed of clarinet shape, beating against a small wooden mouthpiece. The old Dolcino or Alto-fagotto was so played in the band of the Coldstream Guards by a great artist still living, Mr. Henry Lazarus, when a boy. The double reed, however, much improves the quality of tone, and gives greater flexibility of execution to both the instru-
mence of the bore.

REEDSTOP. When the pipes controlled by a draw-stop produce their tone by means of a vibrating reed, the stop is called a Reeds; when the pipes contain no such reeds, but their tone is produced merely by the impinging of air against a sharp edge, the stop is called a Flue-

stop. Any single pipe of the former kind is called a Reed-pipe, any single pipe of the latter kind, a Flue-pipe. Pipes containing Free reeds are seldom used in English organs, but are occasionally found in foreign instruments under the name of Physharmonika, etc. [See Reed.] The reeds of pipes consisting of 'striking-reeds' are voiced in various ways to imitate the sounds of the Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Cornopean, Trumpet, etc., all of which are of 8ft. pitch (that is, in unison with the diapason). The Clarion 4-ft. is an octave-reedstop. The Double Trumpet 16-ft. is a reedstop one octave lower in pitch than the diapason; it is also called a Contra-posaune, or sometimes a Trombone. Reeds of the trumpet class are often placed on a very high pressure of wind under such names as Tuba mirabilis, Tromba major, etc.; such high-pressure reeds are generally found on the Solo-manual; the reedstops of the

Great organ being of moderate loudness; those on the Choir organ altogether of a softer char-

acter. A very much larger proportion of reed-

stops is usually assigned to the Swell organ than to any other manual, owing to the brilliant crescendo which they produce as the shutters of the swell-box open. Reeds are said to be 'harmonic' when the tubes of the pipes are twice their normal length and perforated half-

way with a small hole. Their tone is remarkably pure and brilliant. The best modern organ builders have made great improvements in the voicing of reedstops, which are now produced in almost infinite variety both as to quality and strength of tone.

J. S.] REED, Thomas German, born at Bristol June 27, 1817. His father was a musician, and the son first appeared, at the age of ten, at the Bath Concerts as a P.F. player with John Loder and Linley, and also sang at the Concerts and at the Bath Operatic Society. Shortly after the Haymarket Theatre, London, where his father was conductor, as P.F. player, singer, and actor of juvenile parts. In 1832 the family moved to London, and the father became leader of the band at the Garrick Theatre. His son was his deputy, and also organist to the Catholic Chapel, Sloane Street. German Reed now entered eagerly into the musical life of London, was an early member of the Society of British Musicians, studied hard at harmony, counterpoint, and P.F. playing, composed much, gave many lessons, and took part in all the good music he met with. His work at the theatre consisted in great measure of scoring and adapting, and getting up new operas, such as 'Fra Diavolo' in 1837. In 1838 he became Musical Director of the Haymarket Theatre, a post which he retained till 1851. In 1838 he also succeeded Mr. Tom Cooke as Chapel-master at the Royal Bavarian Chapel, where the music to the Mass was for long noted both for quality and execution. Beethoven's Mass in C was produced there for the first time in England, and the principal Italian singers habitually took part in the Sunday services. At the Haymarket, for the Shakespearean performances of Macready, the Keans, the Cushman, etc., he made many ex-

cellent innovations, by introducing, as overtures and entractes, good pieces, original or scored by himself, instead of the rubbish usually played at that date. During the temporary closing of the theatre Reed did the work of producing Pacini's opera of 'Sappho' at Drury Lane (April 1, 1843 —Clara Novello, Sims Reeves, etc.). In 1844 he married Miss Priscilla Horton, and for the next few years pursued the same busy, useful, miscel-

laneous life as before, directing the production of English opera at the Surrey, managing Sadler's Wells during a season of English opera, with his wife, Miss Louisa Pyne, Harrison, etc., conduct-

ing the music at the Olympic under Mr. Wigan's management, and making prolonged provincial tours.

In 1855 he started a new class of performance which, under the name of 'Mr. and Mrs. German Reed's Entertainment,' has made his name widely
REED.

and favourably known in England. Its object was to provide good dramatic amusement for a large class of society who, on various grounds, objected to the theatre. It was opened at St. Martin's Hall, April 2, 1855, as 'Miss P. Horton's Illustrative Gatherings,' with two pieces called 'Holly Lodge' and 'The Enraged Musician' (after Hogarth), written by W. Brough, and presented by Mrs. Reed, with the aid of her husband only, as a companion and occasional actor. In Feb. 1856 they removed to the Gallery of Illustration, Regent Street, and there produced 'A Month from Home,' and 'My Unfinished Opera' (April 27, 57); 'The Home Circuit' and 'Sea Side Studies' (June 20, 59)—all by W. Brough; 'After the Ball,' by Edmund Yates; 'Our Card Basket,' by Shirley Brooks; 'An Illustration on Discord' ('The Rival Composers') by Brough (Ap. 3, 61); and 'The Family Legend,' by Tom Taylor (Mar. 31, 61). They then engaged Mr. F. C. Burnand, who produced the following series of pieces specially written for this company of three, and including some of Mr. Parry's most popular and admirable songs, in the characters of Paterfamilias at the Pantomime, Mrs. Rosedale, etc., etc.

'The Charming Cottage,' Ap. 6, 61.
'The Pyramids.' Shirley Brooks.
Feb. 7, 64.
'The Dead and his Birthday.' W. Brough. Ap. 5, 64.
'The Poor Family.' Do. Mar. 15, 65.
'The Yachting Cruise.' F. C. Burnand.

At this period the company was further increased by the addition of Miss Fanny Holland and Mr. Arthur Cecil, and soon after by Mr. Conney Grain and Mr. Alfred Reed. The following was the repertoire during this last period:

'King Christmas.' Planche. Dec. 28, 71.
'My Aunt's Secret.' Burnand and Hollow. Nov. 9, 72.
'Very Catching.' Burnand and Hollow. Nov. 12, 72.
'The Bold Secrets.' F. Clay.
July 29, 70.

While the lease of the Gallery of Illustration expired, the entertainment was transferred to St. George's Hall, and there the following entertainments were produced:

'Billy Coming.' F. C. Burnand and Alfred Reed.
'Too Many Aces.' F. C. Burnand and F. Cowan.
'The Three Tenants.' 'Ancient Britains.' Gilbert a Beckett and German Reed.
'A Tale of Old China.' F. C. Burnand and Hollow.
'Reyes and no Kyes.' W. S. Gil bert and German Reed.
'A Frog and a Keg.' Do. F. C. Burnand and King Hall.
'A Pigeon and King Hall.' Do. F. C. Burnand and King Hall.
'Jenny Lee.' Osman and Macfarren.
'Too Many Cooks.' Oftennbach.
'The Sleeping Beauty.' Halie.
'The Soldier's Legacy.' Osman and Macfarren.

While the entertainment still remained at the Gallery of Illustration, Reed became lessee of St. George's Hall for the production of Comic Opera. He engaged an orchestra of 40 and a strong chorus, and 'The Contrabandista' (Burnand and Sullivan), 'L'Ambassadrice' (Auber), 'Ching Chow Hi' and the 'Beggars' Opera' were produced, but without the necessary success. Mr. Reed then gave his sole attention to the Gallery of Illustration, in which he has been uniformly successful, owing, according to the fact that he has carried out his entertainments, not only with perfect respectability, but always with great talent, much tact and judgment, and constant variety.

His brothers, Robert Hope and William, are violinello players; Robert has been Principal Cello in the Crystal Palace Band for many years.

Mrs. Germain Reed, née Priscilla Horton, was born at Birmingham, Jan. 1, 1818. From a very early age she showed unmistakable qualifications for a theatrical career, in a fine singing voice, great musical ability, and extraordinary power of mimicry. She made her first appearance at the age of ten, at the Surrey Theatre, under Elliot's management, as the Gipsy Girl in 'Guy Man mering.' After this she was constantly engaged at the principal metropolitan theatres in a very wide range of parts. Her rare combination of great ability as a singer, with conspicuous gifts as an actress, and most attractive appearance, led to a very satisfactory step in her career. On Aug. 16, 1837, she signed an agreement with Mr. Macready for his famous performances at Covent Garden and Drury Lane, in which she acted Ariel, Ophelia, the Fool i in 'Lear,' the Attendant Spirit in 'Comus,' Philidel in 'King Arthur,' and Acis in 'Acis and Galatea.' After the conclusion of this memorable engagement, Miss Horton became the leading spirit in Planche's graceful burlesques at the Haymarket Theatre. On Jan. 20, 1844, she married Mr. Germans Reed, and the rest of her career has been related under his name.

[1]

REEL (Anglo-Saxon brest, connected with the Suto-Gothic rula, to whirl). An ancient dance, the origin of which is encompassed in much obscurity. The fact of its resemblance to the Norwegian Haltang, as well as its popularity in Scotland, and its occurrence in Denmark, the north of England, and Ireland, has led most writers to attribute to it a Scandinavian origin, although its rapid movements and lively character are opposed to the oldest Scandinavian dance-rhythms. The probability is that the reel of Keltic origin, perhaps indigenous to Britain, and from there introduced into Scandinavia. In Scotland the reel is usually danced by two couples; in England—where it is now almost only found in connection with the Sword Dance, as performed in the North Riding of Yorkshire—it is danced

1 'See Macready's Hints on Shakespeare, by S. F. Po lock. II. 97.'
REEL.

by three couples. The figures of the reel differ slightly according to the locality; their chief feature is their circular character, the dancers standing face to face and describing a series of figures of eight. The music consists of 8-bar phrases, generally in common time, but occasionally in 6-4. The Irish reel is played much faster than the Scotch; in Yorkshire an ordinary hornpipe-tune is used. The following example, 'Lady Nelson's Reel,' is from a MS. collection of dances in the possession of the present writer.

An example of the Danish reel will be found in Engel's 'National Music' (London, 1866).

One of the most characteristic Scotch reels is the Reel of Tulloch (Thulichan):

Others, equally good, are 'Colonel McBean's Reel,' 'Ye're welcome, Charlie Stuart,' 'The Cameronian Rant,' 'Johnnie's friends are never pleased,' and 'Flora Macdonald.'

For the slow Reel see Strathspey. [W.B.S.]

REEVE, William, born 1757; after quitting school, was placed with a law stationer in Chandlery Lane, where his fellow writer was Joseph Munden, afterwards the celebrated comedian. Determined however upon making music his profession, he became a pupil of Richardson, organist of St. James, Westminster. In 1781 he was appointed organist of Totnes, Devonshire, where he remained till about 1783, when he was engaged as composer at Astley's. He was next for some time an actor at the regular theatres. In 1791, being then a chorus singer at Covent Garden, he was applied to to complete the composer's music for the ballet-pantomime of 'Oscar and Malvina,' left unfinished by Shield, who, upon some differences with the manager, had resigned his appointment. Reeve thereupon produced an overture and some vocal music, which were much admired, and led to his being appointed composer to the theatre. In 1792 he was elected organist of St. Martin, Ludgate. In 1802 he became part proprietor of Sadler's Wells Theatre. His principal dramatic compositions were 'Oscar and Malvina,' and 'Tippoo Saib,' 1791; 'Orpheus and Eurydice,' partly adapted from Gluck, 1792; 'The Apotheosis,' 'British Fidelity,' 'Hercules and Omphale,' and 'The Purse,' 1794; 'Mirror of Modern Love,' 1795; 'Harlequin and Oberon,' etc.; 'Bantry Bay,' 'The Round Tower,' and 'Harlequin and Quitxote,' 1797; 'Jill of the Arc,' 'Ramah Droog' (with Mazzinghi), 1798; 'The Turnpike Gate' (with Mazzinghi), and 'The Embarkation,' 1799; 'Paul and Virginia' (with Mazzinghi), 1800; 'Harlequin's Almanack,' 'The Blind Girl' (with Mazzinghi), 1801; 'The Cabinet' (with Braham, Davy, and Moorehead), and 'Family Quarrels' (with Braham and Moorehead), 1802; 'The Caravan,' 1803; 'The Dash,' 'Thirty Thousand' (with Davy and Braham), 1804; 'Out of Place' (with Braham), 1805; 'The White Plume,' and 'Au Brach,' 1806; 'Kais' (with Braham), 1807; 'Tricks upon Travellers' (part), 1810; and 'The Outside Passenger' (with Whiteker and D. Corri), 1811. He wrote music for some pantomimes at Sadler's Wells; amongst them 'Bang up,' by C. Dibdin, jun., containing the favourite Clown's song, 'Tipitywicket,' for Grimaldi. He was also author of 'The Juvenile Freecloop, or Entertaining Instructor,' etc.; he died June 22, 1815. [W.H.H.]

REEVES, John Sims, son of a musician, was born at Shooters Hill, Kent, Oct. 21, 1822. He received his early musical instruction from his father, and at 14 obtained the post of organist at North Cray Church, Kent. Upon gaining his mature voice he determined on becoming a singer, and in 1839 made his first appearance in that capacity at the Newcastle-upon-Tyne Theatre, as Count Rudolpho in 'La Sonnambula' and subsequently performed Dandini in 'La Cenerentola,' and other baritone parts. The true quality of his voice, however, having asserted itself, he placed himself under Hobbs and T. Cooke, and in the seasons of 1841-42 and 1842-43 was a member of Macready's company at Drury Lane, as one of the second tenors, performing such parts as the First Warrior in Purcell's 'King Arthur,' Ottocar in 'Der Freischütz,' and the like. He then went to the continent to prosecute his studies, and in a short time afterwards appeared at Milan as Edgardo in Donizetti's 'Lucia di Lammermoor' with marked success. Returning to England he was engaged by Jullien for Drury Lane, where he made his first appearance on Monday, Dec. 6, 1847, as Edgar in 'The Bride of Lammermoor,' and at once took position as an actor and singer of the first rank. His voice had become a pure high tenor of delicious
REEVES. Germany on June 25, 1830. The first mention of it appears to be in a letter of his own from North Wales, Sept. 2, 1839. On May 15, 1839, he writes from Weimar that it is finished, and when copied will be sent to Leipzig. It was not however then performed; the political troubles of that year prevented any festive demonstrations. In January and March, 1839, it was in rehearsal in Paris, but it did not come to actual performance till Nov. 1832, when it was played under his own direction at Berlin. It was not repeated during his life, but was revived at the Crystal Palace, Sydenham, Nov. 30, 1867. It was published in score and parts by Novello & Co., and by Simrock as ‘Symphony No. 5’—Op. 107, No. 36 of the posthumous works. The first Allegro is said to represent the conflict between the old and new religions, and the Finale is founded on Luther’s Hymn, ‘Ein’ veste Burg ist unser Gott.’ [G.]

REFRAIN (Fr. Refrain; Germ. Reimkehr). This word is used in music to denote what in poetry is called a ‘burden,’ i.e. a short sentence or phrase which recurs in every verse or stanza. It was probably first employed in music in order to give roundness and unity to the melody, and was then transferred to the poetry which was written especially for music. Such collections as the ‘Échos du temps passé’ give an abundance of examples in French music, where songs with refrains are most frequently to be found. ‘Ciel libéralo’ may be cited as one English instance out of many. [See vol. ii. p. 138.] [J. A. F. M.]

REGAL (Fr. Régale; It. Regale or Ninfale). An old German name for a very small organ—also called ‘Bibelorgan’ or ‘Bibelregal,’ because it was sometimes so small as to fold up into the size of a Church Bible. It had a single rank of reed-pipes only. Pretorius in his Syntagma, vol. iii. pl. iv. gives a view of one, which in its extended condition, bellows and all, appears to be about 3 ft. 6 in. by 3 ft. He describes (ii. p. 73) the invention to a nameless monk; others give it to Roll, an organ-builder at Nuremberg in 1575. The specimen preserved in the Musée of the Conservatoire at Paris is said to date from the end of the 16th century, and has a compass of 4 octaves. The instrument has been long since extinct, but the name ‘regal’ is still applied in Germany to certain reed stops.

In the inventory of Henry VIII’s musical instruments we find 13 pairs of single regalls (the ‘pair’ meant only one instrument) and 3 pair of double regalls (that is with two pipes to each note). The name continued in use at the English Court down to 1772, the date of the death of Bernard Gates, who was ‘tuner of the Regals in the King’s household.’ [G.]

REGAN, ANNA, soprano singer. [See Schimon.]

REGOBO, ABEL BENJAMIN MARIE, born at Renaix in Belgium, April 6, 1835, received his first lessons in music from his father, who was director of the choir of the College of St. Hermès in that town. From infancy Regibo showed a
great inclination to music. In 1848 he entered the Conservatoire at Ghent, where he was placed for piano under Max Heynderickx; and in two years, while following the instruction of Joseph Mengal, he obtained the prize for harmony. Gevaert gave him lessons in counterpoint. In 1854 his father removed him to the Conservatoire at Brussels, where Lemmens taught him the organ, and Fétis composition. Among his numerous compositions, the fruit of these studies, there is a trio for piano, harp, and cello, dedicated to Fétis. A second trio for the same combination is dedicated to Gevaert. In 1856 Regibo contracted for two years with Messrs. Mercklin and Schütze to display their organs and harmoniums, and was publicly heard on the latter in Holland, in London and in Paris. Having found in a garret of his father's house a spinet by Albert Delin of Tournai, dated 1756, which had been the musical instrument of his childhood, he conceived the idea of collecting all the old Belgian clavecins, spinets and dulcimers possible—an idea the successful carrying out of which is likely to make his name widely known. Regibo has proposed to himself the patriotic task of redeeming the works of the old Belgian makers from their unmerited obscurity, and after a quarter of a century's research he has now the largest collection existing of the clavecins of the great Antwerp makers, including the greatest of all, the family of Ruckers. [See Ruckers; also Collections in the Appendix.] To justify the importance of his object he is now engaged upon a technical treatise, soon to be published, upon the last three centuries of this instrumental art of his native country, which has no early rival even of approximate importance except the still earlier efforts of Northern Italy in the same direction.

In 1872 Regibo was summoned to his native town to take the direction of the School of Music, a post which he still holds (1881).

[A. J. H.]

REGISTER, of an organ. Literally, a set of pipes as recorded or described by the name written on the draw-stop; hence, in general, an organ-stop. The word 'register' is however not quite synonymous with 'stop,' for we do not say 'pull out, or put in, a register,' but, 'a stop,' although we can say indifferently a large number of registers or of stops.' The word is also used as a verb; for example, the expression 'skill in registering' or 'registration' means skill in selecting various combinations of stops for use. The word 'stop' is however never used as a verb, in this sense.

[J. S.]

REGISTER is now employed to denote a portion of the scale. The 'soprano register,' the 'tenor register,' denote that part of the scale which forms the usual compass of those voices; the 'head register' means the notes which are sung with the head voice; the 'chest register,' those which are sung from the chest; the 'upper register' is the higher portion of the compass of an instrument or voice, and so on. How it came to have this meaning, the writer has not been able to discover.

[G.]

REGISTRATION (or Registering) is the only convenient term for indicating the art of selecting and combining the stops or 'registers' in the organ so as to produce the best effect and contrast of tone, and is to the organ what 'orchestration' is to the orchestra. The stops of an organ may be broadly clasped under two divisions of 'flue-stops' and 'reed-stops.' [See Organ.] The flue-stops again may be regarded as clasped under three sub-divisions—those which represent the pure organ tone (as the diapasons, principal, fifteenth, and mixtures), those which aim at an imitation of string or of reed tone (as the violone, viola, gambale, etc.), and those which represent flute tone. In considering the whole of the stops an organ, a distinction may again be drawn between those which are intended to combine in the general tone ('mixing stops') and those, mostly direct imitations of orchestral instruments, which are to be regarded as solo stops' to be used for special effects, as the clarinet, orchestral oboe, vox humana, etc. Some stops, such as the harmonic flute, are capable of effective use, with certain limitations, in either capacity. The use of the pure solo stops is guided by nearly the same esthetic considerations as the use in the orchestra of the instruments which they imitate [see Orchestration], by suitability of timbre for the expression and feeling of the music. Those stops form, however, the smallest and on the whole the least important portion of the instrument.

In the combination of the general mass of stops there are some rules which are invariable—e. g., a 'mutation stop,' such as the twelfth, can never be used without the stop giving the unison tone next above it (the fifteenth), and the mixtures can never be used without the whole or the principal mass of the stops giving the sounds below them, except that on the swell manual the mixture may sometimes be used with the 8-foot stops only, to produce a special effect. On the great-organ manual it is generally assumed that the stops are added in the order in which they are always placed, the unison diapason stops and the 16-foot stops lowest, the principal, twelfth, fifteenth, and mixtures in ascending order above them; and the reeds at the top, to be added last, to give the full power of the instrument. But this general rule has its exceptions for special purposes. If it be desired to play a fugato passage with somewhat of a light violin effect, the fifteenth added to the 8-foot stops, omitting the principal and twelfth, has an excellent effect,1 more especially if balanced by a light 16-foot stop with the diapasons. The 8-foot stop, again, may be used with the diapasons only, with very fine effect, in slow passages of full harmony. The harmonic flute of 4-foot tone is usually found on the great manual, but should be used with caution. It often has a beautiful effect in addition to the diapasons, floating over them and

1 For this reason the twelfth and fifteenth should never be combined on one slide, as is occasionally done for the sake of economy in mechanism.
REGISTRATION.

REGISTRATION.

brightening up their tone, but should be shut off when the 4-feet principal is added, or when the ‘full to fifteenth’ is used, as the two tones do not amalgamate. The 16-feet stops on the manuals are intended to give weight and gravity of tone, and are always admirable with the full or nearly the full organ. In combination with the diapasons only their use is determined by circumstances; with a very full harmony they cause a muddy effect; with an extended harmony in pure parts they impart a desirable fullness and weight of tone, and seem to fill in the interstices of the unison stops: e.g.—

No. 1 would be injured by the addition of a 16-feet stop below the diapasons; No. 2 would be improved by it.

The swell organ stops are very like the great organ in miniature, except that the reed-stops predominate more in tone, and are more often used either alone or with diapasons only, the stronger and more pronounced tone of the reeds being requisite to bring out the full effect of the crescendo on opening the swell box. The oboe alone, in passages of slow harmony, has a beautiful effect, rich yet distant. The choir organ is always partially composed of solo stops, and the bulk of its stops are usually designed for special effects when used separately, though with a certain capability of mixing in various combinations. It may be observed that qualities of tone which mix beautifully in unison will often not mix in different octaves. The union of one of the soft reed-toned stops, of the gamba class, with an 8-feet clarabella flute, has a beautiful creamy effect in harmonised passages, but the addition of a 4-feet flute instead is unsatisfactory; and the combination with the clarabella, though so effective for harmony, would be characterless as a solo combination for a melody. The effect of a light 4-feet flute over a light 8-feet stop of not too marked character is often admirable for the accompanying harmonies to a melody played on another manual; Mendelssohn refers to this in the letter in which he speaks of his delight in playing the accompaniment in Bach’s arrangement of the chorale ‘Schmückte dich’ in this way: the flute, he observes, ‘continually floating above the chorale.’ This class of effect is peculiar to the organ; it is quite distinct from that of doubling a part with the flute an octave higher in the orchestra; in the organ the whole harmony is doubled, but in so light and blending a manner that the hearer is not conscious of it as a doubling of the parts, but only as a bright and liquid effect.

In contrasting the stops on the different manuals, one manual may be arranged so as to

be an echo or light repetition of the other, as when a selection of stops on the swell manual is used as the piano to the forte of a similar selection on the great manual; but more often the object is contrast of tone, especially when the two hands use two manuals simultaneously. In such case the stops must be selected, not only so as to stand out from each other in tone, but so that each class of passage may have the tone best fitted for its character. In this example, from Smart’s Theme and Variations in A, for instance—

Great Organ Flute. 2-feet.
Swell with Reeds. 8-feet.

if the registering were reversed, the chords played on the flute-stop and the brilliant accompaniment on the swell reeds, it would not only be ineffectual but aesthetically repugnant to the taste, from the sense of the misuse of tone: this of course would be an extreme example of misuse, merely instanced here as typical. The use of flute tone over reed tone on another keyboard is often beautiful in slow passages also; e.g. from Rheinberger’s Sonata in F#:

Adagio non troppo

8-feet Flute, Great or Solo Organ.
Swell, Soft 8-feet Reed only.

Pedal Bourdon, coupled to Swell.

where the flute seems to glide like oil over the comparatively rough tones of the reed. Differing tones may sometimes be combined with good effect by coupling two manuals; swell reeds coupled to great-organ diapasons is a fine combination, unfortunately hackneyed by church organists, many of whom are so enamoured of it that they seldom let one hear the pure diapason tone, which it must always be remembered is the real organ tone, and the foundation of the whole instrument. Special expression may sometimes be obtained by special combinations of pitch. Slow harmonies played on 16-feet and 8-feet flutes, or flute-tuned stops, only, produce a very funereal and weird effect. Brilliant scale passages and arpeggios, accompanying a harmony on another keyboard, may be given with an effect at once light and bizarre, with the 16-feet bourdon and the fifteenth three octaves above it. Saint-Saëns, in his first ‘Rhapsodie,’ writes

1 The registering in our own: the composer gives an indication of

2 See a little piece entitled ‘Adagio Rhapsodico’ in Rau’s ‘Organ Pieces for Church Use.’
an arpeggio accompaniment for flutes in three octaves—

Flutes, 8, 4, and 2 feet.

Swell Reed.

though it is perhaps better with the 4-feet flute omitted. The clarinet, though intended as a solo stop, may occasionally be used with great effect in harmonised passages (in combination with a light flue-stop to fill up and blend the tone), and should therefore always be carried through the whole range of the keyboard, not stopped at tenor C, as most builders do with it. The vox-humans should never be combined with any other stop on the same manual; the French organists write it so, but it is a mistake; and, it may be added, it should be but sparingly used at all. It is one of the tricks of organ effect, useful sometimes for a special expression, but very liable to misuse. The modern introduction of a fourth keyboard, the 'sole manual, entirely for solo stops, puts some new effects in the hands of the player, more especially through the medium of brilliant reed-stops voiced on an extra pressure of wind. These give opportunity for very fine effects in combination with the great-organ manual; sometimes in bringing out a single emphatic note, as in a passage from Bach's A minor Fugue—

where the long blast from the solo reed, sounding above the sway and movement of the other parts,

1 In this case the solo reed is supposed to be coupled to the choir manual (immediately below the great manual), and the upper notes on the treble stave are taken by the first finger of the right hand, the fourth finger of the same hand continuing to hold the B on the lower manual. In some modern organs the solo manual is placed immediately above or below the great manual, in order to facilitate such a combination, which is often exceedingly useful.

has a magnificent effect. The solo reeds may be used also to give contrast in repeated phrases in full harmony, as in this passage from the finale of Mendelssohn's first Sonata—

Great Organ

Sole Organ

Rec'd.

where the cornet 'flutes and reeds are used to advantage.

Combinations and effects such as these might be multiplied ad infinitum; in fact, the possible combinations on an organ of the largest size are nearly endless; and it must be observed that organs vary so much in detail of tone and balance, that each large instrument presents to some extent a separate problem to the player.

It is remarkable that in the great organ works of Bach and his school there is hardly an indication of the stops to be employed. It is perhaps on this account that it was long the custom, and is so still with a majority of players, to treat Bach's fugues for the organ as if they were things to be mechanically ground out without any attempt at effect or scoring, as if, as we hear a distinguished player express it, it were sufficient to pull out all the stops of a big organ 'and then swallow in it.' It is no wonder under these circumstances that many people think of organ fugues as essentially 'dry.' The few indications that are given in Bach's works, as in the Toccata in the Doric mode, show, however, that he was fully alive to the value of contrast of tone and effect; and with all the increased mechanical facilities for changing and adjusting the stops in these days, we certainly ought to look for some more intelligent 'scoring' of these great works for the organ, in accordance with their style and character, which is in fact as various as that of any other branch of classical music, and to get rid of the idea that all fugues must necessarily be played as loud as possible. Many of Bach's organ works are susceptible of most delicate and even playful treatment in regard to effect; and nearly all the graver ones contain episodes which seem as if purposely intended to suggest variety of treatment. There must, however, be a distinction made between fugues which have 'episodes,' and fugues which proceed in a regular and unbroken course to a climax. Some of Bach's organ fugues, and nearly all of Mendelssohn's are of the latter class, and require to be treated accordingly.

In arranging the effective treatment of organ music of this class, it is necessary often to make a special study of the opportunities for changing the stops so as to produce no perceptible break in the flow of the whole. The swell-organ is the most useful bridge for passing from loud to soft.
REGISTRATION.

and back again; when open it should be powerful enough to be passed on to from the great organ without a violent contrast, when the tone can be reduced gradually by closing it; the reverse proceeding being adopted in returning to the great manual. It is possible to add stops on the great manual in the course of playing, so as hardly to make any perceptible break, by choosing a moment when only a single note is being sounded; the addition of a stop at that moment is hardly noticed by the hearer, who only finds when the other parts come in again that the tone is more brilliant. If it be a flue-stop that is to be added, a loud note in the bass or on the tenor stops the addition of a more acute stop of that class is least felt there; if a reed is to be added, it should be drawn on a high note, as the reed tone is most prominently felt in the lower part of the scale. It should be added that it is absolutely inadmissible to delay or break the tempo to gain time for changing a stop; the player must make his opportunities without any such license.

Tactfully close imitations of orchestral effects are possible on the organ, and an enormous number of 'arrangements' of this kind have been made; but as it is at best but an imperfect imitation, this is not a pursuit to be encouraged.

On the other hand, arrangements of piano music for the organ, provided that a careful selection is made of that which is in keeping with the character of the instrument, may often be very interesting and artistically valuable, as giving to the nu, & large scale and new beauties of tone and expression, and affording scope for the unfettered exercise of taste and spirit in the elaboration of effects suitable to the character of the music.

The foregoing remarks may, we hope, afford some answer to the question so often asked by the initiated, 'how do you know which stops to use?' but it must be added that a sensitive ear for delicacies of time is a gift of which it may be said, nascitur, non fit; and no one will acquire by mere teaching the perception which gives to each passage its most suitable tonal colouring.

REGONDI, GIULIO, of doubtful parentage, born at Geneva in 1822. His reputed father was a teacher in the Gymnasium of Milan. The child appears to have been an infant phenomenon on the guitar, and to have been sacrificed by his father, who took him to every court of Europe, excepting Madrid, before he was nine years old. They arrived in England in 1831 or 1832; and Giulio seems never to have left the United Kingdom again except for two concert tours in Germany, one with Herr Liddel, the violincello player in 1841, the other with Madd Ducken in 1846. On the former of these tours he played both the guitar and the melophone (whatever that may have been), and evoked enthusiastic praises from the correspondents of the A. M. Zeitung in Prague and Vienna for his extraordinary execution on both instruments, the very artistic and individual character of his performance, and the sweetness of his cantabile. The concertina was patented by Sir Charles Wheatstone in 1839 (see CONCERTINA), but did not come into use till Regondi took it up. He wrote two concertos for it, and a very large number of arrangements, as well as of original compositions, among which a graceful piece, 'Les Oiseaux,' was perhaps the most favourite. He also taught it largely, and at one time his name was to be seen in almost all concert programmes. He was a great friend of Molique, who wrote for him a Concerto for the Concertina (in G) which he played with great success at the Concert of the Musical Society of London, Apr. 20, 1864. When he went abroad for his second tour, his performance and the effect which he got out of so unpromising and inarticulate an instrument astonished the German critics. (See the A. M. Zeitung for 1846, p. 832.) Regondi appears to have been badly treated by his father and to have had wretched health, which carried him off on May 6, 1872. He was a fine linguist and a very attractive person. His talent was exquisite, and in better circumstances he might have been one of the really great artists. [G.]

REHEARSAL (Fr. Répétition, Ger. Probe.)

In the case of Concerts, a performance preliminary to the public one, at which each piece included in the programme is played through at least once, if in MS., to detect the errors inevitable in the parts, and in any case to study the work and discover how best to bring out the intentions of the composer, and to ensure a perfect ensemble on the part of the performers. In England, owing to many reasons, but principally to the over-occupation of the players, sufficient rehearsals are seldom given to orchestral works. The old rule of the Philharmonic Society (now happily to be altered) was to have one rehearsal on Saturday morning for the performance on Monday evening, and this perhaps set the example. Unless the music is familiar to the players this is not enough. No new works can be efficiently performed with less than two rehearsals; and in the case of large, intricate, and vocal works, many more are requisite. We have it on record that Beethoven's 5th Quartet, op. 127, was rehearsed seventeen times before its first performance; the players therefore must have arrived at that state of familiarity and certainty which a solo player attains with a concerto or sonata.

An ingenious method of adding to the attraction of a series of concerts has been sometimes adopted in England of late years by making the rehearsals public; but a rehearsal in face of a large well-dressed audience, unless the conductor and performers are above ordinary human weaknesses, is no rehearsal in the true sense of the word, and can be of little avail for the efficient performance of the music.

In the case of Operas, every practice of either chorus, principals, or orchestra, separately or together, is termed a rehearsal. These will sometimes continue every day for six weeks or two months, as the whole of the voice-music, dialogue, and action has to be learnt by heart. Whilst the chorus is learning the music in one part of the theatre, the principals are probably at work with
the composer at a piano in the Green-room, and the ballet is being rehearsed on the stage. It is only when the music and dialogue are known by heart that the rehearsals on the stage with action and business begin. The orchestra is never used until the last two or three rehearsals, and these are termed Full Band Rehearsals (Germ. Generalprobe). Last of all, before the public production of the work, comes the Full Dress Rehearsal, exactly as it will appear in performance. [G.]

REICHA. ANTON JOSEPH, born at Prague, Feb. 27, 1770, lost his father before he was a year old; his mother not providing properly for his education he left home, and took refuge with his grandfather at Glatzow, in Bohemia. The means of instruction in this small town being too limited, he went up to his uncle Joseph Reicha (born in Prague, 1745, died at Born, 1795), a cellist, conductor, and composer, who lived at Wallerstein in Bavaria. His wife, a native of Lorraine, speaking nothing but French, had no children, so they adopted the nephew, who thus learned to speak French and German besides his native Bohemian. He now began to study the violin, pianoforte, and flute in earnest. On his uncle's appointment, in 1788, as musical director to the Elector of Bavaria, he accompanied him to Bavaria, and entered the Chapel of Maximilian of Austria as second flute. The daily intercourse with good music roused the desire to compose, and to become something more than an ordinary musician, but his uncle refused to teach him harmony. He managed, however, to study the works of Kirnberger and Marpurg in secret, gained much practical knowledge by hearing the works of Handel, Mozart, and Haydn, and must have learned much from his constant intercourse with Beethoven, who played the viola in the same band with himself and was much attached to him. At length his perseverance and his success in composition conquered his uncle's dislike. He composed without restraint, and his symphonies and other works were played by his uncle's orchestra.1

On the dispersion of the Elector's Court in 1794, Reicha went to Hamburg, where he remained till 1799. There the subject of instruction in composition began to occupy him, and there he composed his first opera, 'Obald, ou les Francais en Egypte' (2 acts). Though not performed, some numbers were well received, and on the advice of a French émigré, he started for Paris towards the close of 1799, in the hope of producing it at the Théâtre Feydeau. In this he failed, but two of his symphonies, an overture, and some 'Scènes italiennes,' were played at concerts. After the successful closing of the Théâtre Feydeau and the Salle Favart, he went to Vienna, and passed six years (1802-1808), in renewed intimacy with Beethoven, and making friends with Haydn, Albrechtbeiger, Salieri, and others. The patronage of the Empress Maria Theresa was of great service to him, and at her request he composed an Italian opera, 'Argina, Regina di Granata.' During this happy period of his life he published symphonies, oratorios, a requiem, 6 string quintets, and many solos for PF. and other instruments. He himself attached great importance to his '30 Fugues pour le piano,' dedicated to Haydn, but these are not the innovations which he believed them to be; in placing the answers on any and every note of the scale he merely reverted to the Ricercari of the 17th century, and the only effect of this abandonment of the classic laws of the Real fugue was to bannée tonality.

The prospect of another war induced Reicha to leave Vienna, and he settled finally in Paris in 1809. He now realigned the stream of youthful compositions, producing first 'Cagliostro' (Nov. 27, 1810), an opéra-comique composed with Dourlen; and at the Académie, 'Natalie' (3 act. July 30, 1816), and 'Sapho' (Dec. 16, 1822). Each of these works contains music worthy of respect, but they had not sufficient dramatic effect to take with the public.

Reicha's reputation rests on his chamber-music, and on his theoretical works. Of the former the following deserve mention: a dieoced for 5 strings and 5 wind instruments; an ottet for 4 strings and 4 wind instruments; 24 quintets for flute, oboe, clarinet, horn, and bassoon; 6 quintets and 20 quartets for strings; 1 quintet for violin and strings; 1 quartet for PF., flute, cello, and bassoon; 1 duet for 4 flutes; 6 duet for flute, violin, tenor, and cello; 6 string trios; 1 trio for 3 cellos; 24 duet for 3 horns; 6 quartets for 2 viols; 22 duet for 2 flutes; 12 sonatas for PF. and violin, and a number of sonatas and pieces for PF. solo. He also composed symphonies and overtures. These works are more remarkable for novelty of combination and striking harmonies, than for abundance and charm of ideas. Reicha was fond of going out of his way to make difficulties for the purpose of conquering them; for instance, in the ottet the strings are in G, and the wind in E minor, and in the sextet for 2 clarinets concerté only one is in A, and the other in B. This faculty for solving musical problems brought him into notice among musicians when he first settled in Paris, and in 1818 he was offered the professorship of counterpoint and fugue at the Conservatoire. Among his pupils there were Böllly, Jélnesperger, Bienaimé, Millaut, Lefèvre, Elwart, Pollet, Lecarpentier, Dancia, and others; Barbereau, Seurial, Blanchard, Mme. de Montgoult, Blocq, Musard, and George Onieder, were private friends.

His didactic works, all published in Paris, are: 'Traité de Mélodie,' etc. (4to, 1814); 'Cours de composition musicale,' etc. (1818); 'Traité de haute composition musicale' (1st part 1824, 2nd 1826), a sequel to the first; and 'Art du compositeur dramatique,' etc. (4to, 1833).

Fétis has criticized his theories severely, and though highly successful in their day, they are now abandoned, but nothing can surpass the clearness and method of his analysis, and those who use his works will always find much to be grateful for. Czerny published a German
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translation of the 'Traité de haute composition' (Vienna, 1834, 4 vols. folio), and in his 'Art d'improviser' obviously made use of Reicha's 'Art de varier'—57 variations on an original theme.

Reicha married a Parisian, was naturalised in 1829, and received the Legion of Honour in 1831. He presented himself several times for election to the Institute before his nomination as Beethoven’s successor in 1835. He only enjoyed his honours a short time, being carried off by inflammation of the lungs, May 28, 1836. His death was deplored by many friends whom his trustworthy and honourable character had attached to him. A life-like portrait, somewhat spoiled by excessive laudation, is contained in the 'Notice sur Reicha' (Paris, 1837, 8vo), by his pupil Delaize. [G.C.]

REICHARDT, ALEXANDER, a tenor singer, was born at Packs, Hungary, April 17, 1825. He received his education at the Pest Grammar School, and made his first appearance at the age of 18 at the Lemberg theatre as Rodrigo in Rossini’s ‘Otello.’ His success there led him to Vienna, where he was engaged at the Court Opera, and completed his education under Gentiluccio, Cesti, etc. At this time he was much renowned for his singing of the Lieder of Beethoven and Schubert, and was in request at all the soirees; Prince Esterhazy made him a Kammeränger. In 1846 he made a tour through Berlin, Hanover, etc., to Paris, returning to Vienna. In 1841 he made his first appearance in England, singing at the Musical Union, May 6, and at the Philharmonic May 12, at many other concerts, and lastly before Her Majesty. In the following season he returned and sang in Berlioz’s ‘Roméo et Juliette,’ at the new Philharmonic Concert of April 14; also in the Choral Symphony, Berlioz’s ‘Faust,’ and the ‘Walpurgisnacht,’ and enjoyed a very great popularity both in songs and more serious pieces. From this time until 1857 he passed each season in England, singing at concerts, and at the Royal Opera, Drury Lane, and Her Majesty’s Theatre, where he filled the parts of the Count in ‘The Barber of Seville,’ Raoul in ‘The Huguenote,’ Belmont in ‘The Seraglio,’ Florestan in ‘Fidelio,’ Don Ottavio in ‘Don Juan,’ etc. etc. His Florestan was a very successful impersonation, and in this part he was said to have laid the foundation of the popularity which he has so honourably earned and maintained in London. He also appeared with much success in oratorio. In the provinces he became almost as great a favourite as in London. In 1857 he gave his first concert in Paris, in the Salle Erard, and the following sentence from Berlioz’s report of the performance will give an idea of his style and voice. ‘M. Reichardt is a tenor of the first water—sweet, tender, sympathetic and charming. Almost all his pieces were recomposed, and he sang them again without a sign of fatigue.’ Shortly after this he settled in Boulogne, where he is now residing. Though he has retired from the active exercise of his profession, he is not idle. He has organised a Philharmonic Society at Boulogne; he is President of the Académie Communale de Musique, and his occasional concerts for the benefit of the hospital—where one ward is entitled ‘Fondation Reichardt’—are not only very productive of funds but are the musical events of the town. M. Reichardt is a composer as well as a singer. Several of his songs, especially ‘Thou art so near,’ were very popular in their day. [G.J.]

REICHARDT, JOHANN FRIEDRICH, composer and writer on music; son of a musician; born Nov. 25, 1752, at Königsberg, Prussia. From childhood he showed a great disposition for music, and such intelligence as to interest influential persons able to further his career. Under these auspices he was educated and introduced into good society, and thus formed an ideal both of art and of life which he could scarcely have gained had he been brought up among the petty privations incidental to his original position. Unfortunately, the very gifts which enabled him to adopt these high aims, fostered an amount of conceit which often led him into difficulties. His education was more various than precise; music he learned by practice rather than by any real study. His best instrument was the violin, on which he attained considerable proficiency, under Veichtner, a pupil of Benda’s; but he was also a good pianist. Theory he learned from the organist Richter. On leaving the university of Königsberg he started on a long tour, ostensibly to see the world before choosing a profession, though he had virtually resolved on becoming a musician. Between 1771 and 1774 he visited Berlin, Leipzig, Dresden, Vienna, Prague, Brunswick, and Hamburg; made the acquaintance of the chief notabilities—musical, literary, and political—in each place, and became himself in some sort a celebrity, after the publication of his impressions in a series of ‘confidential letters’—‘Vertraute Briesen eines aufmerksamem Reisenden,’ in 2 parts (1774 and 76). On his return to Königsberg he went into a government office, but hearing of the death of Agnolo of Berlin, he applied in person to Frederic the Great for the vacant post of Kapellmeister and Court-composer, and though barely 24 obtained it in 1776. He at once began to introduce reforms, both in the Italian opera and the court orchestra, and thus excited much opposition from those who were more conservative than himself. While thus occupied he was indefatigable as a composer, writer, and conductor. In 1783 he founded the ‘Concerts Spirituels’ for the performance of unknown works, vocal and instrumental, which speedily gained a high reputation. He published collections of little-known music, with critical observations, edited newspapers, wrote articles and critiques in other periodicals, and produced independent works. But enemies, who were many, contrived to annoy him so much in the exercise of his duties, that in 1785 he obtained a long leave of absence, during which he visited London and Paris, and heard Handel’s oratorios and Gluck’s operas, both of which he heartily enjoyed.

1 Delaize, Jacque Auguste, died in 1864, is known as the author of a ‘Histoire de la Ronse’ and other pamphlets on music.
admired. In both places he met with great success as composer and conductor, and was popular for his social qualities; but neither of his two French operas 'Tamerlan' and 'Panthée,' composed for the Académie, were performed. On the death of Frederic the Great (1786) his successor confirmed Reichardt in his office, and he produced several new operas, but his position became more and more disagreeable. His vanity was of a peculiarly offensive kind, and his enemies found a weapon ready to their hand in his awed sympathy with the doctrines of the French Revolution. The attraction of these views for a buoyant, liberal mind like Reichardt's, always in pursuit of high ideals, and eager for novelty, is obvious enough; but such ideas are dangerous at court, and after further absence, which he spent in Italy, Hamburg, Paris, and elsewhere, he received his dismissal from the Capellmeistership in 1794. He retired to his estate, Giebichenstein, near Halle, and occupied himself with literature and composition, and occasional tours. In 1796 he became inspector of the salt works at Halle. After the death of Frederic William II. he produced a few more operas in Berlin, but made a greater mark with his Singpejien, which are of real importance in the history of German opera. In 1808 he accepted the post of Capellmeister at Cassel to Joseph Bonaparte, refused by Beethoven, but did not occupy it long, as in the same year we find him making a long visit to Vienna. On his return to Giebichenstein he gathered round him a pleasant and cultivated society, and there, in the midst of his friends, he died, June 17, 1814.

Reichardt has been, as a rule, harshly judged; he was not a mere musician, but rather a combination of musician, litterateur, and man of the world. His overweening personality led him into many difficulties, but as a compensation he was endowed with great intelligence, and with an ardent and genuine desire for progress in everything—music, literature, and politics. As a composer his works show cultivation, thought, and honesty; but have not lived, because they want the necessary originality. This is especially true of his instrumental music, which is entirely forgotten. His vocal music, however, is more important, and a good deal of it might well be revived, especially his Singpejien and his Lieder. The former exercised considerable influence in the development of German opera, and the latter are valuable, both as early specimens of what is now written by every composer, and for their own individual merit. The Goethe-Lieder in particular show a rare feeling for musical form. Mendelssohn was no indulgent critic, but on more than one occasion he speaks of Reichardt with a warmth which he seldom manifests even towards the greatest masters. He never rested until he had arranged for the performances of Reichardt's 'Morning Hymn,' after Milton, at the Cologne Festival of 1835; and his enthusiasm for the composer, and his wrath at those who criticised him, are delightful to read.

Years afterwards, when his mind had lost the ardour of youth, and much experience had sobered him, he still retained his fondness for this composer, and few things are more charming than the genial appreciation with which he tells Reichardt's daughter of the effect which her father's songs had had, even when placed in such a dangerous position as between works of Haydn and Mozart, at the Historical Concert at the Gewandhaus in Feb. 1847. It is the simplicity, the naivety, the national feeling of this true German music that he praises, and the applause with which it was received shows that he was not alone in his appreciation. Amongst Reichardt's numerous works are 8 operas; 8 Singpeijien, including 4 to Goethe's poems, 'Jery und Esile,' 'Erwin und Elmire,' 'Clandestin von Villabella,' and 'Lilla'; 5 large vocal works, including Milton's 'Morning Hymn,' translated by Herder, his most important work, in 1835; a large number of songs, many of which have passed through several editions, and been published in various collections.

Reichardt's writings show critical acumen, observation, and judgment. Besides the letters previously mentioned, he published—'Das Kunstmagazin,' 8 numbers in 2 vols. (Berlin, 1782 and 91); 'Studien für Tonkünstler und Musikfreunde,' a critical and historical periodical with 39 examples (1793); 'Vertraute Briefe aus Paris,' 3 parts (1802–3); 'Vertraute Briefe auf einer Reise nach Wien, etc.' (1810); fragments of autobiography in various newspapers; and innumerable articles, critiques, etc. The 'Briefe' are specially interesting from the copious details they give, not only on the music, but on the politics, literature, and society of the various places he visited. A biography, 'J. F. Reichardt, sein Leben und seine musikalische Thätigkeit,' by Herr Schletterer, Capellmeister of the cathedral of Augsburg, is in progress, the 1st vol. having been published at Augsburg in 1865.

REID, GENERAL JOHN, born towards the middle of last century, formerly Colonel of the 88th Regiment, a great lover of music. By his will made in 1803 he directed his trustees, in the event of his daughter dying without issue, to found a Professorship of Music in the University of Edinburgh, 'for the purpose also, after completing such endowed as herinbefore is mentioned, of making additions to the library of the said University, or otherwise promoting the general interest and advantage of the University in such . . . manner as the Principal and Professors . . . shall . . . think most fit and proper.' In a codicil, dated 1806, he adds—'After the decease of my daughter . . . I have left all my property . . . to the College of Edinburgh where I had my education . . . and as I leave all my music books to the Professor of Music in that College, it is my wish that in every year after his appointment he will cause a concert of music to be performed on the 13th of February, being my
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birthday.’ He also directed that at this annual ‘Reid Concert’ some pieces of his own composition should be performed ‘by a select band.’

When by the death of General Reid’s daughter in 1832 some £70,000 became available, it seemed to have been handed over to the University authorities without sufficient attention to the italicised portion of the following instruction in the will: ‘... my said Trustees shall and do, by such instrument or instruments as may be required by the law of Scotland make over the residue of my... personal estate to the Principal and Professors of the said University.’ And as no particular sum was specified for foundation and maintenance of the Chair of Music, considerable latitude being allowed to the discretion of the University authorities, the secondary object of the bequest received far greater care and attention than the primary one, and for years the Chair was starved. The Professorship was instituted in 1839, when the first Professor, Mr. John Thomson, was appointed. He lived only a short time after his election, and in 1842 was succeeded by Sir Henry Bishop, who resigned after two years. Mr. H. H. Pierson was elected in 1844, but he also resigned shortly after. In 1845 Mr. John Donaldson, an advocate, and a good theoretical musician, received the appointment, and from the first seems to have resolved to obtain a more just and satisfactory bestowal of the bequest. It would be out of place to allude further to the state of matters existing up to 1855. Suffice it to say that in 1851, anticipating Mr. Donaldson’s intention of petitioning Parliament, the Edinburgh Town Council, as ‘Patrons’ of the University, raised an action against the Principal and Professors for alleged mismanagement and misappropriation of the Reid Fund. A long litigation followed, and by decree of the Court of Session in 1855 the University authorities were ordered to devote certain sums to the purchase of a site, and the erection of a building for the Class of music. The class-room and its organ were built in 1856, and the Professor’s salary—which had been fixed at the very lowest sum suggested by the Founder, viz. £300—as well as the grant for the concert, were slightly raised, and a sum set apart, by order of the Court, for expenses of class-room, assistants, instruments, etc.

These hardly-earned concessions are mainly due to the determined energy of Prof. Donaldson, who seems to have considered them sufficient when compared with what formerly existed. He at all events obtained for the Chair a far better position than that which it occupied before the lawsuit. But the disappointments and mortifications to which he was subjected by such long and painful conflicts not improbably shortened his life, and he died in 1865. In that year Mr. Herbert Oakley was elected, who has held the appointment up to the present time. [H.S.O.]

REID CONCERTS. These concerts have not reached their present high position without vicissitudes almost as unfortunate as those to which the Reid Professorship was subjected. The earliest concerts under Professors Thomson and Bishop, considering the then musical taste of Scotland, were not unworthy of General Reid’s munificent bequest. The £200 allowed out of the Reid Fund was wholly inadequate to the cost of a grand concert 400 miles from London. The Senate therefore decided that, besides this grant, all the tickets should be sold, and that the proceeds should assist Professor Thomson in giving a fine concert; and the following note was printed in the first Reid Concert Book: in 1841:—‘The Professors desire it to be understood that the whole of these sums’—i.e. the grant and the proceeds—‘is to be expended on the concert; and that in order to apply as large a fund as possible for the purpose, they have not reserved any right of entry for their families or friends.’

This system was continued by Sir H. R. Bishop, and in 1842 and 43 the sale of tickets enabled him to give concerts which were at least creditable for the time and place.

Upon Professor Donaldson’s accession, a plan was initiated by him which proved most unfortunate. He altered the system of admission by payment to that of invitation to the whole audience; and in consequence the Reid Concerts began to decline, and became an annual source of vexation to the University, public, and Professor. The grant, which under legal pressure afterwards seems to have been raised to £300, was then only £200, and therefore not only was it impossible to give an adequate concert without loss, but the distribution of free tickets naturally caused jealousies and heartburnings to ‘town and gown’ and the Reid Concert became a byword and the bane in which it was held a bear-garden. Matters seem to have culminated in 1865, when a large number of students, who thought that they had a right of entry, broke into the concert-hall.

Such was the state of matters on Professor Oakley’s appointment in 1865. Finding it impossible after twenty years to return to the original system of Thomson and Bishop, he made a compromise by giving free admissions to the Professors, the University Court, the students in their fourth year at college, and a few leading musicians in the city, and admitting the rest of the audience by payment. From this date a new era dawned on the Reid Concerts; the university and the city were satisfied, and the standard of performance at once rose.

In 1867 a practical beginning was made, by the engagement of Mr. Manns and a few of the Crystal Palace orchestra, with very good results. Since 1869 Mr. C. Halle and his band have been secured, and each year the motto seems ‘Excellor.’ The demand for tickets soon became so great that the present Professor organised two supplementary performances on the same scale as the ‘Reid,’ and thus, from concerts which on some occasions seem to have been mere performances of ballads and operatic music by a starring party, the Reid Concert has grown into the ‘Edinburgh Orchestral,’ or ‘Reid Festival,’

1 Remarkable as the first programme issued in Great Britain with analytical notes.
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Wałełewski to Riga, returning by Hanover and Bremen. He was already in the pay of Christian VIII. of Denmark, and in 1846 he again visited Copenhagen, and played before the court. On both occasions he was appointed court-pianist.

In 1851 he went with Otto von Königlow to Italy and Paris; and on his return hisler secured him for the professorship of the piano and counterpoint in the conservatoire of Cologne. In 1854 he became conductor of the Concertgesellschaft at Barmen, and in 1859 Musikdirecteur to the University of Breslau. On Julius Rietz's departure from Leipzig to Dresden in 1860 Reinecke succeeded him as conductor at the Gewandhaus, and became at the same time professor of composition in the Conservatorium. Between the years 1867 and 1872 he made extensive tours; in England he played at the Musical Union, Crystal Palace, and Philharmonic, on the 6th, 17th, and 19th of April, 1869 respectively, and met with great success both as a virtuoso and a composer. He reappeared in this country in 1872 and was equally well received.

Reinecke's industry in composition is great, his best works, as might be expected, being those for piano; his three PF. sonatas indeed are excellent compositions, carrying out Mendelssohn's technique without indulging in the vitiates of modern virtuosity; his pieces for 2 PFs. are also good; his PF. Concerto in F# minor is a well-established favourite both with musicians and the public. Besides other instrumental music—quintets, quartets, concertos for violin and cello, etc.—he has composed an opera in 5 acts, 'König Manfred,' and two in one act each 'Der vierjährigen Posten' ('after Körner') and 'Ein Abenteuer Händel's'; incidental music to Schiller's 'Tell'; an oratorio, 'Belazar'; a cantata for men's voices, 'Hakon Jarl'; overtures, 'Dame Kold,' 'Aladin,' 'Friedensfeier'; 2 masses, and 2 symphonies; and a large number of songs and of pianoforte pieces in all styles, including valuable studies and educational works, numbering in all more than 160. His style is refined, his mastery over counterpoint and form is absolute, and he writes with peculiar clearness and correctness. He has also done much editing for Breitkopf's house. His position at Leipzig speaks for his ability as a conductor; as an accompanist he is first-rate; and as an arranger for the pianoforte he is recognised as one of the first of the day. [F.G.]

REINHOLD, Hugo, a very promising young Austrian musician, born at Vienna March 3, 1834. He began, like Haydn and Schubert, by being a choir-boy in the Imperial Chapel, after which, in 1858, at the instance of Herbeck, he entered the Conservatorium, under the endowment of the Duke of Coburg-Gotha, where he was put under Bruckner, Desoff, and Epstein, remained till 1874, and obtained a silver medal. His published works have reached op. 18. They consist of pianoforte music and songs; of a suite in five movements for pianoforte and strings, of a prelude, minuet and fugue also for stringed orchestra, and of a string-quartet in A (op. 18). The two larger works were played at the Vienna
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Philharmonic concerts of Dec. 9, 1877, and Nov. 17, 1878, respectively. The composer was loudly called for on both occasions, and they are praised by the intelligent and impartial Vienna critic of the ‘Monthly Musical Record’ for their delicate character and absence of undue pretension. The quartet was recently executed by Hollmesberger. [G.]

REINHOLD, THOMAS, born at Dresden about 1693, was the reputed nephew, or, as some said, son, of the Archbishop of that city. He had an early passion for music, and having met Handel at the Archbishop’s residence conceived so strong a liking for him that after a time he quitted his abode and sought out the great composer in London, who received him with favour. In July 1731 he appeared at the Haymarket Theatre as a singer in 'The Grub Street Opera,' and afterwards sang at the King’s Theatre. He was one of the original singers of Handel’s ‘Israel in Egypt,’ and the original representative of the following characters in Handel’s works:—Hasaph in ‘Samson;’ Sennus in ‘Semele;’ Cypris and Gobryas in ‘Belshazzar;’ Chelias and the Second Elder in ‘Susanna;’ Caleb in ‘Joshua;’ Simon in ‘Judas Maccabaeus;’ the Levite in ‘Solomon;’ and Valens in ‘Theodora.’ He died in Chapel Street, Soho, in 1751.

His son, CHARLES FREDERICK, born in 1737, received his musical education first in St. Paul’s, and afterwards in the Chapel Royal. On Feb. 2, 1754, he made his first appearance on the stage at Drury Lane as Oberon in J. C. Smith’s opera, ‘The Fairies,’ being announced as Master Reinhold. He afterwards became organist of St. George the Martyr, Bloomsbury. In 1759 he appeared as a bass singer at Marylebone Gardens, where he continued to sing for many seasons. He afterwards performed in English operas, and sang in oratorios, and at provincial festivals, etc. He was especially famed for his rendering of Handel’s song, ‘O ruddier than the cherry.’ He was one of the principal bass singers at the Commemoration of Handel in 1784. He retired in 1797, and died in Somers Town, Sept. 29, 1815. [W.H.H.]

REINKEN, JOHANN ADAM, eminent German organist, born at Deventer, in Holland, April 27, 1623, a pupil of Sweelinck at Amsterdam, became in 1654 organist of the church of St. Catherine at Hamburg, and retained the post till his death, Nov. 24, 1722, at the age of 99. He was a person of some consideration at Hamburg, both on account of his fine playing, and of his beneficial influence on music in general, but his vanity and jealousy of his brother artists are severely commented on by his contemporaries. So great and so widespread was his reputation that Sebastian Bach frequently walked to Hamburg from Lüneburg (1700 to 1703), and Cöthen (1720), to hear him play. Reinken may be considered the best representative of the North-German school of organists of the 17th century, whose strong points were, not the classic pladdity of the South-German school, but great dexterity of foot and finger, and ingenious combinations of the stops. His compositions are loaded with passages for display, and are defective in form, both in individual melodies and general construction. His works are very scarce; ‘Horus Musingus,’ for 3 violins, viola and bass (Hamburg 1704) is the only one printed; and even in MS. only five pieces are known—2 on Chorales, 1 Toccata, and 2 Variations (for Clavier). Of the first of these, one—on the chorale ‘An Wasserflüssen Babylonys’—is specially interesting, because it was by an extempore performance on that chorale at Hamburg in 1722 that Bach extorted from the venerable Reinken the words, ‘I thought that this art was dead, but I see that it still lives in you.’ [A. M.]

REINTHALER, KARL, conductor of the Private Concerts at Bremen, born October 5, 1821, in Luther’s house at Erfurt, was early trained in music by G. A. Ritter, then studied theology in Berlin, but after passing his examination, devoted himself entirely to music. His first attempts at composition, some psalms sung by the Cathedral choir, attracted the attention of King Frederick William IV., and procured him a travelling grant. He visited Paris, Milan, Rome, and Naples, taking lessons in singing from Geraldi and Bordogni. On his return in 1853 he obtained a post in the Conservatoire of Cologne, and in 1858 became organist in the Cathedral of Bremen. He had already composed an oratorio ‘Jephta’ (performed in London by Mr. Hullah, April 16, 1856, and published with English text by Novello), and in 1875 his opera ‘Edda’ was played with success at Bremen, Hanover, and elsewhere. His ‘Bismarck-hymn’ obtained the prize at Dortmund, and he has composed a symphony, and a large number of part-songs. Reinthaler’s style bears a considerable resemblance to that of Mendelssohn and Gade. [F.G.]

REISSIGER, KARL GOTTLIEB, son of Christian Gottlieb Reissiger, who published 3 symphonies for full orchestra in 1796. Born Jan. 31, 1798, at Belzig near Wittenberg, where his father was Cantor, he became in 1811 a pupil of Schicht at the St. Thomas School, Leipzig. In 1818 he removed to the University with the intention of studying theology, but some motets composed in 1815 and 1816 had already attracted attention, and the success of his fine baritone voice made him determine to devote himself to music. In 1832 he went to Vienna and studied opera thoroughly. Here also he composed ‘Das Rechenwebchen.’ In 1832 he sang an aria of Handel’s, and played a P.F. concerto of his own composition at a concert in the Kärathen theatre. Soon after he went to Munich, where he studied with Peter Winter, and composed an opera ‘Dido,’ which was performed several times at Dresden under Weber’s conductorship. At the joint expense of the Prussian government and of his patron von Altamast, a musician, he undertook a tour through Holland, France, and Italy, in order to

1 Topper’s Bach, 1, 195, 196.
report on the condition of music in those countries. On his return he was commissioned to draw up a scheme for a Prussian national Conservatoire, but at the same time was offered posts at the Hague and at Dresden. The latter he accepted, replacing Marchener at the opera, where he laboured hard, producing both German and Italian operas. In 1827 he succeeded C. M. von Weber as conductor of the German Opera at Dresden. Among his operas, 'Ahnenschatz,' 'Sibilla,' 'Turandot,' 'Adele von Foix,' and 'Der Schiffbruch von Medusa,' had great success in their day, but the term 'Kapellmeistermusik' eminently describes them, and they have almost entirely disappeared. The overture to the Felssennith, a spirited and not uninteresting piece, is occasionally met with in concert programmes. Masses and church music, a few Lieder, and particularly some graceful and easy trios for PF, violin and cello, made his name very popular for a period. He is generally supposed to have been the composer of the piece known as 'Weber's Last Waltz.' Reissiger died Nov. 7, 1859, and was succeeded at Dresden by Julius Rietz. [F.G.] REISSMANN, AUGUST, musician and writer on music, born Nov. 14, 1815, at Frankenstein, Silesia, was grounded in music by Jung, the Cantor of his native town. In 1843 he removed to Breslau, and there had instruction from Moserius, Baumgart, and Fichter. Listner, and Kohl, in various branches, including pianoforte, organ, violin, and cello. He at first proposed to become a composer, but a residence in 1840-52 at Weimar, where he came in contact with the new school of music, changed his plans and drove him to literature. His first book was 'From Bach to Wagner' (Berlin, 1861); rapidly followed by a historical work on the German song, 'Das deutsche Lied,' &c. (1861), rewritten as 'Deutsches Liedes' (1874). This again was succeeded by his General History of Music—'Allg. Musikgeschichte' (3 vols. 1864, Leipzig), with a great number of interesting examples; and that by 'Compositionslehre' (3 vols. Berlin, 1866-70). His recent works have been of a biographical nature, attempts to show the gradual development of the life and genius of the chief musicians—Schumann (1866), Mendelssohn (1867), Schubert (1873), Haydn (1879). All books about these great men are interesting, especially when written by practical and intelligent musicians; and Dr. Reissmann's are illustrated by copious examples (in Schubert's case from MS. sources), which much increase their value. In 1877 he published a volume of lectures on the history of music, delivered in the Conservatorium of Berlin, where he has resided since 1863. His chief employment since 1871 has been the completion of the 'Musik Conversationallexikon,' in which he succeeded Mendels as editor, after the death of the latter. The 11th volume, completing the work, appeared in 1879, and it will long remain as the most comprehensive Lexicon of music. Dr. Reissmann unfortunately thought it necessary to oppose the establishment of the Royal High School for Music at Berlin in 1875, and to enforce his opposition by a bitter pamphlet, which however has long since been forgotten. [See MURK, KÖNIGLICHE HOCHSCHULE FÜR, vol. ii. p. 437 b.] As a practical musician Dr. Reissmann has been almost as industrious as he has been in literature. The list given in the Lexicon comprises 2 grand operas and one comic dito; an oratorio; a dramatic scene for solo, male chorus, and orchestra; a concerto and a suite for solo violin and orchestra; a sonata for pianoforte and violin; and a great quantity of miscellaneous pieces for piano solo and for the voice—in all nearly 50 published works. He is now (1881) at Leipzig, editing an Illustrated History of German music. [G.]

RELATION is a general term implying connection between two or more objects of consideration, through points of similarity and contrast. In other words, it is the position which each object appears to occupy when considered with reference to one another. It is defined by its context.

The relations of individual notes to one another may be described in various ways. For instance, they may be connected by belonging to or being prominent members of the diatonic series of any one key, and contrasted in various degrees by the relative positions they occupy in that series. A further simple relation is established by mere proximity, such as may be observed in the relations of grace-notes, appoggiaturas, turns, and shakes to the essential notes which they adorn; and this is carried so far that notes alien to the harmony and even to the key are freely introduced, and are perfectly intelligible when in close connection with characteristic diatonic notes. The relations of disjunct notes may be found, among other ways, by their belonging to a chord which is easily called to mind; whence the successive sounding of the constituents of familiar combinations is utilized as melody; while melody which is founded upon less obvious relations is not so readily appreciated.

The relations of chords may be either direct or indirect. Thus they may have several notes in common, as in Ex. 1, or only one, as in Ex. 2.

Ex. 1. Ex. 2. Ex. 3.

\[ \text{Ex. 1. Ex. 2. Ex. 3.} \]

to make simple direct connection, while the diversity of their derivations, or their respective degrees of consonance and dissonance, afford an immediate sense of contrast. Or they may be indirectly connected through an implied chord or footnote upon which they might both converge; as the common chord of D to that of C through G, to which D is Dominant, while G in its turn is Dominant to C (Ex. 3). The relation thus established is sufficiently clear to allow the major chord of the supertonic and its minor seventh and major and minor ninth to be systematically affiliated in the key, though its third and minor ninth are not in the diatonic series.
A further illustration of the relations of chords is afforded by those of the Dominant and Tonic. They are connected by their roots being a fifth apart, which is the simplest interval, except the octave, in music; but their other components are entirely distinct, as is the compound tone of the roots, since none of their lower and more characteristic harmonics are coincident. They thus represent the strongest contrast in the diatonic series of a key, and when taken together define the tonality more clearly than any other pair of chords in its range.

The relations of keys are traced in a similar manner; as, for instance, by the tonic and perfect fifth of one being in the diatonic series of another, or by the number of notes which are common to both. The relations of the keys of the minor third and minor sixth to the major mode (as of Eb and Ab with reference to C) are rendered intelligible through the minor mode; but the converse does not hold good, for the relations of keys of the major mediant or submediant to the minor mode (as of E minor and A minor with reference to C minor) are decidedly remote, and direct transition to them is not easy to follow. In fact the modulatory tendency of the minor mode is towards the connections of its relative major rather than to those of its actual major, while the outlook of the major mode is free on both sides. The relation of the key of the Dominant to an original Tono is explicable on much the same grounds as that of the chords of those notes. The Dominant key is generally held to be a very satisfactory complementary or contrast in the construction of a piece of music of any sort, but it is not of universal cogency. For instance, at the very outset of any movement it is almost inevitable that the Dominant harmony should early and emphatically present itself; hence when a fresh section is reached it is sometimes desirable to find another contrast to avoid tautology. With some such purpose the keys of the mediant or submediant have at times been chosen, both of which afford interesting phases of contrast and connection; the connection being mainly the characteristic major third of the original tonic, and the contrast being emphasised by the sharpening of the Dominant in the first case, and of the Tonic in the second. The key of the subdominant is avoided in such cases because the contrast afforded by it is not sufficiently strong to have force in the total impression of the movement.

The relations of the parts of any artistic work are in a similar manner those of contrast within limits of proportion and tonality. For instance, those of the first and second section in what is called 'first movement' or 'sonata' form are based on the contrast of complementary tonalities as part of the musical structure, on the one hand; and on contrast of character and style in the idea on the other; which between them establish the balance of proportion. The relation of the second main division—the 'working-out' section—to the first part of the movement is that of greater complexity and freedom in contrast to regularity and definiteness of musical structure, and fanciful discussion of characteristic portions of the main subjects in contrast to formal exposition of complete ideas; and the final section completes the cycle by returning to regularity in the recapitulation of their original state.

The relations of the various movements of a large work to one another are of similar nature. The earliest masters who wrote Suites and Sonate di Camera or di Chiesa had but a rudimentary and undeveloped sense of the relative contrasts of keys; consequently they contented themselves with connecting the movements by putting them all in the same key, and obtained their contrasts by alternating quick and slow movements or daences, and by varying the degrees of their seriousness or liveliness: but the main outlines of the distribution of contrasts are in those respects curiously similar to the order adopted in the average modern Sonata or Symphony. Thus they placed an allegro of a serious or solid character at or near the beginning of the work, as typified by the Allemanda; the slow or solemn movement came in the middle, as typified by the Sarabande; and the conclusion was a light and gay quick movement, as typified by the Gigue. And further, the manner in which a Courante usually followed the Allemanda, and a Gavotte or Bourrée or Passavpet, or some such dancel, preceded the final Gigue, has its counterpart in the Minuet or Scherzo of a modern work, which occupies an analogous position with respect either to the slow or last movement. In modern works the force of additional contrast is obtained by putting central movements in different but allied keys to that of the first and last movements; the slow movement most frequently being in the key of the Subdominant. At the same time additional bonds of connection are sometimes obtained, both by making the movements pass without complete break from one to another, and in some cases (illustrated by Beethoven and Schumann especially) by using the same characteristic features or figures in different movements.

The more subtle relations of proportion, both in the matter of the actual length of the various movements and their several sections, and in the breadth of their style; in the congruity of their forms of expression and of the quality of the emotions they appeal to; in the distribution of the qualities of tone, and even of the groups of harmony and rhythm, are all of equal importance, though less easy either to appreciate or to effect, as they demand higher degrees of artistic power and perception; and the proper adjustment of such relations are as vital to operas, oratorios, cantatas, and all other forms of vocal music, as to the purely instrumental forms.

The same order of relations appears in all parts of the art; for instance, the alternation of discord and concord is the same relation, implying contrast and connection, analogous to the relation between suspense or expectation and its relief; and to speak generally, the art of the composer is in a sense the discovery and exposition of intelligible relations in the multifarious material at his command, and a complete explanation of
the word would amount to a complete theory of music.

[C.H.H.P.]

RELFE, JOHN—whose father, Lupton Relfe (died, Oct. 1805), was for fifty years organist of Greenwich Hospital—was born about 1766. He received his first instruction from his father, and at eighteen was articled to Keeble, organist of St. George's, Hanover Square. About 1810 he was appointed one of the King's band of music. He had much reputation as a teacher of the pianoforte, and composed some sonatas, a popular ballad, 'Mary's Dream,' and other pieces. In 1798 he published 'The Principles of Harmony,' in which nearly the whole theoretical plan of Logier, so far as it was connected with offering elementary instruction through the medium of exercises, was anticipated. He was also author of 'Remarks on the Present State of Musical Instruction,' 1819, and 'Lucidus Ordo,' an attempt to direct his thorough-bass and composition of their intricacies, 1819. He died about 1837.

[W.H.H.]

RELLSTAB. Two remarkable people, father and son. The father, JOHANN KARL FRIEDRICH, was one of those active intellects who are so influential in their locality; he was born in Berlin Feb. 27, 1759. His father, a printer, wished him to succeed to the business, but from boyhood his whole thoughts were devoted to music. He was on the point of starting for Hamburg to complete his studies with Emmanuel Bach when the death of his father forced him to take up the business. He then added a music printing and publishing branch; was the first to establish a musical lending library (1783); founded a Concert-Society, on the model of Hiller's at Leipzig, and called it 'Concerts for connoisseurs and amateurs,' an unusual distinctive title for those days. The first concert took place April 16, 1787, at the Englische Haus, and in course of time the following works were performed:—Salieri's 'Armida,' Schubert's 'Athalia,' Naumann's 'Core,' Haese's 'Conversione di San Agostino,' Bach's 'Magnificat,' and Gluck's 'Alcestis,' which was thus first introduced to Berlin. The Society last merged in the Singakademie. He wrote musical critiques for the Berlin paper, signed with his initials; and had concerts every other Sunday during the winter at his own house, at which such works as Haydn's 'Seasons' were performed; but these meetings were stopped by the entry of the French in 1806, when he frequently had 20 men, and a dozen horses quartered on him; lost not only his music but all his capital, and had to close his printing-press. In time he resumed his concerts; in 1818 gave lectures on harmony; in 1811 travelled to Italy, and his letters in Voess's newspaper first drew attention to Fräulein Milder, and thus brought about her invitation to Berlin. Not long after his return he was struck with apoplexy while walking at Charlottenburg, Aug. 19, 1813, and found dead on the road some hours afterwards. As a composer he left 3 cantatas, a 'Passion,' a Te Deum, and a Mass. Also an opera; songs too numerous to specify; vocal scores of Graun's 'Jed Jest,' and Gluck's 'Iphigenie'; a German libretto of Gluck's 'Orpheus' apparently from his own pen. Of instrumental music he published— marches for PF., symphonies and overtures; a series of pieces with characteristic titles, 'Obstinacy,' 'Sensibility,' etc.; 24 short pieces for PF., violin and bass, etc. Also A 'Treatise on Declaration'; 'A Traveller's observations on church-music, concerts, operas, and chamber-music at the Palace in Berlin' (1789); and 'A Guide to Bach's system of fingering for the use of pianists' (1790). These works, for the most part bibliographical curiosities, are very instructive.

Relistab had three daughters, of whom CAROLINE, born April 18, 1793 or 94, was a singer, distinguished for her extraordinary compass. His son, HEINRICH FRIEDRICH LUDWIG, born April 13, 1799, in Berlin, though delicate in health, and destined for practical music, was compelled by the times to join the army, where he became ensign and lieutenant. In 1816, after the peace, he took lessons on the piano from Ludwig Berger, and in 1819 and 20 studied theory with Bernhard Klein. At the same time he taught mathematics and history in the Brigade Schule till 1821, when he retired from the army to devote himself to literature. He also composed much part-music for the 'Jüngere Liedertafel' which he founded in conjunction with G. Rechardt in 1819, wrote a libretto, 'Dido,' for B. Klein, and contributed to Marx's 'Musikzeitung.' A pamphlet on Madame Sontag procured him 3 months' imprisonment in 1845, on account of its satirical allusion to a well-known diplomatist. In 1826 he joined the staff of Voess's newspaper, and in a short time completely led the public opinion on music in Berlin. His first article was a report on a performance of 'Euryanthe,' Oct. 31, 1826, followed on Nov. 13 by another on a soirée at the Jagor Hall, at which Mendelssohn played Beethoven's 5th Symphony on the piano, and thus introduced that gigantic work to Berlin. Twenty-two years later Relistab wrote:

That evening made an indelible impression on my mind, and the collection of it is one of an event of yesterday—nay of to-day. The most accomplished musicians of Berlin, including Berger and Klein, were present. The wonderfull, almost awe-inspiring work exacted the homage due to it, but the attention of all present was rivetted upon the young artist dealing with unmistakable mastery with that mighty score, as I related at the time, though in far too compressed terms, my pen being then unpractised. His eager glance took in the whole of each page, his ear 'penetrated like a gipsy' (to use an expression of Zelter's) into the very essence of the music, his fingers never erred.

Two years later he wrote a cantata for Humboldt's congress of physicists, which Mendelssohn set to music.

Relistab was a warm supporter of classical music, and strongly condemned all undue attempts at effect. He quarrelled with Spontini over his 'Agnes von Hohenstaufen' (Berlin 'Musikalische Zeitung' for 1827, Nov. 23, 24, 25, and 29), and the controversy was maintained with much bitterness until Spontini left Berlin, when Relistab, in his pamphlet 'Ueber mein Verhältnisse als Kritiker zu Herrn Spontini,' acknowledged that he had gone too far.
RÉMÉNYI, EDUARD, a famous violinist, was born in 1830 at Howeis (according to another account at Miskolc) in Hungary, and received his musical education at the Vienna Conservatoire during the years 1842-1845, where his master on the violin was Joseph Böhm, the same who instructed Joachim. In 1848 he took an active part in the insurrection, and became adjutant to the famous general Görgey, under whom he took part in the campaign against Austria. After the revolution had been crushed he had to fly his country, and went to America, where he resumed his career as a virtuoso. In 1853 he went to Liszt in Weimar, who at once recognised his genius and became his artistic guide and friend. In the following year he came to London, and was appointed solo violinist to the Queen. In 1860 he obtained his amnesty and returned to Hungary, where some time afterwards he received from the Emperor of Austria a similar distinction to that granted him in England. After his return home he seems to have retired for a time from public life, living chiefly on an estate he owned in Hungary. In 1865 he appeared for the first time in Paris, where he created a perfect furor in the salons of the aristocracy. Repeated artistic tours in Germany, Holland, and Belgium further tended to spread his fame. In 1875 he settled temporarily in Paris, and in the summer of 1877 came to London, where also he produced a sensational effect in private circles. The season being far advanced he appeared in public only once, at Mr. Mapleson's benefit concert at the Crystal Palace, where he played a fantasy on themes from the 'Huguenots.' In the autumn of 1878 he again visited London, and played at the Promenade Concerts. He was on his way to America, where he has been giving concerts for the last three years and still resides (1881). As an artist M. Réményi combines perfect mastery over the technical difficulties of his instrument with a strongly pronounced poetic individuality. His soul is in his playing, and his impulse carries him away with it as he warms to his task, the impression produced on the audience being accordingly in an ascending scale. He never tires, and one never tires of him. The stormier pieces of Chopin transferred by him from the piano to the violin are given by Réményi with overpowering effect. But tenderer accents are not wanting; the nocturnes of Chopin and Field, arranged in the same way, he gives with the suavest dreaminess, interrupted at intervals only by accents of passion. Another important feature in Réményi's playing is the national element. He strongly maintains against Liszt the genuineness of Hungarian music, and has shown himself thoroughly imbued with that spirit by writing several 'Hungarian melodies,' which have been mistaken for popular tunes and adopted as such by other composers. The same half-Eastern spirit is observable in the strong rhythmic accentuation of Réményi's style, so rarely attained by artists of Teutonic origin. For this and other reasons the arrangements of Chopin's mazurkas and similar pieces are more congenial to him than the classical works of Beethoven, Schumann, Mendelssohn, which, as a matter of course, are in his répertoire. Altogether his genius will be most appreciated in a drawing-room, where his marked individuality is felt more immediately than in a large concert-hall. Réményi's fame is accordingly of a somewhat peculiar kind. It resembles that of our non-exhibiting painters. Most English amateurs have heard his name and know that he ranks amongst the leading artists of the day, but few can vouch for the general impression by their personal experience. Moreover, Réményi is of too migratory a nature to follow up his success in any given place; he is the wandering musician par excellence, and at intervals, when the whim takes him, will disappear from public view altogether. But although somewhat of the nature of a comet, he is undoubtedly a star of the first magnitude in his own sphere. Réményi's compositions are of no importance, being mostly confined to arrangements for his instrument and other pieces written for his own immediate use.

REMLISSAGE, 'filling up.' A term sometimes met with in musical criticism, which means what is colloquially called 'padding,' or passages—generally of a florid and modulatory character—put by composers of inferior degree into their compositions, whether from baselessness of ideas, or from want of skill in using those they have, whereby the bulk of the work is increased, but not its interest or value.

RENDANO, ALFONSO, born April 5, 1853, at Caroie, near Cosenza, studied first at the Conservatorio at Naples, then with Thalberg, and lastly at the Leipzig Conservatorium. He played at the Gewandhaus with marked success on Feb. 8, 1872. He then visited Paris and London, performed at the Musical Union (April 30, 1872), the Philharmonic (March 9, 73), the Crystal Palace, and other concerts, and much in society; and after a lengthened stay returned to Italy. He was a graceful and refined player, with a delicate touch, a great command over the mechanism of the piano, and a pleasing melancholy in his expression. His playing of Bach was especially good. He has published some piano pieces of no importance.

RE PASTORE, IL. A dramatic cantata to Metastasio's words (with compressions), composed by Mozart at Salzburg in 1775, in honour of the Archduke Maximilian. First performed
April 23, 1775. It contains an overture and
14 numbers. The autograph is in the Royal
Library at Berlin, and the work is published in
Breitkopf's complete edition as Series V. No. 10.
Aminta's air, 'L'amor,' was at one time a
favourite with Madame Lind-Goldschmidt. [G.]

**REPEAT, REPETIZIONE, REPLICA** (Ger.
Wiederholung; Fr. Répétition, which also means
'rehearsal'). In the so-called sonata-form, there
are certain sections which are repeated, and
are either written out in full twice over, or are
written only once, with the sign \( \text{∥∥} \) at the
end, which shows that the music is to be repeated
either from the beginning or from the previous
occurrence of the sign. The sections which, ac-
cording to the strict rule, are repeated, are—the
first section of the first movement, both sections
of the minuet or scherzo at their first appear-
sance, and both sections of the trio, after which
the minuet or scherzo is gone on straight through
without repeats. The last half of the first move-
ment, and the first, or even both, of the sections
in the last movement, may be repeated; see for
instance Beethoven's Sonatas Op. 2, No. 2; Op. 10,
No. 2; Op. 78; Schubert's Symphony No. 9. Also,
where there is an air and variations, both sections
of the air and of all the variations, should, strictly
speaking, be repeated. Although it is a regular
custom not to play the minuet or scherzo, after the
trio, with repeats, Beethoven thinks fit to draw
attention to the fact that it is to be played straight
through, by putting after the trio the words 'Da
Capo senza ripetizioni,' or 'senza replica,' in one
or two instances, as in Op. 10, No. 3, where more-
over the trio is not divided into two sections, and
is not repeated; in Op. 27, No. 2, where the
Allegretto is marked 'La prima parte senza re-
petizioni' (the first part without repeat). In his
4th and 7th Symphonies he has given the trio
twice over each time with full repeats. [J.A.F.M.]

**REPEITION (Pianoforte).** The rapid
reiteration of a note is called repetition; a
special touch of the player facilitated by me-
chanical contrivances in the pianoforte action;
the earliest and most important of these having
been the invention of **SEBASTIAN ERARD.** [See the
diagram and description of Erard's action under
Pianoforte, vol. ii. p. 724.] By such a con-
trivance the hammer, after the delivery of a blow,
remains poised, or slightly rises again, so as to allow
the hopper to fall back and be ready to give a
second impulse to the hammer before the key has
nearly recovered its position of rest. The partic-
ular advantages of repetition to grand pianos have
been widely acknowledged by pianoforte makers,
and much ingenuity has been spent in inventing
or perfecting repetition actions for them; in up-
right pianos however the principle has been rarely
employed, although its influence has been felt
and shown by care in the position of the 'check'
in all check action instruments. The French have
named the mechanical power to rapidly repeat a
note, 'double échappement'; the drawbacks to
double échappement—which the repetition really
is—are found in increased complexity of me-
chanism and liability to derangement. These
may be overrated, but there always remains the
drawback of loss of tone in repeated notes; the
repetition blow being given from a small depth
of touch compared with the normal depth, is
not so elastic and cannot be delivered with
so full a force, or with a piano or pianissimo of
equally telling vibration. Hence, in spite of
the great vogue given to repetition effects by Herz
and Thalberg, other eminent players have dis-
regarded them, or have even been opposed to
repetition touches, as Chopin was and Dr. Hans
von Bülow is—see p. 7, § 10 of his commentary
on selected studies by Chopin (Abl., Munich,
1850), where he designates double échappement
as a 'deplorable innovation.'

A fine example of the best use of repetition
is in Thalberg's A minor Study, op. 45:—

\[ \text{\textbf{R.H.}} \]

\[ \text{\textbf{L.H.}} \]

where the player, using the first two fingers
and thumb in rapid succession on each note,
produces by these triplets almost the effect of
a sustained melody with a tremolo. It is this
effect, produced by mechanical means only, that
is heard in Signor Caldera's Mezzoforte as made
by Herz in Paris, and Kirrman in London.
Repetition is however an old device with stringed
instruments, having been, according to Bunting,
a practice with the Irish harpers, as we know
it was with the common dulcimer, the Italian
mandoline and the Spanish bandurria.

A remarkable instance may be quoted of the
effective use of repetition in the Fugato (piano
solo) from Liszt's 'Totentanz' (Dante Maacre)

\[ \text{\textbf{Fugato.}} \]
But there need be no difficulty in playing this on a well-regulated and checked single escapement. With a double escapement the nicety of checking is not so much required. [A.J.H.]

REPRISE, repetition; a term which is occasionally applied to any repetition in music, but is most conveniently confined to the recurrence of the first subject of a movement after the conclusion of the working out or Durchführung. In that sense it is used in this work.

[Q.]

REQUIEM (Lat. Missa pro Defunctis; Ital. Messe per l' Defunti; Fr. Messe des Morts; Germ. Todtemesse). A solemn Mass, sung, annually, in Cl (memoration of St. John the Baptist) and Dec., on All Souls' Day (Nov. 2); and, with a less general intention, at Funeral Services, on the anniversaries of the decease of particular persons, and on such other occasions as may be dictated by feelings of public respect, or individual piety.

The Requiem takes its name 1 from the first word of the Introit—Requiem aeternam dona sibi, Domine. When set to Music, it naturally arranges itself into nine principal sections: (1) The Introit—Requiem aeternam; (2) the 'Kyrie'; (3) the Gradual, and Tract—Requiem aeternam, and 'Abluviae, Domine'; (4) The Sequence or Proce.—Dies irae; (5) The Offertorium—Domine Jesu Christe; (6) the 'Sanctus'; (7) the 'Benedictus'; (8) the 'Agnus Dei'; and (9) the Communio—Lux aeterna. To these are sometimes added (10) the Responsorium, 'Libera me,' which, though not an integral portion of the Mass, immediately follows it, on all solemn occasions; and (11) the Litanies of 'Tu solus animalis,' of which we possess at least one example of great historical interest.

The Plain Chant Melodies adapted to the nine divisions of the Mass will be found in the Gradual, together with that proper for the Responsory: The Lector, which really belongs to a different Service, has no proper Melody, but is sung to the ordinary 'Tunum Lectionis.' [See Accurs.] The entire series of Melodies is of rare beauty; and produces so solemn an effect, when sung, in Unison, by a large body of Grave Equal Voices, that most of the great Polyphonic Composers have employed its phrases more freely than usual, in their Requiem Masses, either as Canti fermi, or, in the form of unisonous passages interpolated between the harmonised portions of the work. Compositions of this kind are not very numerous; but most of the examples we possess must be classed among the most perfect productions of their respective authors.

Palestrina's 'Missa pro Defunctis,' for 5 Voices, first printed at Rome in 1551, in the form of a supplement to the Third Edition of his First Book of Masses, was reproduced in 1581 by Albieri, in the first volume of his 'Raccolta di Musica Sacra'; again, by Lasage, in a valuable 8vo volume, entitled 'Cinque Messes de Palestrina'; and by the Prince de la Moskowa in the 9th volume of his collection [see p. 51 of the present vol.], and has since been adverised, by Messrs. Breitkopf & Härtel, of Leipzig, as part of the contents of their complete edition. This beautiful work is, unhappily, very incomplete, consisting only of the 'Kyrie,' the 'Offertorium,' the 'Sanctus,' the 'Benedictus,' and the 'Agnus Dei.' We must not, however, suppose that the Composer left his work unfinished. It was clearly his intention that the remaining Movements should be sung, in accordance with a custom still common at Roman Funerals, in unisonous Plain Chants; and, as a fitting conclusion to the whole, he has left us two settings of the 'Libera me,' in both of which the Gregorian Melody is treated with an indescribable intensity of pathos. 2 One of these is preserved, in MS., among the Archives of the Pontifical Chapel, and the other, among those of the Lateran Basilica. After a careful examination of these two, Balmé arrived at the conclusion that that belonging to the Sistine Chapel must have been composed very nearly at the same time as, and probably as an adjunct to, the five printed Movements, which are also founded, more or less closely, upon the original Canti fermi, and so constructed as to bring their characteristic beauties into the highest possible relief—in no case, perhaps, with more touching effect than in the opening 'Kyrie,' the first few bars of which will be found at page 78 of our second volume.

Next in importance to Palestrina's Requiem, is a very grand one, for 6 Voices, composed by Vittoria, for the Funeral of the Empress Maria, widow of Maximilian II. This fine work—undoubtedly the greatest triumph of Vittoria's genius—comprises all the chief divisions of the Mass, except the Sequence, together with the Responsorium, and Lector; and brings the Plain Chant Subjects into prominent relief, throughout. It was first published, at Madrid, in 1605—the year of its production. In 1699 the Lector was reprinted at Ratisbon, by Joseph Schrems, in continuation of Prosko's 'Musica divina.' A later cahier of the same valuable collection contains the Mass and Responsorium; both edited by Haberi, with a conscientious care which would leave nothing to be desired, were it not for the altogether needless transposition with which the work is disfigured, from beginning to end. The original volume contains one more Movement—'Versa est in luctum'—which has never been reproduced in modern notation; but, as this has now no place in the Roman Funeral Service, its omission is not so much to be regretted.

Some other very fine Masses for the Dead, by Francesco Anerio, Orazio Vecchi, and Giov. Matt. Asola, are included in the same collection, together with a somewhat pretentious work by Pintoni, which scarcely deserves the enthusiastic eulogium bestowed upon it by Dr. Prosko. A far finer Composition, of nearly similar date, is Colonna's massive Requiem for 8 Voices, first printed at Bologna in 1684—a copy of which

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1 That is to say, its name as a special Mass. The Notice of the ordinary Polyphonic Mass always bears the name of the Canto ferme on which it is founded.

2 See Albieri, 'Raccolta di Musica Sacra.' Tom. viii.

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is preserved in the Library of the Sacred Harmonic Society.

Our répertoire of modern Requiem Masses, if not numerically rich, is sufficiently so, in quality, to satisfy the most exacting critic. Three only of its treasures have attained a deathless reputation; but, these are of such superlative excellence, that they may be fairly cited as examples of the nearest approach to sublimity of style that the 19th century has as yet produced.

(1.) The history of Mozart's last work is surrounded by mysteries which render it scarcely less interesting to the general reader than the Music itself is to the student. Thanks to the attention drawn to it by recent writers, the narrative is now so well known, that it is needless to do more than allude to those portions of it which tend to assist the critic in his analysis of the Composition. Its outline is simple enough. In the month of July, 1791, Mozart was commissioned to write a Requiem, by a mysterious-looking individual, whom, in the weakness consequent upon his failing health and long-continued anxiety, he mistook for a visitant from the other world. It is, now, well known that the 'Stranger' was, really, a certain Herr Leutgeb, steward to Graf Franz von Walsegg, a nobleman residing at Stupbach, who, having lately lost his wife, proposed to honour her memory by foisting upon the world, as his own Composition, the finest Funeral Mass his money could procure. This, however, did not transpire until long after Mozart's death. Suspecting no dishonourable intention on the part of his visitor, he accepted the commission; and strove to execute it, with a zeal so far beyond his strength, that worn out with over-work and anxieties, and tormented by the idea that he was writing the Music for his own Funeral, he died while the MS, still remained unfinished. His widow, fearing that she might be compelled to refund the money already paid for the work in advance, determined to furnish the 'Stranger' with a perfect copy, at any risk; and, in the hope of accomplishing this desperate purpose, entrusted the MS, first, to the Hofkapellmeister, Jos. von Eybler, and afterwards to Franz Xavier Süssmayer, for completion. Von Eybler, after a few weak attempts, gave up the task in despair. Süssmayer was more fortunate. He had watched the progress of the Requiem through each successive stage of its development. Mozart had played its various Movements to him on the Pianoforte, had sung them with him over and over again, and had even imparted to him his latest ideas on the subject, a few hours, only, before his death. Süssmayer was an accomplished Musician, intimately acquainted with Mozart's method of working: and it would have been hard, if, after having been unreservedly admitted into the dying Composer's confidence, he had been unable to fill up his unfinished sketches with sufficient closeness of imitation to set the widow's fears of detection at rest. He did in fact, place in her hands a complete Requiem, which Count Walsegg accepted, in the full belief that it was in Mozart's handwriting throughout. The 'Requiem' and 'Kyrie' were really written by Mozart; but the remainder was skilfully copied from sketches—now generally known as the 'Urschriften'—which, everywhere more or less unfinished, were carefully filled in, as nearly as possible in accordance with the Composer's original Intention. The widow kept a transcript of this MS, and afterwards sold it to Messrs. Breitkopf & Härtel, of Leipzig, who printed it, in full score, in 1830. But, notwithstanding the secrecy with which the affair had been conducted, rumours were already afloat, calculated to throw grave doubts upon the authenticity of the work. Süssmayer, in reply to a communication addressed to him by Messrs. Breitkopf & Härtel, laid claim to the completion of the 'Requiem,' 'Kyrie,' 'Dies irae,' and 'Domine,'—of which he said that Mozart had 'fully completed the four Vocal Parts, and the Fundamental Bass. with the Figuring, but only here and there indicated the motiff for the Instrumentation,' and asserted that the 'Sanctus,' 'Benedictus,' and 'Agnus Dei,' were entirely composed by himself. (joum neu von mir vererfert). This bold statement, however, did not set the dispute at rest. It was many times revived, with more or less acerbity; until, in 1825, Gottfried Weber brought matters to a climax, by publishing a virulent attack upon the Requiem, which he denounced as altogether unworthy of Mozart, and attributed almost entirely to Süssmayer. To follow the ensuing controversy through its endless ramifications would far exceed our present limits. Suffice it to say, that we are now in possession of all the evidence, documentary or otherwise, which seems at all likely to be brought forward on either side. With the assistance of Mozart's widow (then Madame von Nissen), J oh. André, of Offenbach, published, in 1836, a new edition of the Score, based upon that previously printed by Messrs. Breitkopf & Härtel, but corrected, by careful comparison, in the presence of the Abbé Studler, with that originally furnished to the Graf von Walsegg, and marked, on the Abbé's authority, with the letters 'M.' and 'S.' to distinguish the parts composed by Mozart from those added by Süssmayer. In 1839, Herr André conferred another benefit upon the artistic world by publishing, with the widow's permission, Mozart's original sketches of the 'Dies irae,' 'Tuba mirum,' and 'Hostias,' exactly as the Composer left them. All these publications are still in print, together with another Score, lately published by Messrs. Breitkopf & Härtel in their complete edition of Mozart, in which the distinction between Mozart's work and Süssmayer's is very clearly indicated, as in André's earlier edition, by the letters 'M.' and 'S.' Happily, the original MSS. are now in safe keeping. Also, in 1834, the Abbé Studler bequeathed the autograph sketch of the entire 'Dies irae,' with the exception of the last Movement, to the Imperial Library at Vienna. Hofkapellmeister von Eybler soon afterwards presented the corresponding MSS. of the 'Lacrymosa,' the 'Domine Jesu,' and
the 'Hostias.' The collection of 'Urschriften,' therefore, needed only the original autographs of the 'Requiem' and 'Kyrie,' to render it complete. These MSS, alone, would have been a priceless acquisition; but, in 1538, the same Library was still farther enriched by the purchase, for 80 ducats, of the complete MS. originally sold to Count von Walsegg; and it is now conclusively proved that the 'Requiem' and 'Kyrie,' with which this MS. begins, are the original autographs needed to complete the collection of 'Urschriften'; and, that the remainder of the work is entirely in the hand-writing of Süßmayer. It is, therefore, quite certain, that, whatever else he may have effected, Süßmayer did not furnish the Instrumentation of the 'Requiem' and 'Kyrie,' as he claims to have done.1

Such passages as these, though they may, perhaps, strengthen Süßmayer's claim to have filled in certain parts of the Instrumentation, stand on a very different ground to those which concern the Composition of whole Movements. The 'Lacrymosa' is, quite certainly, one of the most beautiful Movements in the whole Requiem—and Mozart is credited with having only finished the first 8 bars of it! Yet it is impossible to study this movement, carefully, without arriving at Professor Macfarren's conclusion, that 'the whole was the work of one mind, which mind was Mozart.' Süßmayer may have written it out, perhaps; but it must have been from the recollection of what Mozart had played, or sung to him; for, we know that this very Movement occupied the dying Composer's attention, almost to the last moment of his life. In like manner, Mozart may have left no 'Urschriften' of the 'Sanctus,' 'Benedictus,' and 'Agnus Dei'—though the fact that they have never been discovered does not prove that they never existed—and yet he may have played and sung these Movements often enough to have given Süßmayer a very clear idea of what he intended to write. We must either believe that he did this, or that Süßmayer was as great a genius as he; for not one of Mozart's acknowledged Masses will bear comparison with the Requiem, either as a work of Art, or the expression of a devout religious feeling. In this respect, it stands almost alone among Instrumental Masses, which nearly always sacrifice religious feeling to technical display.

(2.) Next in importance to Mozart's immortal work are the two great Requiem Masses of Cherubini. The first of these, in C minor, was written for the Anniversary of the death of King Louis XVI. (Jan. 21, 1793), and first sung, on that occasion, at the Abbey Church of Saint-Denis, in 1817; after which it was not again heard until Feb. 14, 1820, when it was repeated, in the same Church, at the Funeral of the Duc de Berry. Berlioz regarded this as Cherubini's greatest work. It is undoubtedly full of beauties. Its general tone is one of extreme mourningfulness, pervaded, throughout, by deep religious feeling. Except in the 'Dies irae' and 'Sanctus' this style is never exchanged for a more excited one; and, even then, the treatment can scarcely be called dramatic. The deep pathos of the little Movement, interpolated after the last 'Osanna,' to fulfill the usual office of the 'Benedictus'—which is here incorporated with the 'Sanctus'—exhibits the Composer's power of appealing to the feelings in its most affecting light.

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1 The full details of the remarkable history, which we have given in the form of a well-illustrated bench mark, will be found in a delightful little brochure, entitled 'The Story of Mozart's Requiem,' by William Faye. F.R.A., Mus. Doc., Oxford. (Novello & Co.)

2 We make this statement on the authority of Mozart, Breitkopf & Härtel's latest score, having had no opportunity of verifying it, by comparison with the original MS. before going to press.
The second Requiem, in D minor, for three Male Voices, is, in many respects, a greater work than the first; though the dramatic element pervades it so freely, that its character as a Religious Service is sometimes entirely lost. It was completed on Sept. 24, 1836, a few days after the Composer had entered his 77th year; and, with the exception of the Sixth Quartet, and the Quintet in E minor, was his last important work. The ‘Dies irae’ was first sung at the Concert of the Conservatoire, March 19, 1837, and repeated on the 24th of the same month. On March 25, 1838, the work was sung throughout. In the January of that year, Mendelssohn had already recommended it to the notice of the Committee of the Lower Rhine Festival; and, in 1872 and 1873, it was sung, as a Funeral Service, in the Roman Catholic Chapel, in Farm Street, London. It is doubtful whether Cherubini’s genius ever shone to greater advantage than in this gigantic work. Every Movement is replete with interest; and the ‘whirlwind of sound’ which whirs in the ‘Dies irae’ produces an effect, which, once heard, can never be forgotten.

(2.) It remains only to notice a work, which, though a Requiem only in name, takes high rank among the greatest productions of the present day.

The ‘German Requiem’ of Johannes Brahms is, in reality, a Sacred Cantata, composed to words selected from Holy Scripture, in illustration of the joys of the Blessed, and the glories of the Life to Come. It prefers no claim to be considered as a Religious Service, in any sense of the word; and must, therefore, be criticised, like the great Mass of Sebastian Bach, as a shorter form of Oratorio. So considered, it is worthy of all praise; and exhibits, throughout, a striking originality, very far removed from the eccentricity which sometimes passes under that name, and too frequently consists in the presentation of forms rejected by older Composers by reason of their ugliness. The general style is neither dramatic, nor sensuously descriptive: but, in his desire to shadow forth the glories of a higher state of existence, the Composer has availed himself of all the latest resources of modern Music, including the most complicated Orchestral Effects, and Choral Passages of almost unconquerable difficulty. In the first Movement, an indescribable richness of tone is produced by the skilful management of the Stringed Band, from which the violins are altogether excluded. In the Funeral March, a strange departure from recognised custom is introduced, in the use of Triple Time, which the Composer has compelled to serve his purpose, so completely, that the measured tramp of a vast Procession is as clearly described, and as strongly forced upon the hearer’s attention, as it could possibly have been by the ordinary means. The next division of the work introduces two Choral Fugues, founded upon Subjects which each embrace a compass of eleven notes, and differ, in many very important points, both of construction and treatment, from the Motivi employed by other adepts in this particular style of Composition. The Crescendo which separates these two Movements, is, at the same time, one of the most beautiful, and one of the most sorrowfully difficult passages in the entire work. No. 4 is an exquisitely melodious Slow Movement, in Triple Time; and No. 5, an equally attractive Soprano Solo and Chorus. No. 6 is a very important section of the work, consisting of several distinct Movements, and describing, with thrilling power, some of the events connected with the Resurrection of the Dead. Here, too, the fugal treatment is very peculiar; the strongly characteristic Minor Second in the Subject, being most unexpectedly represented by a Major Second in the Answer. The Finale, No. 7, concludes with a lovely reminiscence of the First Movement, and brings the work to an end, with a calm pathos which is the more effective from its marked contrast with the stormy and excited Movements by which it is preceded.

It is impossible to study this important Composition in a truly impartial spirit without arriving at the conclusion that its numerous unusual features are introduced, not for the sake of singularity, but, with an honest desire to produce certain effects, which undoubtedly are producible, when the Chorus and Orchestra are equal to the interpretation of the author’s ideas. The possibility of bringing together a sufficiently capable Orchestra and Chorus has already been fully demonstrated, both in England and in Germany. The ‘Deutsches Requien,’ first produced at Bremen, on Good Friday, 1868, was first heard.
REQUIEM.

in this country, at the house of Lady Thompson, London, July 7, 1871, Miss Regan and Stockha\souen singing the solo, and Lady Thompson and Mr. Cipriani Potter playing the accompaniment à quatre mains. It was next performed at the Philharmonic Society's Concert, April 2, 1873, and has since been most effectively given by the Bach Choir, and the Cambridge University Musical Society. The excellence of these performances plainly shows that the difficulties of the work are not really insuperable. They may, probably, transcend the power of an average country Choral Society; but we have heard enough to convince us that they may be dealt with successfully by those who really care to overcome them, and we are thus led to hope that after a time the performance of the work may not be looked upon as an unusual occurrence. [W.S.R.]

RESOLUTION is the process of relieving dissonance by succeeding consonance. All dissonance is irritant and cannot be indefinitely dwelt upon by the mind, but while it is heard the return to consonance is awaited. To conduct this return to consonance in such a manner that the connection between the chords may be intelligible to the hearer is the problem of resolution.

The history of the development of harmonic music shows that the separate idea of resolution in the abstract need not have been present to the earliest composers who introduced discords into their works. They discovered circumstances in which the flow of the parts, moving in consonance with one another, might be diversified by retarding one part while the others moved on a step, and then waited for that which was left behind to catch them up. This process did not invariably produce dissonance, but it did condues to variety in the independent motion of the parts. The result, in the end, was to establish the class of discords we call suspensions, and their resolutions were inevitably implied by the very principle on which the device is founded. Thus when Josquin diversified a simple succession of chords in what we call their first position, as follows—

![Ex. 1](image)

it seems sufficiently certain that no such idea as resolving a discord was present to his mind. The motion of D to C and of C to B was predeter-

mined, and their being retarded was mainly a happy way of obtaining variety in the flow of the parts, though it must not be ignored that the early masters had a full appreciation of the actual function and effect of the few discords they did employ.

Some time later the device of overlapping the succeeding motions of the parts was discovered, by allowing some or all of those which had gone on in front to move again while the part which had been left behind passed to its destination; as by substituting (b) for (a) in Ex. 2.

![Ex. 2](image)

This complicated matters, and gave scope for fresh progressions and combinations, but it did not necessarily affect the question of resolution, pure and simple, because the destination of the part causing the dissonance was still predetermined. However, the gradually increasing frequency of the use of discords must have habituated hearers to their effect and to the consideration of the characteristics of different groups, and so by degrees to their classification. The first marked step in this direction was the use of the Dominant seventh without preparation, which showed at least a thorough appreciation of the fact that some discords might have a more independent individuality than others. This appears at first merely on this side, of occasionally discarding the formality of delaying the note out of a preceding chord in order to introduce the dissonance; but it led also towards the consideration of resolution in the abstract, and ultimately to greater latitude in the process of returning to consonance. Both their instinct and the particular manner in which the aspects of discords presented themselves as first led the earlier com-

![Ex. 3](image)

posers to pass from a discordant note to the nearest available note in the scale, wherever the nature of the retardation did not obviously imply the contrary; and this came by degrees to be accepted as a tolerably general rule. Thus the Dominant seventh is generally found to resolve on the semitone below; and this, combined with the fact that the leading note was already in the chord with the seventh, guided them to the relation of Dominant and Tonic chords; although they early realised the possibility of resolving on other harmony than that of the Tonic, on special occasions, without violating the supposed law of moving the seventh down a semitone or tone, according to the mode, and raising the leading note to what would have been the Tonic on ordinary occasions. However, the ordinary succession became by degrees so familiar that the Tonic chord grew to be regarded as a sort of resolution in a lump of the mass of any of the discords which were built on the top of a Dominant major concord, as the seventh and major or minor ninth, such as are now often called Fundamental discords. Thus we find the following passage in a Haydn Sonata in D—

![Ex. 3](image)
in which the Dominant seventh is not resolved by its passing to a near degree of the scale, but by the mass of the harmony of the Tonic following the mass of the harmony of the Dominant. Ex. 4 is an example of a similar use by him of a Dominant major ninth.

Ex. 4.

\[\text{[music notation]}\]

A more common way of dealing with the resolution of such chords was to make the part having the discordant note pass to another position in the same harmony before changing, and allowing another part to supply the contiguous note; as in Ex. 5, from one of Mozart’s Fantasias in C minor.

Ex. 5.

\[\text{[music notation]}\]

Ex. 5a.

\[\text{[music notation]}\]

Some theorists hold that the passage of the ninth to the third—as Db to E in Ex. 5a (where the root C does not appear)—is sufficient to constitute resolution. That such a form of resolution is very common is obvious from theorists having noticed it, but it ought to be understood that the mere change of position of the notes of a discord is not sufficient to constitute resolution unless a real change of harmony is implied by the elimination of the discordant note; or unless the change of position leads to fresh harmony, and thereby satisfies the conditions of intelligible connection with the discord.

A much more unusual and remarkable resolution is such as appears at the end of the first movement of Beethoven’s F minor Quartet as follows—

Ex. 6.

\[\text{[music notation]}\]

where the chord of the Dominant seventh contracts into the mere single note which it represents, and that proceeds to the note only of the Tonic; so that no actual harmony is heard in the movement after the seventh has been sounded. An example of treatment of an inversion of the major ninth of the Dominant, which is as unusual, is the following from Beethoven’s last Quartet, in F, op. 135.

Ex. 7.

\[\text{[music notation]}\]

There remain to be noted a few typical devices by which resolutions are either varied or elaborated. One which was more common in early stages of harmonic music than at the present day was the use of representative progressions, which were in fact the outline of chords which would have supplied the complete succession of parts if they had been filled in. The following is a remarkable example from the Sarabande of J. S. Bach’s Partita in Bb.

Ex. 8.

\[\text{[music notation]}\]

which might be interpreted as follows—

Ex. 9.

\[\text{[music notation]}\]

Another device which came early into use, and was in great favour with Bach and his sons and their contemporaries, and is yet an ever fruitful source of variety, is that of interpolating notes in the part which has what is called the discordant note, between its sounding and its final resolution, and either passing direct to the note which relieves the dissonance from the digression, or touching the dissonant note slightly again at the end of it. The simplest form of this device was the leap from a suspended note to another note belonging to the same harmony, and then back to the note which supplies the resolution, as in Ex. 10; and this form was extremely common in the early times of polyphonic music.

Ex. 10.

\[\text{[music notation]}\]

But much more elaborate forms of a similar nature were made use of later. An example from J. S. Bach will be found at p. 678 of vol. 1,
The minor seventh on C in this case is ultimately resolved as if it had been an augmented sixth composed of the same identical notes according to our system of temperament, but derived from a different source and having consequently a different context. This manner of using the same group of notes in different senses is one of the most familiar devices in modern music for varying the course of resolutions and obtaining fresh aspects of harmonic combinations. [For further examples see Modulation, Change, Enharmonic.]

An inference which follows from the use of some forms of Enharmonic resolution is that the discordant note need not inevitably move to resolution, but may be brought into consonant relations by the motion of other parts, which relieve it of its characteristic dissonant effect; this is illustrated most familiarly by the freedom which is recognised in the resolution of the chord of the sixth, fifth and third on the subdominant, called sometimes the added sixth, and sometimes an inversion of the supertonic seventh, and sometimes an inversion of the eleventh of the Dominant, or even a double-rooted chord derived from Tonic and Dominant together.

It is necessary to note shortly the use of various resolutions—that is, of resolutions in which one part supplies the discordant note and another the note to which under ordinary circumstances it ought to pass. This has been alluded to above as common in respect of the so-called fundamental discords, but there are instances of its occurring with less independent combinations. The Gigue of Bach’s Partita in E minor is full of remarkable experiments in resolution; the following is an example which illustrates especially the point under consideration.
the last-named would fall naturally into the following important groups: (1) those which immediately precede the Psalms, called also the Preces; (2) those following the Apostles’ Creed and the Lord’s Prayer; (3) those following the Lord’s Prayer in the Litany; (4) and the Responses of the first portion of the Litany, which however are of a special musical form which will be fully explained hereafter. Versicles and Responses are either an ancient formula of prayer or praise as, ‘Lord, have mercy upon us,’ etc., ‘Glory be to the Father,’ etc., or a quotation from Holy Scripture, as,

F. O Lord, open Thou our lips.
E. And our mouth shall show forth Thy praise.
which is verse 15 of Psalm 11; or a quotation from a church hymn as,

F. O Lord, save Thy people.
E. And bless Thine inheritance.
which is from the Te Deum; or an adaptation of a prayer to the special purpose, as,

F. Favourably with mercy hear our prayers.
E. O Son of David, have mercy upon us.

The musical treatment of such Versicles and Responses offers a wide and interesting field of study. There can be little doubt that all the inflections or cadences to which they are set have been the gradual development of an original monotonous treatment, which in time was found to be uninteresting and tedious (whence our term of contempt ‘monotonous’), or was designedly varied for use on special occasions and during holy seasons. At the time of the Reformation the musical system of the Roman Church, with its distinct and elaborate inflections for Orations, Lections, Chapters, Gospels, Epistles, Antiphons, Introits, etc., etc. [see the article on Plain-Song], was completely overthrown, and out of the wreck only a few of the most simple cadences were preserved. Even the response ‘Alleluia’ was sometimes extended to a considerable length: here is a specimen—

Al-le-lu-y-

The word ‘Alleluia’ is found as a Response in the Prayer-book of 1549, for use between Easter and Trinity, immediately before the Psalms; during the remainder of the year the translation of the word was used. Here is Marbecke’s music for it (1550):

Præca ye the Lord.

When this was in later editions converted into a Versicle and Response, as in our present Prayer-book, the music was, according to some uses, divided between the Versicle and Response, thus,

F. Præca ye the Lord.  E. The Lord’s name be praised.

But as a matter of fact these ‘Preces’ in our Prayer-book which precede the daily Psalms have never been strictly bound by the laws of ‘ecclesiastical chant,’ hence, not only are great varieties of plain-song settings to be met with, gathered from Roman and other uses, but also actual settings in service-form (that is, like a motet), containing contrapuntal devices in four or more parts. Nearly all the best cathedral libraries contain old examples of this elaborate treatment of the Preces, and several have been printed by Dr. Jebb in his ‘Choral Responses.’

As then the Preces are somewhat exceptional, we will pass to the more regular Versicles and Responses, such as those after the Apostles’ Creed and the Lord’s Prayer. And here we at once meet the final ‘fall of a minor third,’ which is an ancient form of inflection known as the Accentus Medialis:—

This is one of the most characteristic progressions in plain-song versicles, responses, confessions, etc., and was actually introduced by Marbecke into the closing sentences of the Lord’s Prayer. It must have already struck the reader that this is nothing more or less than the ‘note’ of the cuckoo. This fact was probably in Shakespeare’s mind when he wrote,

The finch, the sparrow, and the lark,
The plain-song cuckoo gray.

This medial ascent is only used in Versicles and Responses when the last word is a polysyllable; thus—

Medial Accent.

When the last word is a monosyllable, there is an additional note, thus—

Moderate Accent.

This may be said to be the only law of the Accentus Ecclesiasticus which the tradition of our Reformed Church enforces. It is strictly observed in most of our cathedrals, and considering its remarkable simplicity, should never be broken. The word ‘prayers’ was formerly pronounced as a disyllable; it therefore took the medial accent thus—

Favourably with mercy hear our prayers.

But as a monosyllable it should of course be treated thus—

Favourably with mercy hear our prayers.

In comparing our Versicles and Responses with the Latin from which they were translated, it is important to bear this rule as to the ‘final word’ in mind. Because, the Latin and English of the
RESPONSE.

same Versicle or Response will frequently take different 'accenta' in the two languages. For example, the following Versicle takes in the Latin the medical accent; but in the translation will require the moderate accent.

Latin form.

\[ \text{Ab inimicis nostris defende nos Christe.} \]

English form.

\[ \text{From our enemies defend us, O Christ.} \]

It has been just stated that the early part of the Litany does not come under the above laws of 'accent.' The principle melodic progression is however closely allied to the above, it having merely an additional note, thus—

This is the old and common Response

and to this are adapted the Responses, 'Spare us, good Lord;' 'Good Lord, deliver us;' 'We beseech Thee to hear us, good Lord;' 'Grant us Thy peace;' 'Have mercy upon us;' 'O Christ hear us' (the first note being omitted as redundant); and 'Lord have mercy upon us; Christ have mercy upon us.' At this point, the entry of the Lord's Prayer brings in the old law of medial and moderate accents; the above simple melody therefore is the true Response for the whole of the first (and principal) portion of the Litany. It is necessary however to return now to the preliminary sentences of the Litany, or the 'Invocations,' as they have been called. Here we find each divided by a colon, and, in consequence, the simple melody last given is lengthened by one note, thus:

This is used without variation for all the Invocations. The asterisk shows the added note, which is set to the syllable immediately preceding the colon. It happens that each of the sentences of Invocation contains in our English version a monosyllable before the colon; but it is not the case in the Latin, therefore both Versicles and Response differ from our use, thus—

\[ \text{O God the Father of heaven: have mercy upon us, miserable sinners.} \]

Latina.

\[ \text{Deus tuus.} \]

In the petitions of the Litany, the note marked with an asterisk is approached by another addition, for instead of

we have—

The whole sentence of music therefore stands thus—

(Petition chanted by (Response by Choir and Priest) People)

We have now shortly traced the gradual growth of the plain-song of the whole of our Litany, and it is impossible not to admire the simplicity and beauty of its construction.

But the early English church-musicians frequently composed original musical settings of the whole Litany, a considerable number of which have been printed by Dr. Jebb; nearly all however are now obsolete except that by Thomas Wanless (organist of York Minster at the close of the 17th century), which is occasionally to be heard in our northern cathedrals. The plain-song was not always entirely ignored by church-musicians, but it was sometimes included in the tenor part in such a mutilated state as to be hardly recognisable. It is generally admitted that the form in which Tallis' responses have come down to us is very impure, if not incorrect. To such an extent is this the case that in an edition of the 'people's part' of Tallis, published not many years since, the editor (a cathedral organist) fairly gave up the task of finding the plain-song of the response, 'We beseech Thee to hear us, good Lord,' and ordered the people to sing the tuneful superstructure—

It certainly does appear impossible to combine this with

We beseech Thee to hear us, good Lord.

But it appears that this ancient form existed—

\[ \text{Chris-te ex - su - di nos.} \]

This, if used by Tallis, will combine with his harmonies; thus—

(Plain-song in Tenor)

Having now described the Preces, Versicles and Responses, and Litany, it only remains to say a few words on (1) Amen, (2) Doxology to Gospel, (3) Responses to the Commandments,
RESPONSE.

all of which we have mentioned as being responses of a less important kind. (1) Since the Reformation but two forms of *Amens* have been used in our church, the monotone, and the approach by a semitone, generally harmonised thus—

![Amens](image)

The former of these 'Amens' in early times was used when the choir responded to the priest; the latter, when both priest and choir sang together (as after the Confession, Lord's Prayer, Creed, etc.). Tallis, however, *always* uses the monotone form, varying the harmonies thrice. In more modern uses, however, the ancient system has been actually reversed, and (as at St Paul's Cathedral) the former is only used when priest and choir join; the latter when the choir responds. In many cathedrals no guiding principle is adopted; this is undesirable.

(2) The Doxology to the Gospel is always monotone, the monotone being in the Tenor, thus—

![Doxology](image)

There are, however, almost innumerable original settings of these words used throughout the country.

(3) The Responses to the Commandments are an expansion of the ancient—

*Kyrie eleison,
Christe eleison,
Kyrie eleison*
made to serve as _les responses_ instead of being used as one responsive prayer. The ancient form actually appears in Marbecke (1550), and the so-called Marbecke's 'Kyrie' now used is an editorial manipulation. Being thrown on their own resources for the music to these ten responses, our composers of the reformed church always composed original settings, sometimes containing complete contrapuntal devices. At one period of vigorous taste, arrangements of various sentences of music, sacred or secular, were pressed into the service. The 'Jomelli Kyrie' is a good—or rather, a bad—example. It is said to have been adapted by Attwood from a chaconne by Jomelli, which had already been much used on the stage as a soft and slow accompaniment of weird and ghostly scenes. The adaptation of 'Open the heavens' from 'Elijah' is still very popular, and may be considered a favourable specimen of an unfavourable class.

The re-introduction of choral celebrations of Holy Communion has necessitated the use of various inflections, versicles, and responses, of which the music or method of chanting has, almost without exception, been obtained from pre-Reformation sources.

[3.S.]

RESPONSORIUM. A species of Antiphon, sung in many parts of the Roman Office, and particularly after each of the nine Lessons at Matins, in which Service it forms a very important feature, more especially during Holy Week, when the Lessons are taken from the Lamentations of Jeremiah, and the Responsoria are so arranged as to explain their connection with the sad History of the Passion. [See LAMENTATIONS.]

The number of Responsoria used throughout the Ecclesiastical Year is very great. The Plain Chaunt Melodies adapted to them will be found in the Antiphonarium, the Directorium Chori, the Officium Hebdomadis Sanctae, and other similar Office Books. They have also been frequently treated in the Polyphonic Style, with very great effect, not only by the Great Masters of the 16th century, but even as late as the time of Colonna, whose Responsoria of the Office for the Dead, for 8 Voices, are written with intense appreciation of the solemn import of the text.

A large collection of very fine examples—including an exquisitely beautiful set for Holy Week, by Vittoria—will be found in vol. iv. of Prokofe's 'Musica Divina.' [W.S.R.]

REST (Fr. Silence, Pause; Ger. Pause; Ital. Pausa). The sign of silence in music, the duration of the silence depending upon the form of the character employed to denote it. The employment of the rest dates from the invention of measured music, that is, music composed of notes of definite and proportionate values. [See MUSICA MEMBRURATA; NOTATION, p. 470.] In earlier times the _census_ was sung without pauses, or with only such slight breaks as were necessary for the due separation of the sentences of the text, but so soon as the relative duration of the notes was established, the employment of rests of like proportionate values became a necessity. Franchinus Gafurius, in his 'Practica Musicae' (1496), says that the 'Rest' was invented to give a necessary relief to the voice, and a sweetness to the melody; for as a preacher of the divine word, or an orator in his discourse, finds it necessary oftentimes to relieve his auditors by the recital of some plesantry, thereby to make them more favourable and attentive, so a singer, intermixing certain pauses with his notes, engages the attention of his hearers to the remaining parts of his song.' (Hawkins, 'Hist. of Music, chap. 63.) Accordingly we find rests corresponding in value to each of the notes then in use, as shown in the following table.

<table>
<thead>
<tr>
<th>Martina</th>
<th>Longa</th>
<th>Brevis</th>
<th>Semibrevis</th>
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<table>
<thead>
<tr>
<th>Martina</th>
<th>Longa imperfecta</th>
<th>Longa perfecta</th>
<th>Pausa</th>
<th>Semipausa</th>
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<table>
<thead>
<tr>
<th>Minima</th>
<th>Semiminima</th>
<th>Pausa Pausa</th>
<th>Pausa Semipausa</th>
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<table>
<thead>
<tr>
<th>Suspirium</th>
<th>Semisuspirium</th>
<th>Pausa Pausa</th>
<th>Pausa Semipausa</th>
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REST.

Of these rests, two, the semibreve and suspunte, have remained in use until the present day, and appear, slightly increased in size but of unchanged value, as the semibreve and minim rests. Two of the longer rests are also occasionally used in modern music, the pause, or breve rest, to express a silence of two bars' duration, and the longa imperfecta a silence of four. These rests are called in French bétuns, and are spoken of as 'équivalent à deux mesures,' 'à quatre mesures.'

The rests employed in modern music, with their names and values in corresponding notes, are shown in the table below.

By a licence the semibreve rest is used to express a silence of a full bar in any rhythm (hence the German name Taktpause); its value is therefore not invariable, as is the case with all the other rests, for it may be shorter than its corresponding note, as when used to express a bar of 2-4 or 6-8 time, or longer, as when it occurs in 3-2 time. To express a rest of longer duration than one bar, either the bétun of two or four bars are employed (Ex. a), or, more commonly, a thick horizontal line is drawn in the stave, and the number of bars which have to be counted in silence is written above it (Ex. b).

Like the notes, the value of a rest can be increased by the addition of a dot, and to the same extent, thus — is equal to —, to —, and so on.

In the earlier forms of the ancient 'measured music' rests were used as a part of the time-signature, and placed immediately after the clef. In this position they did not denote silence, but merely indicated the description of Mode to be counted. [See Notation, Mode, Time-Signature.]

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>(a) Semibreve rest.</th>
<th>(b) Whole rest.</th>
<th>(c) Crotchet rest.</th>
<th>(d) Quaver rest.</th>
<th>(e) Semiquaver rest.</th>
<th>(f) Demi-semi-quaver rest.</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANCE</td>
<td>(a) Pause.</td>
<td>(b) Demi-pause.</td>
<td>(c) Coupé.</td>
<td>(d) Demi-coupé.</td>
<td>(e) Quarte-coupé.</td>
<td>(f) Demi-quarte-coupé.</td>
</tr>
<tr>
<td>GERMAN</td>
<td>(a) Taktpause.</td>
<td>(b) Halbe Pause.</td>
<td>(c) Vierelpause.</td>
<td>(d) Achtelpause.</td>
<td>(e) Sechzehntelpause.</td>
<td>(f) Vierzehntelstopp</td>
</tr>
<tr>
<td>ITALIAN</td>
<td>(a) Pausa della Semibreve.</td>
<td>(b) Pausa della Metà.</td>
<td>(c) Pausa della Quarta.</td>
<td>(d) Pausa della Ospitalità.</td>
<td>(e) Pausa della Quinta.</td>
<td>(f) Pausa della Diacronia.</td>
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</table>

RESULTANT TONES (Fr. Sons résultants; Ger. Combinationstöne) are produced when any two loud and sustained musical sounds are heard at the same time. There are two kinds of resultant tones, the Differential and the Summational. The 'Differential tone' is so called because its number of vibrations is equal to the difference between those of the generating sounds. The 'Summational tone' is so called because its number of vibrations is equal to the sum of those of the generating sounds. The following diagram shows the pitches of the differential tones of the principal consonant intervals when in perfect tune.

**Generators.**

<table>
<thead>
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<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
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</table>

**Differentials.**

If the interval be wider than an octave, as in the last two examples, the differential is intermediate between the sounds which produce it. These tones can be easily heard on the ordinary harmonium, and also on the organ. They are not so distinct on the piano, because the sounds of this instrument are not sustained. By practice, however, the resultant tones can be distinguished on the piano also.

Dissonant as well as consonant intervals produce resultant tones. Taking the minor Seventh in its three possible forms the differentials are as follows:

The 1st form of minor Seventh is obtained by tuning two Fifths upwards (C–G–D) and then a major Third downwards (D–G–Bb): its differential tone is A♭A♭, an exact major Third below C. The 2nd form is got by two exact Fourths upwards (C–F–B♭): the differential is then A♭B♭, which is flatter than the previous A♭B by the interval 35:36. The 3rd form is the so-called Harmonic Seventh on C, whose differential is G, an exact Fourth below C. The marks \ and /, here used to distinguish notes which are confused in the ordinary notation, will be found explained under Temperament.

Hitherto we have spoken only of the differential tones which are produced by the fundamentals or prime partial tones of musical sounds. [See Partial Tones.] But a differential may also arise from the combination of any upper partial of one sound with any partial of the other sound; or from the combination of a differential with a partial, or with another differential.
Thus the major Third C-E may have the following differential tones:

\[ \begin{array}{c}
\text{C} \\
\text{F} \\
\text{G} \\
\text{A} \\
\text{B} \\
\text{C} \\
\end{array} \]

All these tones are heard simultaneously; but for convenience the differentials of the 1st, 2nd, 3rd, and 4th orders are written with notes of different length. We see, then, that the number of possible resultant tones is very great; but only those which arise from the primes of musical sounds are sufficiently strong to be of practical importance.

In enabling the ear to distinguish between consonant and dissonant intervals, the differential tones are only less important than the upper partials. Thus if the chord G-E-C be accurately tuned as 3:5:8, the differential of G-C coincides with E, and that of E-C with G. But if the intervals be tempered the differentials are thrown out of tune, and give rise to beats. These beats are very loud and harsh on the ordinary harmonium, tuned in equal temperament. Again, in the close triad C-E-G the differentials of C-E and of E-G coincide and give no beats if the intervals be in perfect tune. On a tempered instrument the result is very different. If we take C to have 365 vibrations, the tempered E has about 334, and the tempered G about 355, vibrations. The differential of C-E is then 39, and that of E-G 65. These two tones beat 59 times each second, and thus render the chord to some extent dissonant.

In the minor triad, even when in just intonation, several of the resultant tones do not fit in with the notes of the chord, although they may be too far apart to beat. In the major triad, on the contrary, the resultant tones form octaves with the notes of the chord. To this difference Helmholtz attributes the less perfect consonance of the minor triad, and its obscured though not inharmonious effect.

The origin of the differential tones has been the subject of much discussion. Thomas Young held that when beats became too rapid to be distinguished by the ear, they passed into the resultant tone. This view prevailed until the publication in 1856 of Helmholtz's investigations, in which many objections to Young's theory were brought forward. To explain what these objections are, it would be necessary to treat at some length of the nature of beats, and the reader is therefore referred to the Appendix, Articolo Brats, for this side of the question. The new mathematical theory given by Helmholtz is too abstruse to admit of popular exposition. It was also part of Young's theory that the differential tone was produced in the ear alone, and not in the external air. But Helmholtz found that stretched membranes and resonators responded very clearly to differentials produced by the siren or the harmonium. This he considers to prove the existence of vibrations in the external air corresponding to the differential tones. But when the two generating tones were produced by separate instruments, the differential, though powerfully audible, hardly set the resonators in vibration at all. Hence Helmholtz concludes that the differential tone is for the most part generated in the ear itself. He further points out that certain features in the construction of the ear easily permit the action of the law which he has stated. The unsymmetrical form of the drum-skin of the ear, and the loose attachment of the ossicles are, he thinks, peculiarly favourable to the production of resultant tones.

As a consequence of his theory, Helmholtz deduced a different series of resultant tones, which he calls summational tones, because their number of vibrations is the sum of those of the generators. The existence of the summational tones which Helmholtz believes he has verified experimentally, has recently been called in question by Dr. Froyer. He points out that in some intervals, as for instance, 1:2, 1:3, 1:5, there will be a partial tone present of the same pitch as the presumed summational tone, and these cases therefore prove nothing. Again, if we take 2:3, the note 5 is not necessarily a summational tone, but may be the differential of 4 and 9 which are the 2nd partial of 3 and the 3rd of 3 respectively. Dr. Froyer was unable to find any trace of the summational tones when care had been taken to exclude the upper partials. But to do this he could only use sounds of tuning-forks gently bowed, which were far too weak to produce any resultant tones in the air. The question, however, is one of theoretic interest merely.

Not only the origin, but also the discovery of differential tones has been disputed. The earliest publication of the discovery was made by a German organism named Sorge in 1745. Then came Romieu, a French savant, in 1751. Lastly, the great Italian violinist Tartini made the phenomenon the basis of his Treatise on Harmony in 1754. But Tartini explicitly claims priority in these words:—In the year 1714, when about twenty-two years of age, he discovered this phenomenon by chance on the violin at Ancona, where many witnesses who remember the fact are still living. He communicated it at once, without reserve, to professors of the violin. He made it the fundamental rule of perfect tuning for the pupils in his school at Padua, which was commenced in 1728 and which still exists, and the phenomenon became known throughout Europe.

Tartini in some cases mistook the pitch of the differential tone; but there does not appear to
RESULTANT TONES.

be any reason for taking from him the credit of the discovery which has so long been associated with his name.

RETAIATION is a word used by some theorists to distinguish a small group of discords which are similar in nature to suspensions, but resolve upwards, as in Ex. 1.

Ex. 1. Ex. 2.

\[\text{music notation}\]

The ground for making this sub-class is that it appears inaccurate to describe as suspensions notes which are delayed or retarded in ascending. A comparison of Ex. 2, which would be distinguish as a suspension, with Ex. 1 will show the identity of principle which underlies the two discords; while the fact of their ascending or descending is clearly not an attribute but an accident. So in this case there is no other sensible reason for breaking up a well-defined class but the fact that the common designation in use is supposed, perhaps erroneously, to be insufficient to denote all that ought to come under it. On the other hand it requires to be noted that as all discords of this class are discords of retardation, and as those which rise are very much less common than those which descend in resolution, the name which might describe the whole class is reserved for the smallest and least conspicuous group in that class.

[CH.H.P.]

REUTTER, Georg, born 1656 at Vienna, became in 1686 organist of St. Stephen's, and in 1700 Hof- and Kammer-organist. He also played the theorbo in the Hof-Kapelle from 1697 to 1703. In 1712 he succeeded Fux as Capellmeister at the "Anschniid" in St. Stephen's, and in 1715 became Capellmeister of the cathedral itself. He died Aug. 29, 1738. His church music was sound, without being remarkable. In Jan. 1695 he was knighted by Rome by Count Francesco Sforza, on whose family Pope Paul III. bestowed the privilege of conferring that honour in 1539. The name of Reutter is closely connected with that of Haydn, through his son.

Georg Karl (generally known by his first name only), who, according to the cathedral register, was born in Vienna April 6, 1708, became Court-composer in 1731, and succeeded his father in 1738 as Capellmeister of the cathedral. In 1746 he was appointed second Court-capellmeister, duty being to conduct the music of the Emperor's church, chamber, and dinner-table. He succeeded in his father's position of chief Kapellmeister, but did not receive the title till the death of the former in 1769. As an economical measure he was allowed the sum of 20,000 gulden (£2,000) to maintain the court-capelle (the whole body of musicians, vocal and instrumental), and he enjoys the melancholy distinction of having reduced the establishment to the lowest possible ebb. Reutter composed for the court numerous operas, cantatas d'occasion, and Italian oratorios for Lent; also a requiem, and smaller dramatic and sacred works. His grand masses are showy, with rapid and noisy instrumentation, so much so that 'rushing (raschende) violins à la Reutter' became a proverb. Burney heard one of them during his visit to Vienna in 1772, and says 'it was dull, dry, stuff; great noise and little meaning characterised the whole performance.' (Present State of Music in Germany, I. 261.) In 1731 Reutter married Theresia Holzhauser, a court singer of merit, who died in 1782. His own death took place March 12, 1772. He was much favoured at court owing to his great tact; and Maria Theresa ennobled him in 1740 as 'Edler von Reutter.' As stated above, his name is inseparably associated with that of Haydn, whom he heard sing as a boy in the little town of Hainburg, and engaged for the choir of St. Stephen's, whom he sang from 1740 to 1748. His treatment of the poor choirs and this heartless behaviour when the boy's fine voice had broken, are mentioned under Haydn, vol. i. 703.

[CFP.]

REVEILLE. See SIGNALS.

REVERSE. See ROVESCI.

REVUE ET GAZETTE MUSICALE, the oldest and most complete of French musical periodicals. This branch of literature has taken root in France with great difficulty. So far back as Jan. 1770, M. de Breull and other amateurs founded the 'Journal de Musique' (monthly, 8vo), which after a troubled existence of three years was dropped till 1777, and then resumed for one year more. In 1810 Payolle started 'Les Tables de Polybme' (8vo), but it did not survive beyond 1811. Undeterred by these failures, Fétis brought out the first number of the 'Revue musicale' in January 1827. It appeared four times a month, each number containing 24 pages 8vo, till Feb. 5, 1831, when it was published weekly, in small 4to, double columns. 'La Gazette musicale de Paris,' started Jan. 5, 1834, was similar in size to Fétis's 'Revue,' and also weekly, but issued on Sunday instead of Saturday. The two were united in Nov. 1, 1835, since which date the 'Revue et Gazette musicale,' has twice enlarged its form, in 1841 and in 1845, at which date it became what it was till its last number, Dec. 31, 1880.

The property of the publishers Schlesinger and Brandus, this periodical has always been noted for the reputation and ability of its editors. Amongst its regular contributors have been: Anders, C. Bannoller, C. Beaquier, Berlioz, P. Bernard, H. Blanchard, A. Botte, M. Bourges, Chouquet, Comtendant, Cristal, Danjou, Ernest David, F. J. Fétis, O. Fouque, Heller, Héquet, A. Jullien, Kastner, Lacome, A. de La Page, Lavois fils, Liszt, de Montier, D'Ortigue, Pougouin, Monnais ('Paul Smith,'), Richard Wagner, and Johannes Weber. A careful reader of the 47 volumes will easily recognise the sentiments

1 It is Burney who is responsible for the absurd disserts with whose this name is usually spelt in England—Bettler.
of the various editors through whose hands it passed; among those deserving special mention are Félix, Edouard Monnais, and M. Charles Banneller, who conducted it from 1872 with equal learning and taste. The Indexes given with each volume are a great boon, and constitute one of its advantages over other French periodicals of the same kind.

The cessation of this excellent periodical is an event which all lovers and students of music will deeply regret. We trust that the hope of a possible revival, held out by the publishers in their farewell address, may be speedily fulfilled. [G.C.]

REYER, Ernest, whose real name is Rey, was born at Marseilles, Dec. 1, 1823. As a child he learned solfeggio at the free school of music founded by Barsotti (born in Florence 1786, died at Marseilles 1868), and became a good reader, though he did not carry his musical education far. At 16 he went to Algiers as a government official, but continued his pianoforte practice, and began to compose without having properly learned harmony and counterpoint. He was soon able to write romances which became popular, and composed a mass which was solemnly performed before the Duke and Duchess d'Aumale. Had he remained in Algiers he would probably never have been anything beyond a mere amateur, but the Revolution of 1848 depriving him of the support of the Governor-General, he returned to Paris, and placed himself in the hands of his aunt Mme. Louise Parreno, who completed his musical education, and before long he found an opportunity of coming before the public. From his friend Théophile Gautier he procured the libretto of 'Le Selam,' an oriental 'Symphony' in 4 parts, on the model of David's 'Le Désert.' It was produced with success April 5, 1850, and then Méry furnished him with 'Maitre Wolfram,' a 1-act opera, which was also successful, at the Théâtre Lyrique, May 29, 1854. His next work was 'Scaramouche' (July 20, 1858), one of the charming ballets of Théophile Gautier; but his full strength was first put forth in 'La Statue,' a 3-act opera produced at the Théâtre Lyrique, April 11, 1861, and containing music which is both melodious and full of colour. 'Erstrotte' (2 acts) was produced at Baden in 1862, and reproduced at the Académie, Oct. 16, 1871, for two nights only. The revival of 'La Statue' at the Opéra in 1878 was also a failure, and M. Reyé may find it difficult to secure the performance of 'Sigurd,' of which the overture and some of the more important numbers have been heard. To complete the list of his compositions we may mention 'Victoire,' a cantata (the Opéra, June 27, 1859); a 'Recueil de 10 Mélodies' for voice and P.F.; songs for a single voice; and some pieces of sacred music.

Besides being reckoned among the most poetical of French musicians, M. Reyé is an accomplished feuilletomé. After writing successfully for the 'Presse,' the 'Revue de Paris,' and the 'Courrier de Paris,' he became musical critic to the 'Journal des Débats' after the death of Berlioz. His articles are not only pleasant reading, but evince both intellect and culture. He is librarian to the Opéra, and succeeded his first model, David, at the Institut in 1876. [G.C.]

REYNOLDS, John, gentleman of the Chapel Royal from 1765 to 1770, was composer of the pleasing anthem, 'My God, my God, look upon me,' printed in Pape's 'Harmonia Sacra,' Hul­lah's Part Music, vol. ii. and elsewhere. Nothing more of his is known. [W.H.H.]

RHEINBERGER, Joseph, born March 17, 1859, at Vaduz, the capital of the principality of Liechtenstein. He was so precocious that he began to learn the pianoforte at the age of five; at seven years old he was organist at the church of his native place, where, as his legs were too short to reach down to the pedals, a second set of pedals was fixed above the ordinary ones; and very shortly afterwards he composed a mass in three parts with organ accompaniment. His first teacher was Herr Pöhly, who still resides and teaches in the Tyrol. At the age of twelve Rheinberger was sent to the Munich Conservatory, where he studied until he was nineteen, under Herzog, Leonhard, and J. J. Maier; he was then appointed pianoforte teacher in the same institution, and, about the same time, became organist in the Hofkirche of St. Michael, and subsequently Director of the Munich Oratorien­verein. He is at present professor of counterpoint and of the higher school of organ-playing in the Royal School of Music, and conductor of the court band (not of the opera) at Munich. Up to the present time he has published 116 compositions, among which are—2 symphonies, 'Wal­lenstein' and 'Florentinsiche Sinfonie'; 2 operas, 'Die sieben Raben' and 'Thürmer's Töchterlein'; incidental music to a drama of Calderon's, and to one of Raimond's; several overtures, 'The Taming of the Shrew,' 'Demetrius,' etc.; many pianoforte works; a concerto for piano and orchestra; much chamber music and church music (among the latter a Grand Requiem for those who fell in the war of 1870-71), a Stabat Mater and a Mass in 6 parts (dedicated to Pope Leo XIII.); 5 organ sonatas, and various works for chorus and for male voices. Many of his pupils have attained eminence in their profession. His Quartet in Eb (op. 38) for P.F. and strings is a favourite work at the Monday Popular Concerts, and has been performed there almost annually since 1874. A Sonata for P.F. and violin in the same key (op. 77) has also been played there. [J.A.F.M.]

RHEINGOLD, DAS. The Vorspiel, or Prelude, of the Teatralogie of Wagner's 'Niebelungen Ring' — Rheingold, Walküre, Siegfried, and Götterdämmerung. It was first performed at Munich, Sept. 22, 1869, under the baton of Herr Franz Wullner. [G.]


RHYTHM. This much-used and many­sided term may be defined as 'the systematic grouping of notes with regard to duration.' It is often inaccurately employed as a synonym for
RHYTHM.

its two sub-divisions, Accent and Time, and in its proper significance bears the same relation to those that metre bears to quantity in poetry.

The confusion which has arisen in the employment of these terms is unfortunate, though so frequent that it would appear to be natural, and therefore almost inevitable. Take a number of notes of equal length, and give an emphasis to every second, third, or fourth, the music will be said to be in 'rhythm' of two, three, or four—meaning in time. Now take a number of these groups or bars and emphasize them in the same way as their sub-divisions: the same term will still be employed, and rightly so. Again, instead of notes of equal length, let each group consist of unequal notes, but similarly arranged, as in the following example from Schumann—

\[ \text{MUSICAL NOTATION IMAGE} \]

or in the Vivace of Beethoven's No. 7 Symphony: the form of these groups also is spoken of as the 'prevailing rhythm,' though here accent is the only correct expression.

Thus we see that the proper distinction of the three terms is as follows:—

Accent arranges a heterogeneous mass of notes into long and short;

Time divides them into groups of equal duration;

Rhythm does for these groups what Accent does for notes.

In short, rhythm is the Measure of Music.

This parallel will help us to understand why the uneducated can only write and fully comprehend music in complete sections of four and eight bars.

Rhythm, considered as the orderly arrangement of groups of accents—whether bars or parts of bars—naturally came into existence only after the invention of time and the bar-line. Barbarous music, though more attentive to accent than melody, plain chant and the polyphonic church music of the 16th century, fugal and most music in polyphonic and fugal style, all these present no trace of rhythm as above defined. In barbarous music and plain chant this is because the notes exist only with reference to the words, which are chiefly metre-less: in polyphonic music it is because the termination of one musical phrase (foot, or group of accents) is always coincident with and hidden by the commencement of another. And this although the subject may consist of several phrases and be quite rhythmical in itself, as is the case in Bach's Organ Fugues in G minor and A minor.

The Rhythmus of the ancients was simply the accent prescribed by the long and short syllables of the poetry, or words to which the music was set, and had no other variety than that afforded by their metrical laws. Modern music, on the other hand, would be meaningless and chaotic—a melody would cease to be a melody—could we not instantly perceive a proportion in the length of the phrases.

The bar-line is the most obvious, but by no means a perfect, means of distinguishing and determining the rhythm; but up to the time of Mozart and Haydn the system of barring was but imperfectly understood. Many even of Handel's slow movements have only half their proper number of bar-lines, and consequently terminate in the middle of a bar instead of at the commencement; as for instance, 'He shall feed His flock' (which is really in 6-8 time), and 'Surely He hath borne our griefs' (which should be 4-8 instead of 3).

Where the accent of a piece is strictly酒吧y throughout, composers, even to this day, appear to be often in doubt about the rhythm, time, and barring of their music. The simple and unmistakable rule for the latter is this: the last strong accent will occur on the first of a bar, and you have only to reckon backwards. If the piece falls naturally into groups of four accents it is four in a bar, but if there is an odd two anywhere it should all be barred as two in a bar. Ignorance or inattention to this causes us now and then to come upon a sudden change from 3 to 2-4 in modern music, and feeling the rhythm in the movement of their bodies, then complain, without understanding what is wrong, that such a waltz is 'not good to dance to.'

In pure music it is different. Great are as the varieties afforded by the diverse positions and combinations of strong and weak accents, the equal length of bars, and consequently of musical phrases, would cause monotony were it not that we are allowed to combine sets of two, three, and four bars. Not so freely as we may combine the different forms of accent, for the longer divisions are less clearly perceptible; indeed the modern complexity of rhythm, especially in German music, is one of the chief obstacles to its ready appreciation. Every one, as we have already said, can understand a song or piece where a half-close occurs at each fourth and a whole close at each eighth bar, where it is expected; but when an unaccented bar is continually being disappointed and surprised by unexpected prolongations and alterations of rhythm, it soon grows confused and unable to follow the sense of the music. Quick music naturally allows—indeed demands—more variety of rhythm than slow, and we can scarcely turn to any Scherzo or Finale of the great composers where such varieties are not made use of. Taking two-bar rhythm as the normal and simplest form—just as two notes form the simplest kind of accent—the first variety we have to notice is
where one odd bar is thrust in to break the continuity, as thus in the Andante of Beethoven's C minor Symphony:

\[
\begin{array}{c}
\text{music notation}
\end{array}
\]

this may also be effected by causing a fresh phrase to begin with a strong accent on the weak bar with which the previous subject ended, thus really sliding a bar, as for instance in the minuet in Haydn's 'Reine de France' Symphony:

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\text{music notation}
\end{array}
\]

Here the bar marked (a) is the overlapping of two rhythmic periods.

Combinations of two-bar rhythm are the rhythms of four and six bars. The first of these requires no comment, being the most common of existing forms. Beethoven has specially marked in two cases (Scherzo of 9th Symphony, and Scherzo of C# minor Quartet) 'Ritmo di 4 battute,' because, these compositions being in such short bars, the rhythm is not readily perceptible. The six-bar rhythm is a most useful combination, as it may consist of four bars followed by two, two by four, three and three, or two, two and two. The well known minuet by Lulli (from 'Le Bourgeois Gentilhomme') is in the first of these combinations throughout.

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\text{music notation}
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And the opening of the Andante of Beethoven's 1st Symphony is another good example. Haydn is especially fond of this rhythm, especially in the two first-named forms. Of the rhythm of thrice two bars a good specimen is afforded by the Scherzo of Schubert's C major Symphony, where, after the two subjects (both in four-bar rhythm) have been announced, the strings in unison mount and descend the scale in accompaniment to a portion of the first theme, thus:

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\text{music notation}
\end{array}
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A still better example is the first section of 'God save the Queen.'

This brings us to triple rhythm, uncombined with double.

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\text{music notation}
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\]

RHYTHM.

Three-bar rhythm, if in a slow time, conveys a very uncomfortable lop-sided sensation to the uncultivated ear. The writer remembers an instance when the band could hardly be brought to play a section of an Andante in 9-8 time and rhythm of three bars. The combination of \(3 \times 3 \times 3\) was one which their sense of accent refused to acknowledge. Beethoven has taken the trouble in the Scherzo of his 9th Symphony to mark 'Ritmo di tre battute,' although in such quick time it is hardly necessary; the passage,

\[
\begin{array}{c}
\text{music notation}
\end{array}
\]

being understood as though written—

\[
\begin{array}{c}
\text{music notation}
\end{array}
\]

Numerous instances of triple rhythm occur, which he has not troubled to mark; as in the Trio of the C minor Symphony Scherzo:

\[
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\text{music notation}
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\]

Rhythm of five bars is not, as a rule, productive of good effect, and cannot be used—any more than the other unusual rhythms—for long together. It is best when consisting of four bars followed by one, and is most often found in compound form—that is, as eight bars followed by two.

Minuet, Mozart's Symphony in C (No. 6).

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\begin{array}{c}
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A very quaint effect is produced by the unusual rhythm of seven. An impression is conveyed that the eighth bar—a weak one—has got left out through inaccurate sense of rhythm, as so often happens with street-singers and the like. Wagner has taken advantage of this in his 'Tanz der Lehrsuben' ('Die Meistersinger'), thus:

\[
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\text{music notation}
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It is obvious that all larger symmetrical groups than the above need be taken no heed of, as they are reducible to the smaller periods. One more point remains to be noticed, which, a beauty in older and simpler music, is becoming a source of weakness in modern times. This is the disguising or concealing of the rhythm by strong accents or change of harmony in weak bars. The last move-
RHYTHM.

ment of Beethoven's Pianoforte Sonata in D minor (op. 31) affords a striking instance of this. At the very outset

we are led to think that the change of bass at the fourth bar, and again at the eighth, indicates a new rhythmic period, whereas the whole movement is in four-bar rhythm as unchanging as the semiquaver figure which pervades it. The device has the effect of preventing monotony in a movement constructed almost entirely on one single figure. The same thing occurs in the middle of the first movement of the Sonatina (op. 79, Presto alla Tedesca). Now in both of these cases the accent of the bars is so simple that the ear can afford to hunt for the rhythm and is pleased by the not too subtle device; but in slower and less obviously accented music such a device would be out of place: there the rhythm requires to be impressed on the hearer rather than concealed from him.

On analysing any piece of music it will be found that whether the ultimate distribution of the accents be binary or ternary, the larger divisions nearly always run in twos, the rhythms of three, four, or seven being merely occasionally used to break the monotony. This is only natural, for, as before remarked, the comprehensibility of music is in direct proportion to the simplicity of its rhythm, irregularity in this point giving a disturbed and emotional character to the piece, until, when all attention to rhythm is ignored, the music becomes incoherent and incomprehensible, though not of necessity disagreeable. In 'Tristan and Isolde' Wagner has endeavoured, with varying success, to produce a composition of great extent, from which rhythm in its larger signification shall be wholly absent. One consequence of this is that he has written the most tumultuously emotional opera extant; but another is that the work is a mere chaos to the hearer until it is closely studied. Actual popularity and general appreciation for such music is out of all question for some generations to come.

[F. C.]

RIBATTUTA (re-striking), an old contrivance in instrumental music, gradually accelerating the pace of a phrase of two notes, until a trill was arrived at. Beethoven has preserved it for ever in the Overture to Leonore 'No. 3' (bar 75 of Allegro).

See too another passage further on, before the Flute solo. [See TRILL.]

RICCI, Luigi, born in Naples June 8, 1805, in 1814 entered the Royal Conservatorio, then under Zingarelli, of which he became in 1819 one of the sub-professors together with Bellini. His first work 'L'Orsino in a Trastevere' was performed by the students of the Conservatorio in 1823, and enthusiastically applauded. In the following four years he wrote 'La Cena fra' tornata,' ‘L'Abate Taccarella,’ still very popular, ‘Il Diavolo condannato a prendere moglie,’ and ‘La Lucrezia d'Episteto,’ all for the Teatro Nuovo. In 1828 his ‘Ulisse,’ at the San Carlo, was a failure. In 1829 ‘Il Colombo’ in Parma and ‘L'Orfinella di Ginevra’ in Naples were both successful, the latter being still performed in many Italian theatres. The winter of 1829-30 was disastrous for Ricci, his new opera ('Il Sonnambulo,' 'L'Eroina del Messico,' 'Annibale in Torino,' and 'La Neve') being all unsuccessful. In the autumn of 1831 he produced at La Scala of Milan 'Chiara di Rosenberg,' and this opera, performed by Griai, Sacchi, Winter, Badioli, etc., was greatly applauded, and soon became successful in all the theatres of Italy. ‘Il nuovo Figaro'
failed in Parma in 1832. In it sang Roser, who afterwards married Belfe. The same fate attended him in 1833 at La Scala in 1832, where the following year he gave 'Un' Avventura di Scaramuccia,' which was a very great success, and was translated into French by Flotow. The same year 'Gli esposti,' better known as 'Eran due ed son tre,' was applauded in Turin, whilst 'Chi dura vince,' like Rossini's immortal 'Barbiera,' was hailed at Rome. It was afterwards received enthusiastically at Milan and in many other opera-houses of Europe. It was dedicated to Louise Vernet, the wife of the great painter Paul Delarochc, the friend of Ricci. In 1835 'Chiara di Montalbano' failed at the Scala, while 'La serva e l'usiero' was applauded in Pavia. Ricci had thus composed twenty operas when only thirty years old; and although many of his works had met with a genuine and well-deserved success, he was still very poor and had to accept the post of Kapellmeister of the Trieste Cathedral and conductor of the Opera. In 1838 his 'Nonne di Figaro' was a failure in Milan, where Rossini too experienced that its fall was due to the music being too serious.

For the next six years Ricci composed nothing. In 1844 he married Lidia Stoltz, by whom he had two children, Adelaide, who in 1867 sang at the Théâtre des Italiens in Paris, but died soon after, and Luigi, who resides in London. 'La Solitaria delle Asturie' was given in Odessa in 1844; 'Il Birraio di Preston' in Florence in 1847; and in 1852 'La Festa di Pieldigrotta' was very successful in Naples. His last work 'Il Diacono a quattro' was performed in Trieste in 1859.

Luigi Ricci composed in collaboration with his brother Federico 'Il Colonnello,' given in Rome, and 'M. de Chalumeaux,' in Venice, in 1835; in 1836 'Il Disertore per amore' for the San Carlo in Naples, and 'L'Amante di richiamo' given in Turin in 1846. Of these four operas, 'Il Colonnello' alone had a well-deserved reception. But Ricci's masterpiece, the opera which has placed him at the head of Italian composers, is 'Crispino e la Comare,' written in 1850 for Venice, and to which his brother Federico partly contributed. This opera, one of the best comic operas of Italy, is always and everywhere applauded, being a happy mixture of fairy tales, laughter, grace, and comicality.

Shortly after the production of 'Il Diavolo a quattro' in 1859, however, symptoms of insanity showed themselves, and the malady soon became violent. He was taken to an asylum at Prague, his wife's birthplace, and died there Dec. 31, 1859. He was much mourned at Trieste; a funeral ceremony was followed by a performance of selections from his principal works, his bust was placed in the lobby of the Opera-house, and a pension was granted to his widow. He published two volumes of vocal pieces entitled 'Mes Loisirs' and 'Les inspirations du Thé' (Ricordi), and he left in MS. a large number of compositions for the cathedral service. His brother, Federico, was born in Naples, Oct. 22, 1809, entered the Royal Conservatorio of that town, where his brother was then studying, and had the good fortune to receive his medical education from Bellini and Zingarelli. In 1829 he went to live with his brother until the marriage of the latter in 1834. In 1837 he gave 'Le Prigioni d'Edimburgo' in Trieste. The barcarola of this opera, 'Sulla poppa del mio bric,' is one of the most popular melodies of Italy. In 1839 his 'Duello sotto Richelieu' was only moderately successful at La Scala, but in 1841 'Michelangelo e Rialla' was applauded in Florence. In it sang Signora Stroppioni, who afterwards married Verdi. 'Corrado d'Altiano' in 1844, 'Le d'ence vespro,' was given at La Scala before delighted audiences. At the personal request of Charles Albert he composed in 1842 a cantata for the marriage of Victor Emmanuel, and another for a court festival. In 1843 his 'Vallobrera' failed at La Scala. 'Isabella de' Medici' (1844) in Trieste, 'Estella,' (1846) in Milan, 'Grisesida' (1847) and 'I due ritratti' (1850) in Venice, were all failures. 'Il Marito e l'Amante' was greatly applauded in Vienna in 1852, but his last opera, 'Il Marito d'amore' was not sung there the following year; did not succeed. He was then named Musical Director of the Imperial Theatres of St. Petersburg, which post he occupied for many years. Of the operas written in collaboration with his brother we have already spoken.

He however did not give up composing, but brought out at the Fantaisies-Parisiennes, Paris, 'Une Folle à Rome' Jan. 30, 1869, with great success. Encouraged by this he produced an opera-comique, in 1871, 'Le de l'aventure,' (Bouffes Parisiens, Feb. 10, 1872) and 'Une Fête à Venise,' a reproduction of his earlier work, 'Il Marito e l'Amante' (Atheneum, Feb. 15, 1872), but both were entire failures. Shortly after this Federico left Paris and retired to Conegliano in Italy, where he died Dec. 10, 1877. He was concerned partially or entirely in 15 operas. Of his cantatas we have spoken. He also left 2 masses, 6 albums or collections of vocal pieces (Ricordi), and many detached songs. [L.K.]

RIOCECARE or RICECARO (from ricercare, 'to search out'), an Italian term of the 17th century, signifying a fugue of the most difficult and most learned description. Frescobaldi's Ricercar (1615), which are copied out in one of Dr. Burney's note-books (Brit. Mus. Add. MS. 11,588), are full of augmentations, diminutions, inversions, and other contrivances, in fact recherché or full of research. J. S. Bach has affixed the name to the 6-part Fugue in his 'Musikalisches Opfer,' and the title of the whole contains the word in its initials—Regis Illiuso Cantio Es Reliqua Canonica Arte Resoluta. But the term was also employed for a fantasia on some popular song, street-cry, or such similar theme. Mr. Cummings has a MS. book, dated 1780-1600, containing 22 ricercari by Cl. da Coreggio, Gianetto Palestina, A. Vulliaert, O. Lasso, Clements non Pape, Clp. Rore, and others fugues in 4 and 5 parts, on 'Oe moy de May,' 'Vestiva 1 colli,' 'Le Rosignol,' 'Susan un jour,' and other apparently popular songs. This use of the word appears
to have been earlier than the other, as pieces of the kind by Adriano (1540-67) are quoted. [G.]

RICH, John, son of Christopher Rich, patentee of Drury Lane Theatre, was born in 1692. His father, having been compelled to quit Drury Lane, hatched the theatre in Lincoln's Inn Fields, but died in 1714 when it was upon the eve of being opened. John Rich then assumed the management and opened the house about six weeks after his father's death. Finding himself unable to contend against the superior company engaged at Drury Lane, he had recourse to the introduction of a new species of entertainment—pantomime—in which music, scenery, machinery, and appropriate costumes formed the prominent features. In those pieces he himself, under the assumed name of Lun, performed the part of Harlequin with such ability as to extort the admiration of even the most determined opponents of that class of entertainment. [See Lincoln's Inn Fields Theatre, ii. 140; Pantomime, ii. 645 b.]

Encouraged by success he at length decided upon the erection of a larger theatre, the stage of which should afford greater facilities for scenic and mechanical display, and accordingly built the first Covent Garden Theatre, which he opened Dec. 7, 1732. Hogarth produced a caricature on the occasion of the removal to the new house, entitled 'Rich's Glory, or his Triumphal Entry into Covent Garden,' a copy of which will be found in Wilkinson's 'Londina Illustrata.' He conducted the new theatre with great success until his death, reposing much upon the attraction of his pantomimes and musical pieces, but by no means neglecting the regular drama. In his early days he had attempted acting, but failed. He died Nov. 26, 1761, and was buried Dec. 4 in Hillingdon churchyard, Middx. [W.H.H.]

RICHARD CŒUR DE LION. An opéra-comique in 3 acts; words by Sedaine, music by Gaubert. Produced at the Opéra Comique Oct. 21, 1784. The piece has a certain historical value. One of the airs, 'Une fête brillante,' was for long a favourite subject for variations. Boethoven wrote a set of 8 upon it (in C major), published in Nov. 1798, having probably heard the air at a concert of Weigl's in the preceding March. Another set of 7 (also in C) were for long attributed to Mozart, but are now decided not to be by him. The air 'O Richard, o mon roi, l'univers s'abandonne' was played on a memorable occasion in the early stage of the French Revolution—at the banquet at Versailles on Oct. 1, 1789. [G.]

RICHARDS, BRINLEY, son of Henry Richards, organist of St. Peter's, Carmarthen, was born in 1819, and intended for the medical profession, but preferred the study of music, and became a pupil of the Royal Academy of Music, where he obtained the King's scholarship in 1835, and again in 1837. He soon gained a high position in London as a pianist. As a composer he has been very successful, his song 'God bless the Prince of Wales' having reached a high pitch of popularity, even out of England, and his sacred songs, part songs, and piano pieces have been most favourably received. He composed additional songs for the English version of Auber's 'Crown Diamonds,' when produced at Drury Lane in 1846. He has especially devoted himself to the study of Welsh music (upon which he has lectured), and many of his compositions have been inspired by his enthusiastic love for his native land. He exerted himself greatly in promoting the interests of the South Wales Choral Union on its visits to London in 1872 and 1873, when they successfully competed at the National Music Meetings at the Crystal Palace. As a teacher Mr. Richards is deservedly esteemed and has a very large clientele in London. [W.H.H.]

RICHARDSON, JOSEPH. An eminent flutist-player, born in 1814, and died March 22, 1862. He was engaged in most of the London orchestras, was solo player at Jullien's concerts for many years, and afterwards became principal flute in the Queen's private band. His neatness and rapidity of execution were extraordinary, and were the great features of his playing. He composed numerous fantasias for his instrument, usually of an extremely brilliant and difficult character. Some of his variations are still popular among flute-players, such as 'There's nae luck about the house'—to which no one but Richardson himself has ever done justice, Auber's 'Les Montagnards,' the Russian National Hymn, etc. [G.]

RICHARDSON, VAUGHAN, was in 1688 a chorister of the Chapel Royal, under Dr. Blow. He was possibly a nephew of Thomas Richardson (alto singer, gentleman of the Chapel Royal from 1664 to his death, July 23, 1712, and lay vicar of Westminster Abbey), and a brother of Thomas Richardson, who was his fellow chorister. About 1695 he was appointed organist of Winchester Cathedral. In 1697 he published 'A collection of Songs for one, two and three voices, accompany'd with instruments.' He was author of some church music: a fine anthem, 'O Lord God of my salvation,' and an Evening Service in C (composed in 1713), are in the Tudway Collection (Harl. MSS. 7341 and 7342), and another anthem, 'O how amiable,' also in Tudway, and printed in Page's 'Harmonia Sacra'; others are in the books of different cathedrals. He was also composer of 'An Entertainment of new Musick, composed on the Peace' (of Rywick), 1697; 'A Song in praise of St. Cecilia,' written for a celebration at Winchester about 1700, and a 'set of vocal and instrumental music,' written for a like occasion in 1703. He died in 1729, and not, as commonly stated, in 1715. [W.H.H.]

RICHAUT, CHARLES SIMON, head of a family of celebrated French music-publishers, born at Chartres, May 10, 1780, came early to Paris, and served his apprenticeship in the music-trade with J. J. Momigny. From him he acquired a taste for the literature of music and chamber compositions; and when he set up for himself at No. 7, Rue Grange Batelière in 1805,
the first works he published were classical. He soon perceived that there was an opening in Paris for editions of the best works of German musicians, and the early efforts of French composers of promise. His calculation proved correct, and his judgment was so sound that his business increased rapidly, and he was soon obliged to move to larger premises in the Boule-

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| Guilheme Simon, born in Paris Nov. 2, 1806, had long been his father's partner, and continued in the old line of serious music. At the same time he realised that in so important a business it was well that the Italian school should be represented, and accordingly bought the stock of the publisher Pasini. On the death of this good man, Feb. 7, 1877, his son,

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| Leon, born in Paris Aug. 6, 1839, resolved to give a fresh impetus to the firm, which already possessed 18,000 publications. Bearing in mind that his grandfather had been the first to publish Beethoven's Symphonies and Mozart's Concertos in score; to make known in France the oratorios of Bach and Handel, and the works of Schubert, Mendelssohn, and Schumann; to bring out the first operas of Ambroise Thomas and Victor Massé; to encourage Berlioz when his 'Damnation de Faust' was received with contempt, and to welcome the orchestral compositions of Reber and Gouny; M. Leon Richault above all determined to maintain the editions of the German classical masters which had made the fortune of the firm. Retaining all the works—didactic, dramatic, sacred, vocal, and instrumental—which still do honour to his establishment, he has carefully eliminated all obsolete and forgotten music. He has moreover already begun to issue new editions of all compositions of value of which the plates are worn out. His intelligent administration of his old and honourable business procured him a silver medal at the International Exhibition of 1878, the highest recompense open to music-publishers, the jury having refused them the gold medal.

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| A new catalogue of Richault's publications is in preparation, the old ones having long become obsolete. It will form a large volume, and will not in all probability be ready till 1882. [G.C.]

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| Richter, Ernst Friedrich Eduard, son of a schoolmaster, born Oct. 24, 1808, at Grosschönau in Lusatia; from his eleventh year attended the Gymnasium at Zittau, managed the choir, and arranged independent performances. In 1831 he went to Leipzig to study with Wehnig, the then | Cantor, and made such progress that soon after the foundation of the Conservatorium, in 1834, he became one of the professors of harmony and counterpoint. Up to 1847 he conducted the Sing-

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| Kant, and was afterwards organist of the Nicolai and Peters Neukirchen. After Haupt-

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| man's death, in Jan. 3, 1865, he succeeded him as Cantor of the St. Thomasschule. Of his books, the 'Lehrbuch der Harmonielehre' (12th ed. 1876) has been translated into Dutch, Swedish, Italian, Russian, Polish, and English. The 'Lehrbuch der Fuge' has passed through three editions, and 'Vom Contrapunct' through two. The English translations of all these are by Franklin Taylor, and were published by Cramer & Co. in 1864, 1876, and 1874 respectively. Richter also published a 'Catechism of Organ-building.' Of his many compositions de circonstance the best known is the Cantata for the Schiller Festival in 1849. Other works are—an oratorio, 'Christus der Erlöser' (March 8, 1849), masses, psalms, motets, organ-pieces, string-quartets, and sonatas for PF. He became one of the King's Professors in 1868, died at Leipzig, April 9, 1879, and was succeeded as Cantor by W. Rust. [F.G.]

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| Richter, Hans, celebrated conductor, born April 4, 1843, at Raab in Hungary, where his father was Capellmeister of the cathedral. His mother was also musical, and is still a teacher of singing at Pest. The father died in 1877, his son, and Hans was then placed at the Löwenburg Consoli-

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| School in Vienna. Thence he went into the choir of the Court chapel, and remained there for four years. In 1859 he entered the Conservatorium, and studied the horn under Kleinecke, and theory under Sechter. After a lengthened engagement as horn-player in the orchestra of the Kärntnerthor opera he was recommended by Eser to Wagner, went to him at Lucerne, remained there from Oct. 1866 to Dec. 1867, and made the first fair copy of the score of the 'Meisteringers.' In 1868 he accepted the post of conductor at the Hof-und National Theatre, Munich, and remained there for some length of time. He next visited Paris, and after a short residence there, proceeded to Brussels for the production of 'Lohengrin' (March 22, 1870). He then returned to Wagner at Lucerne, assisted at the first performance of the 'Siegfried Idyl' (Dec. 1870), and made the fair copy of the score of the 'Noblen-

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| gen Ring' for the engravers. Early in 1871 he went to Pesth as chief conductor of the National Theatre, a post to which he owes much of his great practical knowledge of the stage and stage business. In Jan. 1875 he conducted a grand orchestral concert in Vienna, which had the effect of attracting much public attention to him, and accordingly, after the retirement of Herbeck (April 1875) from the direction of the Court Opera Theatre—where he was succeeded by Janner—and of Dessoff from the same theatre, Richter was invited to take the post vacated by the latter, which he entered upon in the autumn of 1875, concurrently with the conductorship of the Philharmonic Concerts. He had already been conducting the rehearsals of the 'Noblenungen [p.6]
Bing at Bayreuth, and in 1876 he directed the whole of the rehearsals and performances of the Festival there, and, at the close of the third set of performances, received the order of Maximilian from the King of Bavaria, and that of the Falcon from the Grand Duke of Weimar. In 1877 he produced the Walkyrie in Vienna, and followed it in 1878 by the other portions of the tetralogy. In 1878 he was made Kapellmeister, and received the order of Frans Josef. In 1879 (May 5–12), 80 (May 10–June 14), and 81 (May 9–June 23) be conducted important orchestral concerts in London, which excited much attention, chiefly for his knowledge of the scores of Beethoven's symphonies and other large works, which he conducted without book.

Herr Richter is certainly one of the very first of living conductors. He owes this position in great measure to the fact of his intimate practical acquaintance with the tock- and of the instruments in the orchestra, especially the wind, to a degree in which he stands alone. As a musician he is a self-made man, and enjoys the peculiar advantages which spring from that fact. His devotion to his orchestra is great, and the present high standard and position of the band of the Vienna opera house is due to him. He is a great master of crescendo and decrescendo. Perhaps he leorns too much to the encouragement of 'virtuosity' in his orchestra. But as a whole, what he directs will always be finely played.

In correction of a previous statement we may say that his mother, Mme. Richter von Innfeld, formerly a distinguished soprano singer, now lives in Vienna as a teacher of singing. Her method of producing the voice—affecting especially the soft palate and other parts of the back of the mouth—has been very successful, and attracted the notice of Prof. Helmholts, who in 1872 investigated it, and wrote her a letter of strong approbation. [F.G.]

RICORDI, GIOVANNI, founder of the well-known music-publishing house in Milan, where he was born in 1785, and died March 15, 1853. He made his first hit with the score of Mosca's 'Pretendenti delusi.' Since that time Ricordi has published for all the great Italian maestri, down to Verdi and Boito, and has far outstripped all rivals. His 'Gazetta Musicale,' edited with great success by Massucciati, has had much influence on his prosperity. The firm possesses the whole of the original scores of the operas they have published—a most interesting collection. Giovanni's son and successor Tito further enlarged the business, and at this moment the stock consists of over 40,000,000 pages, or nearly 50,000 items of music. The catalogue issued in 1875 contains 738 pages large 8vo. For some years past Tito has been disabled by illness, and the present head of the firm is his son GIULIO DI TITO, born in 1835, who is a practised writer, a skilled draughtsman, a composer of drawing-room music, and in all respects a thoroughly cultivated man.

This notice must not end without a mention of Palocchi's 'Annuario musicale,' a useful and accurate calendar of musical dates, published by this excellent firm, the second edition of which was issued in 1878. [F.G.]

RIDOTTO, an Italian term for an assembly with music, and usually with masks.

They went to the Ridotto—"tis a ball...
Where people dance and sup and dance again;...The proper name, perhaps, was a mask'd ball;...But that's of no importance to my strain,
says Byron in 'Beppo,' writing from Venice in 1817. They were known in Italy much earlier than that, and had spread to both Germany and England. They are frequently mentioned by Horace Walpole under the name 'Ridotto,' and were one of the attractions at Vauxhall and Ranelagh in the middle of the last century. In Germany and France a French version of the name was adopted—REDOUTE. [See p. 89]. [G.]

RIEDEL, Carl, born Oct. 6, 1827, at Kronenberg in the Rhine provinces. Though always musically inclined he was educated for trade, and up to 1848 pursued the business of a silk dyer. Being in Paris during the Revolution of that year the disturbance to his business and the excitement of the moment drove him to the resolution of forsaking trade and devoting himself to music as a profession. He returned home and at once began serious study under the direction of CARL WILHELM, then an obscure musician at Crefeld, but destined to be widely known as the author of the 'Wacht am Rhein.' Late in 1849 Riedel entered the Leipzig Conservatorium, where he made great progress under Moscheles, Hauptmann, Becker, and Piaidy. After leaving the Conservatorium the direction of his talent was for some time uncertain. He had however for long had a strong predilection for the vocal works of the older masters of Germany and Italy. Early in 1854 he practised and performed in a private society at Leipzig Astorga's 'Stabat,' Palestina's 'Impropriar,' and Leo's 'Misere.' This led him to form a singing society of his own, which began on May 17, 1854, with a simple quartet of male voices, and was the foundation of the famous Association which, under the name of the 'Riedelsche Verein,' was so celebrated in Leipzig. Their first public concert was held in November, 1855. The reality of the attempt was soon recognised; members flocked to the society; and its first great achievement was a performance of Bach's B minor Mass, April 10, 1859. At that time Riedel appears to have practised only ancient music, but this rule was by no means maintained; and in the list of the works performed by the Verein we find Beethoven's Mass in D, Kiel's 'Christus,' Berlioz's Requiem, and Liszt's 'Graner Mass' and 'St. Elizabeth.' Riedel's devotion to his choir was extraordinary: he was not only its Conductor, but Librarian, Secretary, Treasurer, all in one. His interest in societies outside his own, and in the welfare of music, was always ready and always effective, and many of the best Vocal Associations of North Germany owe their success to his advice and help. The programmes of the public performances of his society show the names of many...
composers who were indebted to him for their first chance of being heard, and of much music, which but for him would probably have slumbered on the shelf till now. He was one of the founders of the 'Beethovenstiftung,' and an earnest supporter of the Wagner performances at Bayreuth in 1876. His own compositions are chiefly part-songs for men's voices, but he has edited several important, ancient works by Praetorius, Franck, Eeckart, and other old German writers, especially a 'Passion' by Heinrich Schütz, for which he selected the best portions of 4 Passions by that master—a proceeding certainly deserving all that can be said against it.

Riem, Wilhelm Friedrich, born at Cülloda in Thuringia, Feb. 17, 1779, was one of J. A. Hiller's pupils in the St. Thomas school at Leipzig. In 1807 he was made organist of the Reformed church there, and in 1814 of the St. Thomas school itself. In 1823 he was called to Bremen to take the cathedral organ and be Director of the Singakademie, where he remained till his death, April 20, 1837. He was an industrious writer. His cantatas for the anniversary of the Augsburg Confession 1530 (for which Mendelssohn's Reformation Symphony was intended) is dead; so are his quartets, quartets, trios, and other large works, but some of his 8 sonatas and 12 sonatinas are still used for teaching purposes. He left 2 books of studies for the P.F., which are out of print, and 16 progressive exercises.

Rienzi der Letzte der Tribunen (the last of the Tribunes). An opera in 5 acts; words (found on Bulwer's novel) and music by Wagner. He adopted the idea in Dresden in 1837; 2 acts were finished early in 1839, and the opera was produced at Dresden Oct. 20, 1842. "Rienzi" was brought out in French (Meitner and Guillame) at the Théâtre Lyrique, April 6, 1869, and in English at Her Majesty's Theatre, London (Carl Rosa), Jan. 27, 1879.

Ries. A distinguished family of musicians.

1. Johann Ries, native of Benezheim on the Rhine, born 1723, was appointed Court trumpeter to the Elector of Cologne at Bonn, May 3, 1747, and violinist in the Capelle, Mar. 5, 1754. On April 27, 1764, his daughter Anna Maria was appointed singer. In 1774 she married Ferdinand Drewer, violinist in the band, and remained first soprano till the break-up in 1794. Her father died 1786 or 7. Her brother, Franz Anton, was born at Bonn, Nov. 10, 1755, and died there Nov. 1, 1846. He was an infant phenomenon on the violin; learned from J. P. Salomon, and was able to take his father's place in the orchestra at the age of 11. His salary began when he was 19, and in 1779 it was 160 thalers per annum. At that date he visited Vienna, and made a great success as a solo and quartet player. But he elected to remain, on poor pay, in Bonn, and was rewarded by having Beethoven as his pupil and friend. During the poverty of the Beethoven family, and through the misery caused by the death of Ludwig's mother in 1787, Franz Ries stood by them like a real friend. In 1794 the French arrived, and the Elector's establishment was broken up. Some of the members of the band dispersed, but Ries remained, and documents are preserved which show that after the passing away of the invasion he was to have been Court-musician. Events however were otherwise ordered; he remained in Bonn, and at Goddesberg where he had a little house, till his death; held various small offices, culminating in the Bonn city government in 1800, taught the violin, and brought up his children well. He assisted Wegeler in his Notices of Beethoven, was present at the unveiling of Beethoven's statue in 1845, had a Doctor's degree and the order of the Red Eagle conferred on him, and died, as we have said, Nov. 1, 1846, aged 91 all but 9 days.

2. Franz's son Ferdinand, who with the Archduke Rudolph enjoys the distinction of being Beethoven's pupil, was born at Bonn Nov. 28, 1784. He was brought up from his cradle to music. His father taught him the pianoforte and violin, and B. Romberg the cello. In his childhood he lost an eye through the small-pox. After the break-up of the Elector's band he remained three years at home, working very hard at theoretical and practical music, scoring the quartets of Haydn and Mozart, and arranging the Creation, the Seasons, and the Requiem with such ability that they were all three published by Simrock.

In 1801 he went to Munich to study under Winter, in a larger field than he could command at home. Here he was so badly off as to be driven to copy music at 3d. a sheet. But poor as his income was he lived within it, and when after a few months Winter left Munich for Paris, Ries had saved 7 ducats. With this he went to Vienna in October 1801, taking a letter from his father to Beethoven. Beethoven received him well, and when he had read the letter said, 'I can't answer it now; but write and tell him that I have not forgotten the time when my mother died'; and knowing how miserably poor the lad was, he on several occasions gave him money unmasked, for which he would accept no return. The next three years Ries spent in Vienna. Beethoven took a great deal of pains with his pianoforte-playing, but would teach him nothing else. He however prevailed on Albrechtsberger to take him as a pupil in composition. The lessons cost a ducat each; Ries had in some way saved up 26 ducats, and therefore had 26 lessons. Beethoven also got him an appointment as pianist to Count Browne the Russian chargé d'affaires, and at another time to Count Lehnsway. The pay for these services was probably not over-abundant, but it kept him, and the position gave him access to the better musical society. Into Ries's relations with Beethoven we need not enter here. They are touched upon in the sketch of the great master in vol. i. of this work, and they are fully laid open in Ries's own

1 See the curious and important lists and memoranda, published for the first time in Thierry's 'Beethoven,' i. 458.
invaluable notices. He had a great deal to bear, and considering the secrecy and impersoneness which Beethoven often threw into his intercourse with every one, there was probably much unpleasantries in the relationship. Meantime of course Ries must have become saturated with the music of his great master; a thing which could hardly tend to foster any little originality he may ever have possessed.

As a citizen of Bonn he was amenable to the French conscription, and in 1805 was summoned to appear there in person. He left in Sept. 1805, made the journey on foot via Prague, Dresden, and Leipzig, reached Coblenz within the prescribed limits of time, and was then dismissed on account of the loss of his eye. He then went on to Paris, and existed in misery for apparently at least two years, at the end of which time he was advised to try Russia. On Aug. 27, 1808, he was again in Vienna, and soon afterwards received from Reichardt an offer of the post of Kapellmeister to Jerome Bonaparte, King of Westphalia, at Cassel, which Reichardt alleged had been refused by Beethoven. Ries behaved with perfect loyalty and straightforwardness in the matter. Before replying, he endeavoured to find out from Beethoven himself the real state of the case; but Beethoven having adopted the idea that Ries was trying to get the post over his head, would not see him, and for three weeks behaved to him with an incredible degree of cruelty and insolence. When he could be made to listen to the facts he was sorry enough, though the opportunity was gone.

The occupation of Vienna (May 12, 1809) by the French was not favourable to artistic life. Ries however, as a French subject, was free to wander. He accordingly went to Cassel, possibly with some lingering hopes, played at Court, and remained till the end of February 1810, very much applauded and feted, and making money—but had no offer of a post. From Cassel he went by Hamburg and Hanover to Bremen to Stockholm, where we find him in Sept. 1810, making both money and reputation. He had still his eye on Russia, but between Stockholm and Petersburg the ship was taken by an English man-of-war, and all the passengers were turned out upon an island in the Baltic. In Petersburg he found Bernhard Romberg, and the two made a successful journey embracing places as wide apart as Kieve, Reval and Riga. The burning of Moscow (Sept. 1812) put a stop to his progress in that direction, and we next find him again at Stockholm in April 1813, on route to England. By the end of the month he was in London.

Here he found his countryman and his father's friend, Salomon, who received him cordially and introduced him to the Philharmonic Concerts. His first appearance there was March 14, 1814, in his own P. F. Sextet. His symphonies, overtures, and chamber works frequently occur in the programmes. He appears from time to time as a P. F. player, but rarely if ever with works of Beethoven's. 'Mr. Ries,' says a writer in the 'Harmonicon' of March 1824, 'is justly celebrated as one of the finest pianoforte performers of the day; his hand is powerful and his execution certain, often surprising; but his playing is most distinguished from that of all others by its romantic wildness.' Shortly after his arrival he married an English lady of great attractions, and he remained in London till 1824, one of the most conspicuous figures of the musical world.

His sojourn here was a time of herculean labour. His compositions numbered at their close nearly 180, including 6 fine symphonies; 4 overtures; 6 string quintets, and 14 do. quartets; 9 concertos for P. F. and orchestra; an octet, a sextet, 2 sextets, and a quintet, for various instruments; 3 P. F. quartets, and 5 do. trios; 20 duets for P. F. and violin; 10 sonatas for P. F. solo; besides a vast number of rondos, variations, fantasies, etc., for the P. F. solo and à 4 mains. Of these 38 are attributable to the time of his residence here, and they embrace 2 symphonies, 4 concertos, a sonata, and many smaller pieces. As a pianist and teacher he was very much in request. He was an active member of the Philharmonic Society. His correspondence with Beethoven during the whole period is highly creditable to him, proving his gratitude towards his master, and the energy with which he laboured to promote Beethoven's interests. That Beethoven profited so little therefrom is no fault of Ries's.

Having accumulated a fortune adequate to the demands of a life of comfort, he gave a farewell concert in London, April 8, 1824, and removed with his wife to Godolsberg, near his native town, where he had purchased a property. Though a loser by the failure of a London Bank in 1825–6, he was able to live independently. About 1830 he removed to Frankfurt. His residence on the Rhine brought him into close contact with the Lower Rhine Festivals, and he directed the performances of the years 1825, 29, 30, 32, 34, and 37, as well as those of 1836 and 38 in conjunction with Spohr and Klein respectively. [See the list, vol. ii. p. 457.] In 1834 he was appointed head of the town orchestra and Singakademie at Aix-la-Chapelle. But he was too independent to keep any post, and in 1835 he gave this up and returned to Frankfurt. In 1837 he assumed the direction of the Cecilian Society there on the death of Schellbe, but this lasted a few months only, for on Jan. 13, 1838, he died after a short illness.

The principal works which he composed after his return to Germany are 'Die Räuberbräut' (the Robber's bride), which was first performed in Frankfurt probably in 1829, then in Leipzig, July 4, and London, July 15, of the same year, and often afterwards in Germany; another opera, known in Germany as 'Liaka,' but produced at the Adelphi, London, in English, as 'The Sorcerer,' by Arnold's Company, Aug. 4, 1831; an oratorio, 'Der Sieg des Glaubens' (The Triumph of the Faith), Berlin, 1835; and a second oratorio, 'Die Räuberbräut' (the Robber's bride). [See Kings of Israel], Aix-la-Chapelle, 1837. All these works however are dead. Beethoven once said of his compositions, 'he imitates me too much.'
He caught the style and the phrases, but he could not catch the immortality of his master's work. Technically great as much that he composed was, that indescribable something, that touch of nature, which, in music as elsewhere, makes the world whole, was wanting. One work of his, however, will live—the admirable 'Biographical Notices of Ludwig van Beethoven,' which he published in conjunction with Dr. Wegeler (Coblentz, 1838). The two writers, though publishing together, have fortunately kept their contributions quite distinct; Ries's occupies from pp. 76 to 165 of a little duodecimo volume, and of these the last 35 pages are occupied by Beethoven's letters. His own portion, short as it is, is excellent, and it is hardly too much to say that within his small limits he is equal to Boswell. The work is translated into French by Le Gentil (Dentu, 1862), and partially into English by Moscheles, as an Appendix to his version of Schindler's Life of Beethoven. [A.W.T.]

3. HUBERT, brother of the preceding, was born at Bonn in 1803. He made his first studies as a violinist under his father, and afterwards under Spohr. Hauptmann was his teacher in composition. Since 1824 he has lived at Berlin. In that year he entered the band of the Königstädtier Theatre, and in the following year became a member of the Royal band. In 1835 he was appointed Director of the Philharmonic Society at Berlin. In 1836 he was nominated Concertmeister, and in 1839 elected a member of the Royal Academy of Arts. A thorough musician and a solid violinist, he has risen since been held in great esteem as a leader, and more especially as a methodical and conscientious teacher. His Violin-School for beginners is a very meritorious work, eminently practical, and widely used. He has published two violin-concertos, studies and duets for violins, and some quartets. An English edition of the Violin-School appeared in 1873 (Hofmeister). Three of his sons have gained reputation as musicians:—

LOUIS, violinist, born at Berlin in 1830, pupil of his father and of Viertemps, has, since 1852, been settled in London, where he enjoys great and deserved reputation as violinist and teacher. He was a member of the Quartet of the Musical Union from 1855 to 1870, and has held the second violin at the Monday Popular Concerts from their beginning in 1859, to the present time. He played a solo at the Crystal Palace Oct. 29, 1864.

ADOLPH, pianist, born at Berlin in 1837. He is a pupil of Kullak for the piano, and of Boehmer for composition, and lives in London as a pianoforte teacher. He has published a number of compositions for the piano, and some songs.

FRANK, violinist and composer, was born at Berlin in 1846. He studied first under his father (violin), and under Boehmer and Kiel (composition). He afterwards entered the Conservatoire at Paris as a pupil of Massart, and gained the first prize for violin-playing in 1868. Some of his compositions, especially two suites for violin, have met with considerable success. He visited London in 1870 and played at the Crystal Palace. He has published an overture, two quartets, a quintet, and a large number of songs.

RIETZ, Julius, younger brother of the preceding, violoncelloist, composer, and eminent conductor, was born at Berlin Dec. 28, 1812. Brought up under the influence of his father and brother, and the intimate friend of Mendelssohn, he received his first instruction on the violoncello from Schmidt, a member of the royal band, and afterwards from Bernhard Romberg and Moritz Schott.
Ganz. Zelter was his teacher in composition.
Having gained considerable proficiency on his instrument, he obtained, at the age of 16, an appointment in the band of the Königstädter Theatre, where he also achieved his first success as a composer by writing incidental music for Holz's drama, 'Lorbeerbaum und Betteleb.' In 1834 he went to Düsseldorf as second conductor of the opera. Mendelssohn, who up to his death showed a warm interest in Rietz, was at that time at the head of the opera, and on his resignation in the summer of 1835, Rietz became his successor. He did not however remain long in that position, for, as early as 1836, he accepted, under the title of 'Städtischer Musikdirektor,' the post of conductor of the public subscription-concerts, the principal choral society, and the church-music at Düsseldorf. In this position he remained for twelve years, gaining the reputation of an excellent conductor, and also appearing as a solo violoncellist in most of the principal towns of the Rhine-province. During this period he wrote some of his most successful works—incidental music to dramas of Goethe, Calderon, Immermann and others; music for Goethe's Liebespiel 'Jery and Bately'—a kind of drawing-room opera, and a very graceful work; his 1st Symphony in G minor; three overtures—'Hero and Leander,' 'Concert overture in A major, Lustspiel-overture—the latter two perhaps the freest and most popular of his compositions; the 'Alteutscher Schlachtgesang' and 'Dithryamb'—both for men's voices and orchestra, and still stock-pieces in the répertoires of all German male choral societies. He was six times chief conductor of the Lower Rhine Festivals in 1845, 56, and 59 at Düsseldorf; in 1864, 67 and 73 at Aix. [See vol. ii. p. 547.]

In 1847, after Mendelssohn's death, he took leave of Düsseldorf, leaving Ferdinand Hiller as his successor, and went to Leipzig as conductor of the opera and the Singakademie. From 1848 we find him also at the head of the Gewandhaus orchestra, and teacher of composition at the Conservatorium. In this position he remained for thirteen years. Two operas, 'Der Corsar' and 'Georg Neumark,' were failures, but his Symphony in Eb had a great and lasting success. At this period he began also to show his eminent critical powers by carefully revised editions of the scores of Mozart's symphonies and operas, of Beethoven's symphonies and overtures for Breitkopf & Härtel's complete edition, and by the work he did for the Bach and German Handel Societies. His editions of Handel's scores contrast very favourably with those of some other editors. An edition of Mendelssohn's complete works closed his labours in this respect.

In 1866 the King of Saxony appointed him Conductor of the Royal Opera and of the music at the Roman Catholic Court-church at Dresden. He also accepted the post of Artistic Director of the Dresden Conservatorium. In 1876 the title of General-Musikdirektor was given to him. The University of Leipzig had already in 1859 conferred on him the honorary degree of Doctor of Philosophy.

Rietz was for some time one of the most influential musicians of Germany. He was a good violoncellist, but soon after leaving Düsseldorf he gave up playing entirely. As a composer he showed a rare command of all the resources of the orchestra and a complete mastery of all technicalities of composition. Mendelssohn, in his friendly but candid criticism in the published letter already referred to, says, 'There is something so genuinely artistic and so genuinely musical in your orchestral works'; and further on, 'You understand how to give a really musical interest to every second oboe or trumpet.' Indeed some of his music, especially the two overtures already mentioned, the Symphony in Eb, and some of his choral works, has won general and deserved success, mainly by the qualities Mendelssohn praises in them, and by a certain vigour and straightforwardness of style. Yet we gather clearly enough from Mendelssohn's friendly remarks the reason why so few of Rietz's works have shown any vitality. As a composer he can hardly be said to show distinct individuality; his ideas are wanting in spontaneity, his themes are generally somewhat dry, and their treatment often rather diffuse and laboured. In fact Rietz was an excellent musician, and a musical intellect of the first rank—but not much of a poet. His great reputation rested, first, on his talent for conducting, and secondly on his rare acquisitions as a musical scholar. An unfailing ear, imperturbable presence of mind, and great personal authority, made him one of the best conductors of modern times. The combination of practical musicianship with a natural inclination for critical research and a pre-eminently intellectual tendency of mind, made him a first-rate judge on questions of musical Scholarship. After Mendelssohn and Schumann, Rietz has probably done more than anybody else to purify the scores of the great masters from the numerous errors of text by which they were disfigured. He was an absolute and uncompromising adherent of the classical school, and had but little sympathy with modern music after Mendelssohn; and even in the works of Schubert, Schumann and Brahms was over-apt to see the weak points. As to the music of the newest German School, he held it in abhorrence, and would show his aversion on every occasion. He was, however, too much of an opera-conductor not to feel a certain interest in Wagner, and in preparing his operas would take a special pride and relish in overcoming the great and peculiar difficulties contained in Wagner's scores.

Rietz had many personal friends, but, as will appear natural with a man of so pronounced a character and opinions, also a number of bitter enemies. He died at Dresden Oct. 1, 1877, leaving a large and valuable musical library which was sold by auction in Dec. 1877. Besides the works already mentioned he published a considerable number of compositions for the chamber, songs, concertos for violin and for various wind-instruments. He also wrote a great Mass. [P.D.]
RIGADOON.

RIGADOON (French Rigodon or Rigaudon), a lively dance, which most probably came from Provence or Languedoc, although its popularity in England has caused some writers to suppose that it is of English origin. It was danced in France in the time of Louis XIII, but does not seem to have become popular in England until the end of the 17th century. According to Rousseau it derived its name from its inventor, one Rigaud, but others connect it with the English 'rig,' i.e. wanton, or lively.

The Rigadon was remarkable for a peculiar jumping step (which is described at length in Compan's 'Dictionnaire de la Danse,' Paris, 1802); this step survived the dance for some time. The music of the Rigadon is in 2-4 or 3 time, and consists of three or four parts, of which the third is quite short. The number of bars is unequal, and the music generally begins on the third or fourth beat of the bar. The following example is from the 3rd Part of Henry Playford's "Apollo's Banquet" (6th edition, 1690). The same tune occurs in 'The Dancing Master,' but in that work the bars are incorrectly divided.

Barbieri, II Duca in 'Rigoletto,' and other parts, in Copenhagen and other towns. He returned to England in Sept. 1867, and sang at various places. In 1868 he was engaged at the Gloucester Festival with Sims Reeves, whose temporary indisposition afforded him the opportunity of singing the part of Samson in Handel's oratorio, in which he acquitted himself so ably that he was immediately engaged by the Sacred Harmonic Society, where he appeared, Nov. 27, 1869, with signal success, and immediately established himself as an oratorio singer. In 1869 he appeared on the stage of the Princess's Theatre as Acis in Handel's 'Acis and Galatea.' He has since maintained a prominent position at all the principal concerts and festivals in town and country. His voice is of fine quality, full compass, and considerable power, and he sings with earnestness and care. [W.H.B.]

RIGHINI, VINCENTO, a well-known conductor of the Italian opera in Berlin, born at Bologna Jan. 22, 1776. As a boy he had a fine voice, but owing to injury it developed into a tenor of so rough and muffled a tone, that he turned his attention to theory, which he studied with Padre Martini. In 1776 he sang for a short time in the Opera buffa at Prague, then under Bustelli's direction, but was not well received. He made a success there however with three operas of his composition, 'La Vedova scattata,' 'La Bottega del Caffè,' and 'Don Giovanni,' also performed in Vienna (Aug. 1777), which then Righini went on leaving Prague. There he became singing-master to Princess Elisabeth of Württemberg, and conductor of the Italian opera. He next entered the service of the Elector of Mayence, and composed for the Elector of Treves 'Alcide al Bivo' (Coblentz) and a mass. In April 1793 he was invited to succeed Alessandri at the Italian Opera of Berlin, with a salary of 3000 thalers (about £2450). Here he produced 'Enea nel Lazio' and 'Il Triunfo d'Arianna (1793), 'Armida' (1799), 'Tigrane' (1800), 'Gerusalemme liberata,' and 'La Selva incantata' (1803). The last two were published after his death with German text (Leipzig, Herklotz).

In 1794 Righini married Henriette Kneseel (born at Stettin in 1767, died of consumption at Berlin Jan. 25, 1801), a charming blonde, and, according to Gerber, a singer of great expression. After the death of Friedrich Wilhelm II. (1797) his post became almost a sinecure, and in 1806 the opera was entirely discontinued. Righini was much beloved. Gerber speaking in high terms of his modesty and courtesy, and adds, 'It is a real enjoyment to hear him sing his own pieces in his soft veiled voice to his own accompaniment.' As a composer he was not of the first rank, and of course was eclipsed by Mozart. His best work was his setting for ensemble, of which the quartet in 'Gerusalemme,' is a good example. He was a successful teacher of singing, and counted distinguished artists among his pupils. After the loss of a promising son in 1810, his health gave way, and in 1812 he
RIGHINI.

was ordered to try the effects of his native air at Bologna. When bidding goodbye to his colleague, Anselm Weber, he said, 'It is my belief that I shall never return; if it should be so, sing a Requiem and a Miserecre for me'—touching words too soon fulfilled by his death at Bologna, Aug. 19, 1812. His own Requiem (scored in the Berlin Library), was performed by the Singakademie in his honour.

Besides 20 operas, of which a list is given by Férias, Righini composed church music—a Te Deum and a Missa Solennis are published and still known in Germany—several cantatas, and innumerable Scenes, Lieder, and songs; also a short ballet, 'Minerva belebt die Statuen des Désaluns, and some instrumental pieces, including a sere

nade for 2 clarinets, 2 horns, and 2 bassoons (1799, Breitkopf & Härtel). One of his operas, 'Il Convitato di pietra, ossia il dissoluto,' will always be interesting as a forerunner of Mozart's Don Giovanni, produced at Vienna Aug. 21, 1777 (ten years before Mozart's), and is described by Jahn (Mozart, ii. 333). His best orchestral work is his overture to 'Tigranés,' which is still occasionally played in Germany and England. Breitkopf & Härtel's Catalogue shows a tolerably long list of his songs, and his exercises for the voice (1804) are amongst the best that exist. English amateurs will find a duet of his, 'Come opprima,' from 'Eneas Lario,' in the 'Musical Library,' vol. i. p. 8, and two airs in Lonsdale's 'Gemme d'Antichità.' He was one of the 63 composers who set the words 'In questa tomba oscura,' and his setting was published in 1878 by Ritter of Magdeburg. [F.G.]

RIGOLETTO. An opera in 3 acts; libretto by Piave (found on V. Hugo's 'Le Roi s'amuse'), music by Verdi. Produced at the Teatro Fenice, Venice, March 12, 1851, and given in Italian at Covent Garden, Nov. 2, 1853, and in the Italian at Paris, produced at Vienna Aug. 21, 1777 (ten years before Mozart's), and is described by Jahn (Mozart, ii. 333). The best orchestral work is his overture to 'Tigranés,' which is still occasionally played in Germany and England. Breitkopf & Härtel's Catalogue shows a tolerably long list of his songs, and his exercises for the voice (1804) are amongst the best that exist. English amateurs will find a duet of his, 'Come opprima,' from 'Eneas Lario,' in the 'Musical Library,' vol. i. p. 8, and two airs in Lonsdale's 'Gemme d'Antichità.' He was one of the 63 composers who set the words 'In questa tomba oscura,' and his setting was published in 1878 by Ritter of Magdeburg. [F.G.]

RINALDO. Handel's first opera in England; composed in a fortnight, and produced at the King's Theatre in the Haymarket Feb. 24, 1711. The libretto was founded on the episode of Rinaldo and Armida in Tasso's 'Jerusalem Delivered' (the same on which Gluck based his 'Armida'). Rossi wrote it in Italian, and it was translated into English by Aaron Hill. The opera was mounted with extraordinary magnificence, and had an uninterrupted run of 15 nights—at that time unusually long. The march, and the air 'Il trionfero,' were long popular as 'Let us take the road' (Beggar's Opera), and 'Let the waiter bring clean glasses.' 'Lascia ch'io pianga'—made out of a saraband in Handel's earlier opera 'Almira' (1704)—is still a favourite with singers and hearers.

[RINFORZANDO]. 'reinforcing' or increasing in power. This word, or its abbreviations, rinfl. or rfs. is used to denote a sudden and short-lasting crescendo. It is applied generally to a whole phrase, however short, and has the same meaning as sforzando, which is only applied to a single note. It is sometimes used in concerted music to give a momentary prominence to a subordinate part, as for instance in the Beethoven Quartet, op. 95, in the Allegretto, where the violoncello part is marked rinforzando, when it has the second
RINFORZANDO.

section of the principal subject of the movement. [J.A.F.M.]

RINCK or RINCK, JOHANN CHRISTIAN HEINRICH, the celebrated organist and composer for his instrument, born at Erlsborg in Saxo-Gotha, Feb. 18, 1770, and died at Darmstadt, Aug. 7, 1846. His talent developed itself at an early period, and, like JOHANN SCHMIEDER [see that name], he had the advantage of a direct traditional reading of the works of Sebastian Bach, having studied at Erfurt under Kettel, one of the great composer's best pupils. Rink having sat at the feet of Forkel at the University of Göttingen, obtained in 1789 the organistship of Giessen, where he held several other musical appointments. In 1806 he became organist at Darmstadt, and 'professor' at its college; in 1813 he was appointed Court organist, and in 1817 chamber musician to the Grand Duke (Ludwig I). Rink made several artistic tours in Germany, his playing always eliciting much admiration. At Tréves, in 1827, he was greeted with special honour. He received various decorations,—in 1831 membership of the Dutch Society for Encouragement of Music; in 1838 the cross of the first class from his Grand Duke; in 1840 'Doctor of Philosophy and Arts' from the University of Giessen. Out of his 120 works a few are for chamber, including sonatas for PF., violin, and violoncello, and PF. duets. But his reputation is based on his organ music, or rather on his 'Practical Organ School,' a standard work. Rink's compositions for his instrument show no trace of such sublime influence as might have been looked for from a pupil, in the second generation, of Bach; indeed throughout them fugue-writing is conspicuous by its absence. But without attaining the high standard which has been reached by living composers for the instrument in Germany, his organ-pieces contain much that is interesting to an organ student, and never degenerate into the debased and flippant style of the French or English organ-music so prevalent at present.

Rink's name will always live as that of an executant, and of a safe guide towards the formation of a sound and practical organ-player; and his works comprise many artistic studies. Amongst these the more important are the 'Practical Organ School,' in six divisions (op. 55), and 'Preludes for Chorales,' issued at various periods. He also composed for the church a 'Pater Noster' for four voices with organ (op. 59); motets, 'Praise the Lord' (op. 88) and 'God be merciful' (op. 109); 12 chorales for men's voices, etc. [H.S.O.]

RIOTTE, PHILIPP JACOB, born at St. Mendel, Tréves, Aug. 16, 1776. Andre of Offenbach was his teacher in music, and he made his first appearance at Frankfurt in Feb. 1804. In 1806 he was music-director at Gotha. In 1808 he conducted the French operas before the assembled royalties at the Congress of Erfurt. In April 1809 his operetta 'Das Grenzröttchen' was produced at the Kärnthnerthor Theatre, Vienna, and thenceforward Vienna was his residence. In 1818 he became conductor at the Theatre an der Wien, beyond which he does not seem to have advanced up to his death, Aug. 20, 1856. The list of his theatrical works is immense. His biography in Wurtz's Lexicon enumerates, between 1809 and 1840, no less than 48 pieces, operas, operettas, ballets, pantomimes, music to plays, etc., written mostly by himself, and sometimes in conjunction with others. In 1852 he wound up his long labours by a cantata 'The Crusade,' which was performed in the great Redoutensaal, Vienna, with much applause. In other notices he is said to have produced an opera called 'Monzari's Zauberflöte' at Prague about 1820. He left also a symphony (op. 25), 9 sonata-sonatas, 6 do. for PF. and violin, 3 concertos for clarinet and orchestra, but these are defunct. He became very popular by a piece called 'The Battle of Leipzig,' for PF. solo, which was republished over half Germany, and had a prodigious sale.

In a letter to the Archduke Rudolph (Thayer, iii. 195), Beethoven mentions that the fineness of the day and his going in the evening to 'Wanda' at the theatre had prevented his attending to some with them of the Archduke's. 'Wanda, Queen of the Samaritans' was a tragedy of Z. Werner's, with music by Riotte, played from March 16 to April 20, 1812. [G.]

RIPIENO, 'supplementary.' The name given to the accompanying instruments in the orchestras, and especially in the orchestral concertos of the 17th and 18th centuries, which were only employed to fill in the harmonies and to support the solo or concertante parts. [See CONCERTANTS, vol. i. p. 3856.]

RISLEY, GEORGE, born at Bristol, Aug. 28, 1845; elected chorister of Bristol Cathedral in 1852, and in Jan. 1862 articled to Mr. John Davis Corfe, the Cathedral organist, for instruction in the organ, pianoforte, harmony, and counterpoint. During the next ten years he was organist at various churches in Bristol and Clifton, at the same time acting as deputy at the Cathedral. In 1870 he was appointed organist to the Colston Hall, Bristol, where he started weekly recitals of classical and popular music, and in 1876 succeeded Mr. Corfe as organist to the Cathedral. During the last five years, Mr. Risley has devoted his energies to the improvement of orchestral music in Bristol, where he has now collected an excellent orchestra of fifty players. In 1877 he started his orchestral concerts, which have won for him a well-deserved reputation. Notwithstanding considerable opposition, and no small pecuniary risk, he has continued, during each season, to give fortnightly concerts, at which the principal works of the classical masters have been well performed, and a large number of interesting novelties by modern writers, both English and foreign, produced. [W.B.S.]

RISPOSTA (Lat. Come; Eng. Answer). The Answer to the Subject of a Fugue, or Point of Imitation. [See PROPOSTA.]

In Real Fugue, the Answer imitates the
RISPOSTA.

Subject, Interval for Interval. In Tonal Fugue, the Tonic is always answered by the Dominant, and vice versa. In both, the Imagination is usually conducted, either in the Fifth above the Propoeta, or the Fourth below it, when the Subject begins upon the Tonic; and, in the Fourth above, or the Fifth below, when it begins upon the Dominant. [See FUGUE, REAL FUGUE, TONAL FUGUE, SUBJECT.] [W.S.R.]

RITARDANDO; RITENENTE; RITENUTO. [See RALLENTANDO.]

RITORNELLO (Abbrev. Ritornell, Ritor.; Fr. Ritournelle). I. An Italian word, literally signifying, a little return, or repetition; but more frequently, in a conventional sense, (1) to a short Instrumental Melody, played between the Scenes of an Opera, or even during their action, either for the purpose of enforcing some particular dramatic effect, or of amusing the audience during the time occupied in the preparation of some elaborate Set-Scene; or, (2) to the symphonies introduced between the vocal phrases of a Song, or Anthem.

1. The earliest known use of the term, in its first sense, is to be found in Bert's 'Euridice,' in connexion with a melody for 3 flutes, which, though called a 'Zinfonia' on its first appearance, is afterwards repeated under the title of 'Ritornello.' 'Euridice' was first printed at Florence in 1600, and at Venice in 1668. [For the Zinfonia, see vol. ii. of this Dictionary, p. 493.]

A similar use of the term occurs soon afterwards in Monteverde's 'Orfeo,' printed at Venice in 1609, and republished in 1615. In this work, the Overture—there called Toccata—is followed by a 'Ritornello' in 5 parts, the rhythmic form of which is immemorially in advance of the age in which it was produced.

2. When Vocal Music with Instrumental Accompaniment became more extensively cultivated, the word was brought into common use, in its second sense, as applied to the Instrumental Symphony of a Song, or other Composition for a Solo Voice. Ritornelli of this kind were freely used by Cavalli, Cesti, Carissimi, and many other Composers of the 17th century. The dramatic School, who imitated their manner. An example from Cavalli's 'Il Giasone,' will be found at page 503 of our second volume. Towards the close of the 17th century such instrumental interpolations became very common, in all styles and countries. For instance, in early editions of the Verse Anthems of Croft, Greene, and other English Composers, of the 17th and 18th centuries, we constantly find the words 'Ritornello,' 'Ritor,' or 'Rit,' printed over little Interludes, which, unknown in the more severe kind of Ecclesiastical Music, formed a marked feature in works of this particular School, frequently embodying some of its choicest scraps of Melody, as in Dr. Boyce's Anthem, 'The Heavens declare the glory of God':—

In later editions the term disappears, its place being supplied, in the same passages, by the words 'Organ,' or 'Sym.;' which last abbreviation is almost invariably found in old copies of Handel's Songs, and other similar Music, in which the Symphonies are interpolated, as often as opportunity permits, upon the line allotted to the Voice.

II. An antient form of Italian Verse, in which each Strophe consists of three lines, the first and third of which rhyme with each other, after the manner of the Terza rima of Dante. Little Folk-Songs of this character are still popular, under the name of 'Ritornelli' or 'Rornelli,' among the peasants of the Abruzzi and other mountain regions of Italy. [W.S.R.]

RITTER, FREDERICO LOUIS, born at Strasbourg, 1834. His paternal ancestors were Spaniards, and the family name was originally Caballero. His musical studies were begun at an early age under Hanez and Schletterer, and continued at Paris (whither he was sent when 16 years of age) under the supervision of his cousin, Georges Kastner. Possessed with the idea that beyond the Rhine he would find better opportunities for the study of composition, he ran away to Germany, where he remained for two years, assiduously pursuing his studies with eminent musicians, and attending concerts whenever good music could be heard. Returning to Lorraine, aged 18, he was nominated professor of music in the Protestant seminary of Fénéstrange, and invited to conduct a Société de
Concerts at Bordeaux. The representations made by some of his family who had settled in America induced him to visit the New World. He spent a few years in Cincinnati, where his enthusiasm worked wonders in the development of taste. The Cecilia (choral) and Philharmonic (orchestral) Societies were established by him, and a large number of important works presented at their concerts for the first time in the United States. In 1862 Ritter went to New York, becoming conductor of the Sacred Harmonic Society for seven years, and of the Arion Choral Society (male voices), and instituting (1867) the first music festival held in that city. In 1867 he was appointed director of the musical department of Vassar College, Poughkeepsie, whither he removed in 1874 on resigning his conductorships. The University of the City of New York conferred on him the degree of Doctor of Music in 1878. He still retains (1881) the directorship of the musical studies at Vassar College. Ritter's literary labours have included articles on musical topics printed in French, German and American periodicals. His most important work is 'A History of Music, in the Form of Lectures'—vol. i. 1870; vol. ii. 1874, Boston; both republished by W. Reeves, London, 1876; vol. iii. is published by W. Reeves, London, 1876; vol. iv. is in press. As a composer, Ritter may be classed with the modern Franco-German school.

The following works have appeared in the catalogues of Hamburg, Leipzig, Mayence and New York publishers:

Op. 1. 'Huts,' cycle of Parata songs—
2. Preludium Sberno, FF.
3. Fantasia-symphonique, Unisono, op. 5.
4. Fairy Love.
5. 8 FF. pieces.
6. 6 songs.
7. 5 choruses, male voices.
8. Psalm xulu, female voices.
9. 10 Parata songs. 30 Irish Melodies, with new FF. scoto.
11. Organ Fantasia and Fugue.
12. 'O Happy Day of the Night.' FF.
13. 'O Pastorita,' baritone, organ.
15. Parata' song, mezzo-soprano.

The following are his most important unpublished compositions:

5 Symphonies—A, B minor, Bb, E minor.
5 Fantasia-symphoniques.
1 string quartet; 3 duos.
1 Concerto, FF. and orch.
2 Fantasia, bass clarinet and orch.
3 Psalm, solo, cho., and orch.
4 'Coro di Labor.'

All of the above were produced at the concerts of the New York and Brooklyn Philharmonic Societies, 1867-1876.

Dr. Ritter's wife, née Raymond, is known under the name of Fanny Raymond Ritter as an author and translator of works on musical subjects. She has brought out translations of Ehrlert's 'Letters on Music, to a Lady'; and of Schumann's Essays and Criticisms—'Music and Musicians'; and a pamphlet entitled 'Women as a Musician'—all published by Reeves, London.

ROBERT BRUCE. A pasticcio adapted by Niedermeyer from four of Rossini's operas—'Zelmira,' the 'Donna del Lago,' 'Torvaldo e Dorliska,' and 'Bianca e Faliero.' Produced without success at the Académie Royale, Dec. 30, 1846. It is published in Italian as 'Roberto Bruce' by Ricordi.

ROBERT LE DIABLE. Opera in 5 acts; words by Scribe, music by Meyerbeer. Produced at the Académie, Paris, Nov. 21, 1831. In London, and in English, imperfectly, as 'The Devil's Clan,' at Drury Lane, Feb. 20, 1833, and as 'The Fiend Father, or Robert of Normandy' at Covent Garden the day following; as 'Robert the Devil' at Drury Lane (Bun), March 1, 1845. In French, at Her Majesty's, June 11, 1832, with Norris, Levasseur, Damoreau. In Italian, at Her Majesty's, May 4, 1847 (first appearance of Jenny Lind and Staudigl—Mendelssohn was in the house).

ROBERTO DEVEREUX, CONTE D'ESSEX. An opera in 3 acts; libretto by Camerino from Thomas Corneille's 'Conte d'Essex,' music by Donizetti. Produced in Naples in 1836; at the Italians, Paris, Dec. 27, 1838; at Her Majesty's Theatre, London, June 24, 1841. The overture contains the air of 'God save the King.'

ROBERTS, J. VARLEY, MUS. DOC., native of Stanningley, near Leeds, born Sept. 25, 1841. He exhibited much early ability for music, and at twelve was appointed organist of S. John's, Parsley, near Leeds. In 1862 he became organist of S. Bartholomew's, Armley, and in 1866 received his present appointment of organist and choirmaster of the parish church, Hafall, after a competitive trial, Dr. E. G. Monk acting as umpire. In 1871 he graduated Mus. Bac., and in 1876 Mus. Doc., at Christ Church, Oxford. During his organistship at Hafall, upwards of £3000 have been raised to enlarge the organ, originally built by Snetzler—the instrument upon which Sir Wm. Herschel, the renowned astronomer, formerly played—and it is now one of the finest and largest in the North of England.

In 1876 Dr. Roberts became a Fellow in the College of Organists, London. He has published a sacred cantata, 'Jonah,' for voices and orchestra (Novello); an Appendix and a Supplement to Cheetham's Psalmody; a Morning Communion and Evening Service in D; an Evening Service in F; anthems, organs, soloists, and songs.

ROBIN ADAIR or EILEEN AROON. This air first became popular in England in the second half of the last century, through the eminent Italian singer Tenduco. He was one of the original singers in Arne's opera of 'Artaxerxes,' produced in 1762, and was afterwards engaged by Dr. Arne to accompany him to Ireland, where he probably learnt this song. It is certain that he sang 'Eileen Aroon' in the Irish language, the words being written out phonetically for him. He sang also at Ranelagh Gardens, and an edition with the Irish words 'sung by Signor Tenduco,' was published in London with music on a half sheet. In Ireland he had drawn especial attention to the air, and among the English-speaking part of the population several local songs were written to it, making Robin Adair the burthen. For these, which do not in any way concern the tune, the curious are referred to the indexes to the 3rd, 4th, and 5th
ROBIN ADAOIR.

series of 'Notes and Queries.' It is here sufficient to show by the correspondence between the poet Burns and George Thomson, that the air was known as 'Robin Adair' before Braham reintroduced it here. In the published correspondence between Thomson the music publisher, for whom Haydn and Beethoven both harmonized Scotch airs, and Burns, Thomson, writing in August 1793, says, 'I shall be glad to see you give Robin Adair a Scotch dress. Peter [Pindar] is furnishing him with an English suit for a change, and you are well matched together. Robin's air is excellent, though he certainly has an out-of-the-way measure as ever poor Parnassian wight was plagued with. To this Burns answered in the same month: 'I have tried my hand on "Robin Adair," and, you will probably think with little success; but it is such a cursed, cramp, out-of-the-way measure, that I despair of doing anything better to it.' He then sends 'Phillis the fair,' and, a few days later, writes again, 'That crinkum-crankum tune, "Robin Adair," has been running in my head, and I succeeded so ill on my last attempt, that I have ventured, in this morning's walk, one essay more.' He then encloses 'Had a sea.'

It is difficult to tell who wrote the words of the present song of Robin Adair. The name of the author is not upon the original title-page. Peter Pindar's songs (Dr. John Wolcott's) are not included in his collected works, being then the possession of Messrs Goulding & D'Almaine, who bought all for an annuity of £250, and, as Peter was christened in 1738 and died in 1810, it was a dear bargain. The popularity of Robin Adair dates from Braham's benefit at the Lyceum Theatre on December 17, 1811. He then sang the air with great applause, but as the vowels are long in 'Eileen,' and short in 'Robin,' he introduced the acciaccatura, which Dr. Burney calls the 'Scotch snap.' The change will be more intelligible in notes than in description. Thus: ---

[Note: Musical notation is not provided in the text.]

We give the line in its accurate translatation, as supplied by Dr. P. W. Joyce, the eminent Irish collector: ---

Toch-saidh no'n bhfhan faidh tu, Ethlinn a r Asi?

ROBIN DES BOIS. The title of the French version of 'Der Freischütz' at its first appearance in Paris (Odéon, Dec. 7, 1844; Opéra Comique, Jan. 15, 1835; Lyrique, Jan. 24, 1855). The libretto was made by Sauvage; the names of the characters were changed, the action and the story were altered, portions of 'Frescosa' and 'Oberon' were introduced, and the plot was made almost happily. The alterations were due to Castil Blasé, who to save expense scored the music himself from a P.P. copy. Nevertheless, with all these drawbacks, so great was the popularity of the music that Castil Blasé made a large sum of money by it. For the translation by Pacini and Berllos see FRIEDRICHZ, vol. I. p. 552. [G.]

ROBIN HOOD. An opera in 3 acts; words by John Oxenford, music by G. A. Macfarren. Produced at Her Majesty's Theatre, London, Oct. 11, 1860, and had a very great run. [G.]

ROBINSON, ANASTASIA, was daughter of a portrait painter, who, becoming blind, was compelled to qualify his children to gain their own livelihood. Anastasia received instruction from Dr. Croft, Pier Giuseppe Sandoni, and the singer called The Baroness, successfully. She appeared as Ariana in Handel's 'Amadigi,' May 25, 1715; and in 1720 at the King's Theatre as Echo in Domenico Scarlatti's opera, 'Narzisse.' She afterwards sang in the pasticcio of 'Muzio Scevola,' in Handel's 'Otome,' 'Floridante,' 'Flavio,' and 'Giulio Cesare'; in Buononcini's 'Crispo,' and 'Griselda;' and other operas. Her salary was £1000 for the season, besides a benefit-night. She possessed a fine voice of extensive compass, but her intonation was uncertain. She quitted the stage in 1723, on being privately married to the Earl of Peterborough, who did not save the marriage until shortly before his death in 1735, although, according to one account, she resided with him as mistress of the house, and was received as such by the Earl's friends. According to another account, she resided with her mother in a house near Fulham, which the Earl took for them, and never lived under the same roof with him, until she attended him in a journey in search of health, a short time before his death. The Countess survived until 1750. There is a fine portrait of her by Faber after Vanderbank, 1777.

Her younger sister, MARGARET, intended for a miniature painter, preferred being a singer. She studied under Buononcini, and afterwards at Paris under Rameau; but though an excellent singer, was said to have been preventied by timidity from ever appearing in public. A fortunate marriage, however, relieved her from the necessity of obtaining her own subsistence. [W. H. H.]

ROBINSON, JOHN, born 1682, was a chorister of the Chapel Royal under Dr. Blow. He subsequently became organist of St. Lawrence, Jewry, and St. Magnus, London Bridge. Hawkins, in his History, describes him as 'a very florid and elegant performer on the organ, inasmuch that crowds resorted to hear him'; and elsewhere says: 'In parish churches the voluntary between the Psalms and the First Lesson was anciently a slow, solemn movement, tending to compose the minds and excite sentiments of piety and devotion. Mr. Robinson introduced a different practice, calculated to display the agility of his fingers in allegro movements on the cornet, trumpet,
sequestrations, and other noisy stops, degrading the instrument, and instead of the full and noble harmony with which it was designed to gratify the ear, ticking it with mere airs in two parts, in fact solos for a flute and a bass.' On Sept. 30, 1737, Robinson was appointed to succeed Dr. Croft as organist of Westminster Abbey. He had an extensive practice as a teacher of the harpsichord, and will be long remembered in the English Church by his double chant in E♭. He died April 30, 1763, and was buried, May 13, in the north aisle of Westminster Abbey. He married, Sept. 6, 1716, Ann, youngest daughter of William Turner, Mus. Doc. She was a singer, and appeared at the King's Theatre in 1720 in Domenico Scarlatti's opera 'Narcissus,' being described as 'Mrs. Turner-Robinson' to distinguish her from Anastasia Robinson, who sang in the same opera. She died Jan. 5, and was buried Jan. 8, 1741, in the west cloister of Westminster Abbey. Robinson had a daughter, who was a contralto singer and the original representative of Daniel in Handel's oratorio 'Belshazzar,' 1745, and also sang in others of his oratorios. [W.H.H.]

ROBINSON, Joseph, was the youngest of four brothers, born and resident in Dublin. Their father Francis was an eminent professor of music, and in 1810 was mainly instrumental in founding 'the Sons of Handel,' probably the earliest society established there for the execution of large works. His son Francis, Mus. Doc., had a tenor voice of great beauty and sympathetic quality; was a vice-chaplain of the two Dublin Cathedrals; and, at the Musical Festival in Westminster Abbey, in June 1834, sang a principal part. Another son, William, had a deep bass of exceptional volume; while John, the organist of the Cathedrals and of Trinity College, had a tenor ranging to the high D. The four brothers formed an admirable vocal quartet, and were the first to make known the German Part-songs then rarely heard either in England or Ireland.

Joseph Robinson—born in Aug. 1816—was a chorister of St. Patrick's at the early age of eight, and afterwards a member of all the choirs, where his fine delivery of recitative was always a striking feature. He also played in the orchestra of the Dublin Philharmonic. But it is as a conductor that his reputation is best established. In 1834 he founded the 'Antient Society,' of which he was conductor for 29 years, and which ceased to exist soon after his resignation. It commenced its meetings in a private house, then took a large room, now the Royal Irish Academy of Antiquities, and in 1843 had made such progress that it purchased and remodelled the building since known as the 'Antient Concert Rooms.' Many of the standard works of the old masters were produced, but those of modern genius were not excluded. Thus Mendelssohn's 'Elijah' was performed in 1847, the year after its first production at Birmingham. The 'Hymn of Praise,' 'The Sons of Art,' and 'St. Paul' were all given at early dates. The society was not large; rather a choir than a chorus; but it was the first to teach the Dublin public what beauty could be developed in the execution of a work, by attention to the conductor's baton, with every gradation of effect. Amongst the last things written by Mendelssohn was the instrumentation of his 'Hear my Prayer' (originally composed for voices and organ only), expressly for Mr. Robinson to produce at the 'Antient.' It did not reach him till after the composer's death. [See Mendelssohn, vol. ii. 283.] In 1837 he became conductor of the 'University Choral Society,' founded by the students. At one of its concerts the music of 'Antigone' was given for the first time out of Germany. He continued to conduct the Society for 10 years, and it still flourishes under Sir Robert Stewart.

In 1849 a young pianiste, Miss Fanny Arthur (born Sept. 1831), arrived in Dublin from Southampton, and made her first successful appearance there—Feb. 19, 1849. Mr. Robinson and she were married July 17 following, and she continued for 30 years to be an extraordinary favourite. Her first appearance in London was at the Musical Union, June 26, 1855, when she played Beethoven's Sonata in F (op. 24), with Ernst, and received the praises of Meyerbeer: also at the New Philharmonic, where she played Mendelssohn's Concerto in D. In 1854, at the opening of the Cork Exhibition, Mr. Robinson conducted the music, which was on a large scale, and included a new cantata by Sir Robert Stewart. In 1853, an International Exhibition was opened in Dublin; there he assembled 1,000 performers, the largest band and chorus yet brought together in Ireland, and produced a fine effect.

In 1856 efforts were made to revive the 'Irish Academy of Music,' founded in 1848, but languishing for want of funds and pupils. Mr. and Mrs. Robinson joined as Professors, and created Vocal and Piano schools of great excellence. Nearly all the Irish artists, in both lines, who appeared during their time, owed both training and success to their teaching; and when, after 20 years, Mr. Robinson resigned, the Institution was one of importance and stability.

In 1849, for the Handel Centenary, he gave the 'Messiah,' with Jenny Lind and Belleti among the principals. The net receipts amounted to 2900, an unprecedented sum in Dublin. In 1865 the large Exhibition Palace was opened by the Prince of Wales, and Mr. Robinson conducted the performance with a band and chorus of 700.

After the cessation of the 'Antients,' there was no society to attempt systematically the worthy production of great works. To remedy this a chorus was trained by Mr. Robinson, and established in 1876 as the 'Dublin Musical Society.' It gives three concerts each year, with 200 performers. It produces great choral works, new and old, is attracting a regular audience, and is steadily educating the public to a higher tone. Some time since, the members presented Mr. Robinson with an address and a purse of 100 sovereigns. The purse was returned by him with
warm expressions of gratitude, but with the characteristic words 'While I think a professional man should expect his fair remuneration, yet his chief object may be something higher and nobler— the advancement of art in his native city.'

He has written a variety of songs, concerted pieces and anthems, beside arranging a number of standard songs and Irish melodies.

Mrs. Robinson also passed a very active musical life, though often interrupted by nervous illness. In teaching she had a peculiar power of infusing her own ideas into others. She played from time to time at concerts of a high class, and herself gave a very successful concert in Paris, at the Sallo Errard (Feb. 4, 1864). Her pianoforte compositions are numerous and graceful. Her sacred cantata, 'God is Love,' has been repeatedly performed throughout the kingdom, and has realised for charities about £1000.

On Oct. 31, 1879, she met a sudden and tragic end, which caused profound regret. On her tomb is inscribed the motto of the Chorus of Angels from her own Cantata:

\[
\text{[H.M.D.]}\]

ROBINSON, THOMAS, was author of a curious work published at London in folio in 1603, bearing the following title— The Schoole of Musike: wherein is taught the perfect method of the true fingeringe of the Lute, Pandoras, Orpharion, and Viol de Gambe; with most infaile general rules both easie and delightfull. Also, a method, how you may be your own instructor for Frick-song by the help of your Lute without any other teacher; with lessons of all sorts for your further and better instruction. Nothing is known of his biography.

[WH.H.]

ROCHE, EDWARD, born at Calais Feb. 20, 1828, died at Paris Dec. 16, 1861, began life as a violin player, first as Habeneck's pupil at the Conservatoire, but quickly relinquished music for literature. Roche translated the libretto of Tannhäuser under the eyes of Wagner himself, for its representation at the Opéra, March 13, 1861, and in a preface to his 'Poesies posthumes' (Paris, Lévy, 1863) M. Sardon has described the terrible persistence with which Wagner kept his translator to his task. (See the article in Pougin's supplement to Fétié.) The opera failed, and Roche's labour was in vain; he had not even the satisfaction of seeing his name in print, in connexion with the work, for even Lajarte (Bibli. Mus. de l'Opéra, ii. 230) gives Nuñier as the author of the French words. Besides the poems contained in the volume cited, Roche contributed critical articles to several small periodicals.

[G.]

ROCHLITZ, FRIEDRICH JOHANN, critic, and founder of the Allgemeine musikalische Zeitung, born of poor parents at Leipzig, Feb. 12, 1760. His fine voice procured his admission at 13 to the St. Thomas-school, under the Cantorship of Döles, where he spent six years and a half. He began to study theology in the University, but want of means compelled him to leave and take a tutorship, which he supplemented by writing. He also attempted composition, and produced a mass, a Te Deum, and a cantata, 'Die Vollendung des Erlösers.' In 1798 he founded the 'Allgemeine musikalische Zeitung' (Breitkopf & Härtel), and edited it till 1818, during which period his articles largely contributed to the improved general appreciation of the works of the three great Austrian composers, Haydn, Mozart, and Beethoven, in North Germany. The best of these were afterwards re-published by himself under the title of 'Für Freunde der Tonkunst'— for friends of music—in 4 vols. (1824 to 1832, reprinted later by Dörrfoll). It contains, amongst other matter, an interesting account of a visit to Beethoven at Vienna in 1822. Another important work was a collection in 3 vols. (Schott, 1838 to 1840) of vocal music, from Dufay to Haydn, in chronological order, of which the contents are given below. The first two volumes of the A. M. Z. contain a series of memorials on Mozart, whose acquaintance he made during Mozart's visit to Leipzig; but Jahn, in the preface to his 'Mozart,' has completely destroyed the value of these as truthful records. Rochlitz was a good connoisseur of paintings and engravings. In 1830 he was one of the committee appointed by the Council of Leipzig to draw up a new hymn-book, and some of the hymns are from his own pen. He also wrote the libretto for Schicht's 'Kinder des Gerechten,' Spohr's 'Last Judgment,' and 'Calvary,' and for Bixler's opera 'Das Blumenmädchen.' He was a Hofrat of Saxony, and died Dec. 16, 1842.

[F. G.]

The following are the contents of the collection mentioned above— Sammlung vorzüglicher Gesangstücke vom Ursprung gesetzsmässiger Harmonie bis auf die neun Zeit (Important Pieces from the origin of regular Harmony to modern times).

FIRST PERIOD (1500-1550).


SECOND PERIOD (1550-1600).


12. Do. O bone Jesu, b. & c.


15. Do. Lande animo me, a. & b.


17. Do. Exaudi nos, c. & b.


22. Do. Christus factus est, a. & b.


27. Do. 2 lieder, a. & b. Verleibt uns Frieden; Nimm von uns.

28. Walshe. 3 lieder, a. & b.

29. Geestein Martin Luther, a. & b. Ich will Gott und Fried; Es will uns Gott; Ne konen der Heien Heiland; Christ lig; Jesus Christus.
ROCHLITZ.

22. Galuck, Rehe chormwo mortue... 45. Pustrosten, Rehe Domsfast, 49.
23. Do. 4. 5. Justus. 4. 6.
24. Do. Atendemus. 4. 5.
25. Do. Masch wirt, 8 chors, 4. 6.

CHOIRS.

THIRD PERIOD (1760-1790).

2. Chorus, Brodor angew. 15. Do. Pea noe.
Galatia, Fratres des re-
and chorus.
5 solo voices.
and sonata (Jaffa). 27. Do. Pustrosten. 4 chor, 6.
34. Do. Chorus, Ceno solo, 6. 35. Do. Robin. Was betracht du?
49. Do. Tranq. tera. Coro, from oratorio 'La Deponi- dor.
50. Do. Qui totila, 4.

FOURTH PERIOD (1790-1799).
2. Do. In thek der heere. 22. Do. Tu res gloriam, 4.
4. Do. He was descheped. 25. Do. Das Herr ist Jesus.
10. Do. We went. 34. M. Harty. Salvos the no.

ROCK, MICHAEL, was appointed organist of St. Margaret's, Westminster, 6, 4, 1802, in succession to William Rock, jun., who had filled the office from May 24, 1774. He composed some popular glee—' Let the sparkling wine go round' (which gained a prize at the Catch Club in 1772), 'Beneath a churchyard yew,' etc. He died in March, 1809. [W.H.W.]

RODE, PIERRE, a great violinist, was born at Bordeaux, Feb. 25, 1774. When 8 years of age he came under the tuition of Faurel sin, a well-known violinist on native town, and studied under him for six years. In 1788 he was sent to Paris. Here Ponti (or Stich), the famous horn-player, heard him, and being struck with the boy's exceptional talent, gave him an introduction to Viotti, who at once accepted him as his pupil. With this great master he studied for two years, and in 1790 made his first public appearance, when he played Viotti's 12th Concerto at the Théâtre de Monsieur with complete success. Although then but 16 years of age, he was appointed leader of the second violins in the excellent band of the Théâtre Feydeau. In this position, appearing at the same time frequently as soloist, he remained till 1794, and then started for his first tour to Holland and the north of Germany. His success, especially at Berlin and Hamburg, was great. From the latter place he took passage to his native town. But the vessel was compelled by adverse winds to make for the English coast. So Rode came to London; but he only once appeared in public at a concert for a charitable purpose, and left England again for Holland and Germany. Finally he returned to France and obtained a professorship of the violin at the newly established Conservatoire at Paris. In 1799 he went to Spain, and in 1804 to Russia, in which he is said to have written the orchestration for Rode's earlier concertos, especially for that in B minor. On his return to Paris in 1806 he was appointed solo-violinist to the First Consul, and it was at that period that he achieved his greatest success in the French capital. A special sensation was created by his joint performance with Kreutzer of a Duo concertante of the latter's composition. In 1807 he went with Beethoven to Petersburg. Spohr heard him on his passage through Brunswick, and was so impressed that for a considerable time he made him his one aim to imitate his style and manner as closely as possible. Arrived at the Russian capital Rode met with a most enthusiastic reception, and was at once attached to the private music of the Emperor with a salary of 5000 roubles (about 750l.). But the fatigues of life in Russia were so excessive that from this period a decline of his powers appears to have set in. On his return to Paris in 1808 his reception was less enthusiastic than in former times, and even his warmest friends and admirers could not but feel that he had lost considerably in certainty of execution and vigour of style. From 1811 we find him again travelling in Germany. Spohr, who heard him in 1813 at Vienna, says in his autobiography (t. 179): 'I awaited with feverish excitement the performance of Rode, to whom ten years before I had looked up as my highest ideal. But he had hardly finished his first solo before I thought that he had much fallen off. His playing appeared to me cold and manneristic. I missed his former boldness in the execution of technical difficulties, nor could I feel satisfied with his cantilena. The concerto also which he played appeared to me in no way equal to his 7th in A minor, and when he played his variations in E major—the same I had heard him play ten years ago—I felt sure that he had lost much of his execution; for he not only had simplified many of the difficult passages, but even in this modified form played them in a timid and uncertain manner. The audience also seemed hardly satisfied. By the incessant repetition of the same few pieces his
Although, owing to his life of travel, he had but few direct pupils, his influence through his example and compositions on the violinists of France, and more especially of Germany, was very great indeed. Böhm, the master of Joachim, and Eduard Riets, the friend of Mendelssohn, both studied under him for some time. [P.D.J.]}

ROSEKEL, GEORGE HERBERT BONAPARTS, born Nov. 15, 1800, son of Thos. Rodwell, part proprietor and manager of the Adelphi Theatre, London, and author of several dramatic pieces, was for many years music director of the Adelphi. On the death of his father, in March 1825, he succeeded to his share in the theatre. He was the composer of very many operettas and other dramatic pieces, of which the following are the principal; viz: 'The Bottle Imp' and 'The Mason of Buda' (partly adapted from Auber's 'Le Maçon'), 1838; 'The Spring Lock,' 'The Earthquake,' and 'The Devil's Elixir,' 1839; 'The Black Vulture,' 1830; 'My Own Lover,' and 'The Evil Eye,' 1832; 'The Lord of the Isles,' 1834; 'Paul Clifford' (with Blewitt), 1835; 'The Sexton of Cologne,' 1836; 'Jack Sheppard,' 1837, and 'The Seven Sisters of Munich,' 1847. In 1836 he was director of the music at Covent Garden. He was author of several farces and other dramatic pieces, amongst which were 'Teddy the Tiler' (written for Tyrone Power, and eminently successful), 'The Chimney-piece,' 'My Own Lover,' 'The Pride of Birth,' 'The Student of Lyons,' 'My Wife's out,' and 'The Seven Maids of Munich'; of three novels, 'Old London Bridges,' 'Memoirs of an Umbrella,' and 'Woman's Love'; and of 'The First Rudiments of Harmony,' 1830. He composed also two collections of songs: 'Songs of the Sabbath Eve,' and 'Songs of the Birds.' His compositions abound in pleasing melodies. He for many years persistently advocated the establishment of a National Opera. He married the daughter of Liston, the comedian; died in Upper Ebury Street, Pimlico, Jan. 22, 1853, and was buried at Brompton Cemetery. [W.H.H.]
ROECKEL.

London, and produced 'Fidelio,' 'Der Freischütz,' and other masterpieces of the German school, at the King's Theatre; the principal artists being Schroder-Dervieux and Halteinger, with Hummel (Roeckel's brother-in-law) as conductor. In 1842 he retired from operatic life, and in 1853 finally returned to Germany, where he died, at Anhalt-Cöthen, in September, 1870.

AUGUSTUS, the eldest son of the above, was born Dec. 1, 1814, at Grazt. He was joint Kapellmeister at the Dresden Opera with Richard Wagner, but being, like the latter, involved in the Revolution of 1848, he abandoned music and devoted himself entirely to politics. He died at Buda Pesth on June 15, 1876.

EDWARD, the second son of Professor Roeckel, was born at Trévés on Nov. 20, 1816, and received his musical education from his uncle J. N. Hummel. He came to London in 1835, and gave his first concert in 1836 at the King's Theatre. He subsequently went on a concert-tour in Germany, and performed with great success at the courts of Prussia, Saxony, Saxo-Weimar, Anhalt-Dessau, etc. In 1848 Mr. Roeckel settled in England, and resides at Bath, where he succeeded the late Henry Field. He is known as the composer of a considerable quantity of pianoforte music, and is otherwise much esteemed.

JOSEPH LEOPOLD, the youngest son of Professor Roeckel, was born in London in the year 1838. He studied composition at Würzburg under Eisenhofer, and orchestration under Götz, at Weimar. Like his brother, Mr. J. L. Roeckel has settled in England, and lives at Clifton; he is well known as a teacher, and a voluminous composer of songs. His orchestral and instrumental compositions are less well known, but his cantatas 'Fair Rosamond,' 'Ruth,' 'The Sea Maidens,' 'Westward Ho,' and 'Mary Stuart,' have been received with much favour. The first of these was performed at the Crystal Palace in 1871.

[W.B.S.]

RÖNTGEN, ENGELBERT, born Sept. 30, 1829, at Deventer in Holland, entered the Conservatorium at Leipzig in 1848; as a pupil of David's became a first-rate violinist, and in 1869 took David's place as Concertmeister in the Gewandhaus orchestra. He is now a teacher in the Conservatorium. He married a daughter of Moritz Kengel, himself Concertmeister at the Gewandhaus for many years. Their son,

JULIUS, was born at Leipzig May 9, 1855, and soon displayed a great gift for music. His parents were his first teachers, and he afterwards learned from Hauptmann, Richter, Plesidy and Reinecke. In 1872 he went to Munich, and remained there for five years studying counterpoint and composition under Franz Lachner. A tour with Stockhausen in 1873-4, during which he played chiefly his own compositions, launched him favourably before the world. He now lives in Amsterdam. His published works amount to 18, almost all of a serious character. They are, for the PF.—a duet for 4 hands, in 4 movements, (op. 16); two sonatas (op. 2, 10); a fantasia (op. 9); a suite (op. 7); a ballade (op. 5), a cycle of pieces (op. 6), and a theme with variations (op. 17), etc. etc.; a sonata for PF. and violin (op. 1) and for PF. and cello (op. 3); a concerto for PF. and orchestra (op. 10); a serenade for 7 wind instruments (op. 14); 'Teutonische Rätsel,' a Liederstück (op. 9); 9 songs (op. 15) etc. etc. The cello sonata was played at the Monday Popular Concert of Feb. 14, 1881, and was well received.

[G.]

ROGEL, JOSE, Spanish conductor and composer, born at Orhiuela, Alicante, Dec. 24, 1839; began music under Cascales and Gil, organist and conductor of the cathedral, and made great progress, till sent to Valencia by his father to study law. The six years which he spent there were however devoted much more to music than to law, under the guidance of Pascual Pérez, a musician of ability, from whom he learned composition and other branches of practical music. After completing his legal course and taking his degree at Madrid, Rogel was able to indulge his taste, plunged into music without restraint and became, or at any rate acted as, conductor and composer to several theatres. It is to notice of him in M. Pougin's supplement to Fétis, from which this notice is taken, that enumerates no less than 61 zarzuelas or dramatic pieces of his composition, 14 of them in three acts, 8 in two acts, and the remainder in one act, besides a dozen not yet brought out. The titles of the pieces are of all characters, ranging from 'Revista de un muerto' and 'Un Viaje de mil demonios' to 'El General Bumbum.' No criticism is given on the merits of the music, but it must at least be popular.

[G.]

ROGER, GUSTAVE HIPPLOTE, eminent French singer, was born Dec. 17, 1815, at La Chapelle-Saint-Denis, Paris. He was brought up by an uncle, and educated at the Lycee Charlemagne for the legal profession, but his studies were so neglected for an amateur theatre of which he was the leading tenor and self-appointed manager, that he was at length allowed to follow his real vocation. He entered the Conservatoire in 1836, and after studying for a year under Martin carried off the first prizes both for singing and opera-comique. He obtained an immediate engagement, and made his debut at the Opéra Comique, Feb. 16, 1838, as Georges in 'L'Eclair.' To a charming voice and distinguished appearance he added great intelligence and stage tact, qualities which soon made him the favourite tenor of the Parisian world, and one of the best comedians of the day. Ambrose Thomas composed for him 'Le Parjure de la Régence' and 'Mins,' Hévy gave him capital parts in 'Les Mouchardises de la Reine' and 'Le Guitarrero,' and Auber, always partial to gentlemanlike actors, secured him for 'Le Domino Noir,' 'La Part Du Diable,' 'La Sirène,' and 'Haydée.' Clapinson too owed to him the success of his 'Gibby la cornemuse.'

In 'Haydée' the tenor of the Théâtre Favart so distinguished himself as Loridan that Meyerbeer declared him to be the only French artist capable of creating the part of John of Leyden. In consequence, after ten years of uninterrupted
success. Roger left the Opéra Comique for the Académie, where on April 16, 1849, he created an immense sensation with Mme. Viardot, in 'Le Prophète.' His acting was quite as good in tragedy as it had been in comedy, but his voice could not stand the wear and tear of the fatiguing répertoire he had now to undertake. During the next ten years however he was invaluable at the Opéra, creating new parts in the 'Enfant Prodigue,' the 'Huissier errant,' and many more. His best creation after John of Leyden, and his last part at the Opéra, was Hélíos in David's 'Herculanum' (March 4, 1859). In the following autumn he lost his right arm while shooting, by the bursting of a gun; he reappeared with a false one, but with all his skill and bravery he could not conceal his misfortune, and found himself compelled to bid farewell to the Académie and to Paris.

He went once more to Germany, which he had been in the habit of visiting since 1850, and where he was invariably successful, partly owing to his unusual command of the language. After this he sang in the principal provincial theatres of France, and in 1861 reappeared at the Opéra Comique in his best parts, especially that of Georges Brown in 'Le Dame Blanche,' but it was evident that the time for his retirement had arrived. He then took pupils for singing, and in 1868 he accepted a professorship at the Conservatoire, which he held till his death, Sept. 12, 1879.

Roger was of an amiable and benevolent disposition. He talked well, wrote with ease, and was the author of the French translation to Haydn's 'Seasons,' and of the words of several romances and German Lieder. His book, 'Le Carnet d'un ténor' (Paris, Ollendorff, 1885), is a portion of his autobiography. It contains an account of his visits to England in 1847 (June), and 1848 (June-Nov.), when he sang at the Royal Italian Opera, and made an artistic tour in the provinces with Mlle. Jenny Lind, and other artists. [G.C.]

ROGERS, BENJAMIN, Mus. Doc., son of Peter Rogers, lay-clerk of St. George's Chapel, Windsor, was born at Windsor in 1614. He was a chorister of St. George's under Dr. Giles, and afterwards a lay-clerk there. He next became organist of Christ Church, Dublin, where he continued until the rebellion in 1641, when he returned to Windsor and obtained a lay-clerk's place there; but on the breaking up of the choir in 1644 he taught music in Windsor and its neighbourhood, and obtained some compensation for the loss of his appointment. In 1653 he composed some airs in 4 parts for violins and organ, which were presented to the Archduke Leopold, afterwards Emperor of Germany, and favourably received by him. In 1658 he was admitted Mus. Bac. at Cambridge. In 1660 he composed a 'Hymnus Ecclesiasticus' in 4 parts, to words by Dr. Nathaniel Tagelo, which was performed at Guildhall when Charles II. dined there on July 5.1 About the same time he became organist of Eton College. On Oct. 21, 1662, he was reappointed a lay-clerk at St. George's, Windsor, his stipend being augmented by half the customary amount; and he also received out of the organist's salary £1 per month as deputy organist. On July 22, 1664, he was appointed Informator Choristarum and organist of Magdalen College, Oxford. On July 8, 1669, he proceeded Mus. Doc. at Oxford. In Jan. 1684 he was removed from his post at Magdalen College on account of irregularities, the College however assuring to him an annuity of £50 for life. He survived until June, 1698, on the 21st of which month he was buried at St. Peter-le-Bailey. His widow, whom the College had pensioned with two-thirds of his annuity, survived him only seven months, and was laid by his side Jan. 5, 1699.—Rogers composed much church music; four services are printed in the collections of Boyce, Hinbault, and Sir F. Ouseley; another, an Evening Verse Service in G, appears to be at Ely in MS. Some anthems were printed in 'Cantica Sacra,' 1674, and by Boyce and Page; and many others are in MS. in the books of various cathedrals and college chapels. Four glees are contained in Playford's 'Musical Companion,' 1673, and many instrumental compositions in 'Courty Masquing Ayres,' 1663. His 'Hymnus Ecclesiasticus' (the first stanza of which, commencing 'To Deum Patrem coelum,' is daily sung in Magdalen College Hall by way of grace after dinner, and is printed in the Appendix to Hawkins's History) is sung annually on the top of Magdalen tower at five in the morning of May 1. His service in D and some of his anthems, which are pleasing and melodious in character, are still sung in cathedrals. [W.H.H.]

ROGERS, JOHN, a famous lutenist, born in London, was attached to the household of Charles II. He resided near Aldersgate, and died there about 1653. [W.H.H.]

ROGERS, Sir JOHN LEMAN, Bart., born April 18, 1780, succeeded his father in the baronetcy in 1797. He became a member of the Madrigal Society in 1819, and in 1820 was elected its permanent President (being the first so appointed), and held the office until 1841, when he resigned on account of ill health. He composed a cathedral service, chants, anthems, madrigals, glees, and other vocal music. [See Hullah's PART MUSIC, Class A, and VOCAL SCAres.] He was an ardent admirer of the compositions of Tallis, and by his exertions an annual service was held for several years in Westminster Abbey, the music being wholly that of Tallis. He died Dec. 10, 1847. [W.H.H.]

ROI DES VIOLONs—King of the violins—a title of great interest as illustrating the struggle between Art and Authority. On Sept. 14, 1321, the ménestriers or fiddlers of France formed themselves into a regular corporation, with a code of laws in 11 sections, which was presented to the Prevôt of Paris, and by him registered at the Châtelet. The Confraternity, founded by 37 jongleurs and jongleresses, whose names have been

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1 This hymn was different from that, bearing the same title, which Rogers afterwards set for Magdalen College, Oxford.
preserved, prospered so far as in 1330 to purchase a site and erect on it a hospital for poor musicians. The building was begun in 1331, finished in 1335, and dedicated to St. Julien and St. Genevieve. The superior of this 'Confrérie de St. Julien et St. Genevieve' was styled 'king,' and the following were 'Rois des ménertriers' in the 14th century:—Robert Caveron, 1338; Copin du Brequin, 1349; Jean Caumes, 1387; and Jehan Portevin, 1392.

In 1407 the musicians, vocal and instrumental, separated themselves from the mountebanks and tumblers who had been associated with them by the statutes of 1321. The new constitution received the sanction of Charles VI., April 24, 1407, and it was enacted that no musician might teach, or exercise his profession, without having passed an examination, and been declared sufficient by the 'Roi des ménestrels' or his deputies. These statutes continued in force down to the middle of the 17th century. History however tells but little about the new corporation. The only 'rois' whose names have been preserved in the charters are—Jehan Boisard, called Verdelet, 1420; Jean Facien, the elder; and Claude Bouchardon, choire in the band of Henry III., 1575; Claude Nyon, 1550; Claude Nyon, called Lefant, 1600; François Riahomme, 1615; and Louis Constant, 'roi' from 1624 to 1655. Constant, who died in Paris 1657, was a distinguished artist, violinist to Louis XIII., and composer of pieces for strings in 5 and 6 parts, several of which are preserved in the valuable collection already named under Phildor.

In 1544 the title was changed to 'roi des ménestrels du royaume.' All provincial musicians were compelled to acknowledge the authority of the corporation in Paris, and in the 16th century branches were established in the principal towns of France under the title of 'Confrérie de St. Julien des ménestrels.' In Oct. 1658, Louis XIV. confirmed Constant's successor, Guillaume Dumasnoir I., in the post of 'Roi des violons, maîtres à danser, et joueurs d'instruments tant haut que bas,' evidently at the same time that the 'Roi des violons' should have the sole privilege of conferring the mastership of the art throughout the kingdom; that no one should be admitted thereto without serving an apprenticeship of 4 years, and paying 60 livres to the 'roi,' and 10 livres to the masters of the Confrérie; the masters themselves paying an annual sum of 30 sous to the corporation, with a further commission to the 'roi' for each pupil. The masters alone were privileged to play in taverns and other public places, and in case this rule were infringed, the 'roi' could send the offender to prison and destroy his instruments. This formidable monopoly extended even to the King's band, the famous '24 violons,' who were admitted to office by the 'roi' alone on payment of his fee. [See VINGT QUATRE VIOLON.]

So zealous did Guillaume Dumasnoir I. guard his rights, that in 1662 he commenced an action against 13 dancing-masters, who, with the view of throwing off the yoke of the corporation, had obtained from Louis XIV. permission to found an 'Académie de danses.' The struggle gave rise to various pamphlets, and Dumasnoir was beaten at all points. He besought a difficult task to his son Marie Guillaume Dumasnoir II., who succeeded him as 'roi' in 1668, and endeavoured to enforce his supremacy on the instrumentalists of the Académie de Musique, but, as might have been expected, was overmatched by Lully. After his difficulties with the director of the Opéra, Dumasnoir II., like his father, came into collision with the dancing-masters. In 1691 a royal proclamation was issued by which the elective committee was abolished, and its place filled by hereditary officials, sided by four others appointed by purchase. Against this decree the corporation and the 13 members of the Académie de danse protested, but the Treasury was in want of funds, and declined to refuse the purchase money. Finding himself unequal to such assaults Dumasnoir resigned in 1693, and died in Paris in 1697. He delegated his powers to the privileged committee of 1691, and thus threw on them the onus of supporting the claims of the Confrérie over the clavecinists and organists of the kingdom; a parliamentary decree of 1704, however, secured the composers and professors of music from all dependence on the corporation of the ménestriers. This struggle was sometimes renewed. When Pierre Guignon (born 1702, died 1775), a good violinist, and a member of the King's chamber-music, and of the Chapel Royal, attempted to reconstitute the Confrérie on a better footing, it became evident that the musicians as a body were determined to throw off the yoke of the association. Guignon was appointed 'Roi des violons' by letters patent, June 15, 1741, was installed in 1742, and in 1747 endeavoured to enforce certain new enactments, but a parliamentary decree of May 30, 1750, put an end to his pretended authority over clavecinists, organists, and other serious musicians. The corporation was maintained, but its head was obliged to be content with the title of 'roi et maître des ménestrels, joueurs d'instruments tant haut que bas, et hautbois, et communauté des maîtres à danser.' Guignon still preserved the right of conferring on provincial musicians the title of 'lieutenants généraux et particuliers' to the 'roi des violons,' but even this was abrogated by a decree of the Conseil d'Etat, Feb. 13, 1773. The last 'roi des violons' at once resigned, and in the following month his office was abolished by an edict of the King dated from Versailles.

This hasty sketch of a difficult subject may be supplemented by consulting the following works: 'Abrégé historique de la Ménestrandie' (Versailles, 1774, 12mo); 'Statuts et règlements des maîtres de danse et joueurs d'instruments . . . registrés au Parlement du 22 Août 1659' (Paris, 1669, 12mo).

1 Of these the principal are:—'Etablissement de l'Académie royale de la musique de Paris, avec un plan du nouvel édifice' for to prove that the dance, dans, in the noble part, t. é. not be banned of tons instruments de musique, et qu'elle est en tout absolument indépendante des artistes de danses' (Paris, 1643, 4vo), and 'La musique de la musique de la danse, contenant la réponse [sic] au livre des deux pretended académiciens touchant ces deux arts' (Paris, 1649, 12mo).
ROLLE. A German musical family. The father was town musician of Quedlinburg and of Magdeburg in 1721, and died there in 1752. Of his three sons, Christian Carl, born at Quedlinburg in 1714, was Cantor of the Jerusalem Church, Berlin, but was apparently of no account. He had sons, of whom Palmaindt Heinrich left a biography of his father; while Christian Carl (the younger) succeeded him as Cantor. 2. A second son is mentioned, but not named. 3. The third, Johann Heinrich, was born at Quedlinburg, December 23, 1718, and at an early age began to play and to write. He got a good general education at the High School in Leipsig, and migrated to Berlin in hopes of some legal post; but this failing he adopted music at his career, and entered the Court chapel of Frederick the Great as a chamber musician. There he remained till 1746, and then took the organist's place at St. John's, Magdeburg. On the death of his father he stepped into his post as town-musician, worked there with uncommon zeal and efficiency, and died at the age of 67, December 30, 1785. His industry seems almost to have rivalled that of Bach himself. He left several complete annual series of church music for all the Sundays and Festivals; cantatas for Easter, Whit, and Christmas, of which many are in the Royal Library at Berlin; 5 Passions, and at least 60 other large church compositions. Besides these there exist 21 large works of his, of a nature between oratorio and drama, such as 'Seul, or the power of Music,' 'Samson,' 'David and Jonathan,' 'The Labours of Hercules,' 'Orsises and Pylades,' 'Abraham and Moriah,' 'The Death of Abel,' etc. The last two were for many years performed annually at Berlin, and were so popular that the editions had to be renewed repeatedly. In addition to these he left many songs and compositions for organ, orchestra, and separate instruments. All have now as good as perished; but those who wish to know what kind of music they were will find a specimen in Hullah's 'Vocal scores,' 'The Lord is King.' It has a good deal of vigour, but no originality or character. Others are given in the Collections of Sander and Rochits, and a set of twenty motets for 4 voices was published at Magdeburg by Rebling (1851-66). [G.]

ROMANCE (Germ. Romanze). A term of very vague signification, answering in music to the same term in poetry, where the characteristics are rather those of personal sentiment and expression than of precise form. The Romanze in Mozart's D minor PF. Concerto differs (if it differs) from the slow movements of his other Concertos in the extremely tender and delicate character of its expression; in its form there is nothing at all unusual; and the same may be said of Beethoven's two Romanzes for the violin and orchestra in H and F (op. 40 and 50), and of Schumann's 'Drei Romanzen' (op. 28). Schumann has also affixed
the title to 3 movements for oboe and PF. (op. 94),
and to a well-known piece in D minor (op. 33,
no. 3), just as he, or some one of his followers,
has used the similar title, 'in Legedentum.' The
Romance which forms the second movement of
his symphony in D minor, is a little poem full of
sentimental expression.

In vocal music the term is obviously derived
from the character or title of the words. In
English poetry we have few 'romances,' though
such of Moore's melodies as 'She is far from the
land where her young hero sleeps' might well bear
the title. But in France they abound, and some
composers (such as Puget and Panseron) have
derived nine-tenths of their reputation from them.
'Partant pour la Syrie' may be named as a good
example, well known on this side the water. Mendelssohn's 'Songs without Words' are called in
France 'Romances sans Paroles.'

[O.]

ROMANI, Felice, a famous Italian littérateur,
born at Genoa, January 31, 1786. He
was educated for the law, but soon forsook it for
more congenial pursuits, and was in early life
appointed to the post of poet to the royal
theatres, with a salary of 6000 liras. The fall of
the French government in Italy drove him to
his own resources. He began with a comedy,
'L'Amante e l'Impostore,' which was very suc-
cessful, and the forerunner of many dramatic
pieces. But his claim to notice in a dictionary
of music rests on his opera-libretti, in which
he was for long the favourite of the Italian com-
posers. For Simone Mayer he wrote 'Medea,' (1812),
'La Rosa bianca e la Rosa rossa,' and
others; for Rossini, 'Aureliano in Palmira,' and
'Il Turco in Italia'; for Bellini, 'Bianca e
Faliero,' 'La Straniera,' 'La Sonnambula,' 'Il
Pirata,' 'Norma,' 'I Capuleti,' and 'Beatrice di
Tenda'; for Donizetti, 'Lucrezia,' 'Anna
Boleina,' 'L'Elixir d'amore,' and 'Parisina'; for
Meyerbeer, 'Il Conte d'Essex'; for Riel, 'Un
Avventura in Sovranocia'; and many others,
in all nearly 1000. As an editor for many
years of the 'Gazzetta Piamontese,' he was a
voluminous writer.

In the latter part of his life he became blind,
and was pensioned by government, and spent
his last years in his family circle at Monfelsa,
on the Riviera, where he died full of years and
honours, January 26, 1865.

[O.]

ROMANO, Alessandro—known under the
name of Alessandro DELLA VIOLA—a composer
and performer on the viola, was born at Rome
about the year 1530. He was an ecclesiastic,
and a member of the order of Monte Oliveto.
His published works (according to Fétis) are—
two books of Canzoni Napoletane for 5 voices
(Venice, 1572 and 1575); a set of motets in
5 parts (Venice, 1579). A 5-part madrigal by
him, 'Non pur d'altri splendori,' is published in
the 'Libro terzo delle Muse' (Venice, Gardiano,
1561).

[P.D.]

ROMANTIC is a term which, with its anti-
thesis CLASSICAL, has been borrowed by music
from literature. But so delicate and incorpo-
ised are the qualities of composition which both words
describe in their application to music, and so
arbitrary has been their use by different writers,
that neither word is susceptible of very precise
definition. The best guide, however, to the
meaning of 'romantic' is supplied by its ety-
ology. The poetic tales of the middle ages,
written in the old Romance dialects, were called
Romances. In them mythological fables and
Christian legends, stories of fairyland, and ad-
ventures of Crusaders and other heroes of chivalry,
were indiscriminately blended, and the fantastic
figures thus brought together moved in a dim
atmosphere of mystic gloom and religious ecstasy.
These medieval productions had long been neg-
lected and forgotten even by scholars, when,
about the close of the last century, they were
again brought into notice by a group of poets, of
whom the most notable were the brothers
August Wilhelm and Friedrich von Schlegel,
Ludwig Tieck, and Friedrich Novalis. They set
themselves to rescue the old romances from
oblivion, and to revive the spirit of medieval
poetry in modern literature by the example of
their own works. Hence they came to be called
the Romantic School, and were thus distinguished
from writers whose fidelity to rules and models
of classic antiquity gave them a claim to the title
of classical.

It was not long before the term Romantic was
introduced into musical literature; and it was
understood to characterise both the subjects of
certain musical works and the spirit in which
they were treated. Its antithetical signification to
the term Classical still clung to it; and regard to perfection of form being often subor-
dinated by so-called romantic composers to the
object of giving free play to the imaginative and
emotional parts of our nature, there grew up
around the epithet Romantic the notion of a
tendency to depart more or less from the severity
of purely classical compositions. But, in truth,
no clear line divides the romantic from the
classical. As we shall endeavour to show,
the greatest names of the Classical school display
the quality of romanticism in the spirit or expression
of some of their works, while, on the other hand,
the compositions of the Romantic school are fre-
quently marked by scrupulous adherence to the
forms of traditional excellence. Again, as the
associations of the word Classical convey the
highest need of praise, works at first pronounced
to be romantic establish, by general recognition
of their merit, a claim to be considered clas-
sical. What is 'romantic' to-day may thus grow,
although it-self unchanged, to be 'classical' to-
 tomorrow. The reader will thus understand why,
in Beethoven's opinion, Bach, Handel and Gluck
were classical, but Haydn and Mozart romantic.
Why later critics, in presence of the fuller
romanticism of Beethoven, placed Haydn and
Mozart among the classical composers; and why
Beethoven himself, in his turn, was declared to
be classical.

The propriety of applying the term Romantic
to operas whose subjects are taken from romantic
literature, or to songs where music is set to romantic words, will not be questioned. And from such works it is easy to select passages which present romantic pictures to the mind, as, for instance, the Trumpet passage on the long B♭ in the bass in the great Leonore overture, or the three Horn notes in the overture to 'Oberon,' or the three Drum notes in the overture to 'Der Freischiitz.' But in pure instrumental music the marks of romanticism are so fine, and the recognition of them depends so much on sympathy and mental predisposition, that the question whether this or that work is romantic may be a subject of interminable dispute among critics. Sometimes the only mark of romanticism would seem to be a subtle effect of instrumentation, or a sudden change of key, as in the following passage from the Leonore Overture:

Another example from Beethoven is supplied by the opening bars of the PF. Concerto in G major, where after the solo has ended on the dominant the orchestra enters pp with the chord of B major, thus:

The whole of the Slow Movement of this Concerto is thoroughly romantic, but perhaps that quality is most powerfully felt in the following passage:

Yet so subtle is the spell of its presence here that it would be difficult to define where its intense romanticism lies, unless it be in the abrupt change both in key (A minor to F major), and in the character of the phrase, almost forcing a scene, or recollection, or image, upon the hearer. Indeed, to romantic music belongs in the highest degree the power of evoking in the mind some vivid thought or conception—as for instance, in this passage from the Adagio of the 9th Symphony:

where the transition into Db seems to say, 'Vanitas vanitatum, omnia vanitas'; and again in the Eroica, where at the end of the Trio, the long holding notes and peculiar harmony in the horns seem to suggest the idea of Eternity:

Many more illustrations might be taken from Beethoven's works, and never has the romantic spirit produced more splendid results than in his five last Sonatas and in his Symphony No. 7. But with regard to our choice of examples we must remind the reader that, where the standpoint of criticism is almost wholly subjective, great diversities of judgment are inevitable.

It was not until after the appearance of the works of Carl Maria von Weber, who lived in close relation with the romantic school of literature, and who drew his inspirations from their writings, that critics began to speak of a 'romantic school of music.' Beethoven had by this time been accepted as classical, but in addition to Weber himself, Schubert, and afterwards Mendelssohn, Schumann, and Chopin were all held to be representatives of the romantic school. Widely as the composers of this new school differed in other respects, they were alike in their susceptibility to the tone of thought and feeling which so deeply coloured the romantic literature of their time. None of them were strangers to that weariness, approaching to disgust, of the actual world around them, and those
yearnings to escape from it, which pursued so many of the finest minds of the generations to which they belonged. To men thus predisposed, it was a relief and delight to live in an ideal world as remote as possible from the real one. Some took refuge in medieval legends, where no border divided the natural from the supernatural, where the transmission from the one to the other was as delicate and yet as real as that in the passage quoted from Beethoven’s Overture, and where nothing could be incongruous or improbable; some in the charms and solitude of nature; and others in the contemplation of peace and beatitude beyond the grave. But in all there was the same impatience of the material and mundane conditions of their existence, the same longing to dwell in the midst of scenes and images which mortals could but dimly see through the glass of religious or poetic imagination. As might have been expected of works produced under such influences, indistinctness of outline was a common attribute of compositions of the romantic school. The hard, clear lines of reality were seldom met with in them, and the cold analysis of pure reason was perpetually eluded. It was equally natural that the creations of minds withdrawn from contact with the actual world and wrapped in the folds of their own fancies, should vividly reflect the moods and phases of feeling out of which they sprang—that they should be, in short, intensely subjective. Nor was it surprising that when impatience of reality, indistinctness of outline, and excessive subjectivity co-existed, the pleasures of imagination sometimes took a morbid hue. Such conditions of origin as we have been describing could not fail to affect the forms of composition. It was not that the romanticists deliberately rejected or even undervalued classic models, but that, borne onward by the impulse to give free expression to their own individuality, they did not suffer themselves to be bound by forms, however excellent, which they felt to be inadequate for their purpose. Had the leaders of the romantic school been men of less genius, this tendency might have degenerated into disregard of form; but happily in them liberty did, not beget license, and the art of music was enriched by the addition of new forms. ‘The extremes,’ says Goethe, speaking of the romantic school of literature, ‘will disappear, and at length the great advantage will remain that a wider and more varied subject-matter, together with a freer form, will be attained.’ Goethe’s anticipations were equally applicable to music.

Among masters of the romantic school, Weber stands second to none. In youth he surrendered himself to the fascination of literary romanticism, and this early bias of his mind was confirmed in later years by constant intercourse at Dresden with Holtei, Tieck, E. T. A. Hoffmann, and other men of the same cast of thought. How exclusively the subjects of Weber’s operas were selected from romantic literature, and how the ‘Romantic Opera,’ of which Germany has so much reason to be proud, owed to him its origin and highest development, although the names of Spohr, Marschner, Lindpaintner, and others are justly associated with it, are points on which we need not linger, as they are fully discussed in the article on Operæ. Whether it is necessary to repeat what has been said in the article on Operæ on the romantic effects which Weber could produce in his instrumentation. Never, even in the least of his pianoforte works, did he cease to be romantic.

Though Weber holds the first place in the opera of the romantic school, he was excelled in other branches of composition by his contemporary, Franz Schubert. Pure and classic as was the form of Schubert’s symphonies and sonatas, the very essence of romanticism is disclosed in them by sudden transitions from one key to another (as in the first movement of the A minor Sonata, op. 143), and by the unexpected modulations in his exquisite harmony. That wealth of melody, in which he is perhaps without a rival, was the gift of romanticism. It gave him also a certain indefiniteness and, as it were, indivisibility of ideas, which some critics have judged to be a failing, but which were in fact the secret of his strength, because they enabled him to repeat and develop, to change and then again resume his beautiful motifs in long and rich progression, without pause and without satiety. None have known, as he knew, how to elicit almost human sounds from a single instrument—as for instance, in the well-known passage for the horn in the second movement of the C major Symphony, of which Schumann said that it ‘seems to have come to us from another world.’ Many glorious passages might be pointed out in this Symphony, the romanticism of which it would be difficult to surpass; for instance, the second subject in the first movement, the beginning of the working out in the Finale, etc. etc. And the complete success with which he produced entirely novel effects from the whole orchestra is the more astonishing when we remember that few of his orchestral works were ever performed in his lifetime. In ‘Song’ Schubert stands alone, while Schumann and Robert Franz come nearest to him. Even from boyhood he had steeped his soul in romantic poetry; and so expressive was the music of his songs that they required no words to reveal their deeply romantic character. Few were the thoughts or feelings which Schubert’s genius was unable to express in music. ‘He was’ (to quote Schumann again) ‘the deadly enemy of all Philistinism, and after Beethoven the greatest master who made music his vocation in the noblest sense of the word.’

1 Spohr’s claim to priority of invention of the Romantic opera is discussed in Operæ, vol. ii. p. 300 ff.
the ‘Davidbund’ to expose the hollowness of their pretensions. And equally dissatisfied with the shallow and contracted views of the musical critics of that day, he started his ‘Neue Zeit- schrift für Musik’ to vindicate the claims of music to freedom from every limitation, except the laws of reason and of beauty. Even in childhood Schumann was an eager reader of romantic literature and the writings of Hoffmann and Jean Paul never lost their charm for him. He told a correspondent that if she would rightly understand his ‘Papillons,’ op. 2, she must read the last chapter of Jean Paul’s ‘Flegeljahre’; and from Hoffmann he borrowed the title of ‘Kreisleriana.’ It was not however the imaginary sufferings of Dr. Kreisler, but the real deep sorrows of Schumann’s own soul which expressed themselves in these noble fantasias. Though perfect in form, they are thoroughly romantic in thought and spirit. Not less romantic were the names he gave to his pianoforte pieces. These names, he said, were scarcely necessary—‘for is not music self-sufficient? does it not speak for itself?’—but he admitted that they were faithful indexes to the character of the pieces. The clearest tokens of the same source of inspiration may be found in his Fantasie, op. 17, which bears as its motto a verse from Schlegel. In the last part a deeply moving effect is produced by the abrupt change of key in the arpeggios from the chords of C to A and then to F. But changes of key were not his only resource for the production of romantic effects. Excepting Beethoven, none have illustrated the power of rhythm so well as Schumann. He often imparts a strange and entirely novel significance to commonplace or familiar phrases by syncopated notes, by putting the emphasis on the weak part of the bar, or by accents so marked as to give the impression of a simultaneous combination of triple and common time. These strong and eccentric rhythms appear in all his works; and the frequent directions ‘Molto assai’ or ‘Molto marcato’ show what stress he laid upon emphasis. The influence of Jean Paul may be traced also in Schumann’s sometimes grave and sometimes playful humour. Many of his pianoforte pieces are marked mit Humor or mit vielchem Humor. And in this respect he is inferior only to Beethoven, of whose ‘romantic humour’ he so often speaks in his ‘Gesammelte Schriften.’ The romantic bias of Schumann’s mind was not less evident in his treatment of Oriental subjects. The colouring of his ‘Paradise and the Peri,’ and of his ‘Oriental Pictures’ (Bilder aus Osten), is vividly local. And of his songs we may cite the ‘Waldegespräch’ (Op. 39, No. 3) as an example of the purest essence of romance. ‘Full as the poem is in itself of romantic feeling and expression, the music interprets the words, rather than the words interpret the music. ‘The romantic spirit found a less congenial abode in the happy, equable disposition, and carefully disciplined imagination of Mendelssohn; but his genius was too sensitive and delicate to remain unaffected by the main currents of his age.’ Take, for example, the first four chords in the overture to ‘A Midsummer Night’s Dream.’ And could it indeed be possible to illustrate Shakespeare’s romantic play in music with fuller success than Mendelssohn has done? The overtures ‘The Hebrides,’ ‘The Lovely Melusine,’ and ‘Calm Sea and Prosperous Voyage,’ are likewise full of the brightest qualities of romanticism.

Not unlike Mendelssohn was William Sterndale Bennett; and the points of resemblance between them were strict regard to form, clearness of poetic thought, and cultivated refinement of taste. Romantic too Bennett certainly was; as may at once be seen in his overtures, ‘The Naiads’ and ‘The Wood Nymphs.’ So tranquil, clear and perfect in detail are most of Bennett’s compositions, so delicate was the touch which fashioned them, that they have been likened to the landscapes of Claude Lorraine; and in illustration of what is meant, we may mention his ‘Three Musical Sketches,’ op. 10 (‘The Lake, the Millstream and the Fountain’). Yet there were rare moments when Bennett’s habitual reserve relaxed, and the veil was lifted from his inner nature. To the inspiration of such moments we may ascribe parts of his G minor Symphony, and above all his beautiful ‘Paradise and the Peri’ overture. His ‘Parisina’ overture betrays the latent fire which burned beneath a wontedly calm surface, and many romantic passages might be pointed out in it. One such is to be found at the beginning of the working out, where the theme, which before was in F sharp minor and the very soul of melancholy—

is now given in A major, the C sharp of the cadence seeming for the moment to brighten it as with the inspiration of hope—

Notice of the modern German composers on whom the stamp of Schumann is so unmistakable, would lead us too far. ‘Wagner we pass by, because he can hardly be counted among the followers of the romantic school, and we could not, within the limits of this article, show the points wherein he differs from former romanticists;
ROMANTIC.

but mention is made under ORCHESTRATION of some of the beautiful and truly romantic effects which he knows how to produce in his instrumentation. [See also OPERA and WAGNER.]

\* We may however designate one of the greatest living composers as one of the greatest living romantics; and it is no disparagement to the individuality of Johannes Brahms to say that he is in many respects the disciple of Schubert and Schumann. The romanticism of such productions as the beautiful romances from Tieck's 'Magelone' (op. 33) or the cantata 'Rinaldo' (op. 50) is of course visible at a glance, but Brahms's romanticism generally lies too deep to be discovered without attentive and sympathetic study. As a rule, he is more concerned to satisfy the judgment than kindle the imagination, more anxious to move the heart than please the ear. Close observation will often find an adequate reason and justification for seeming harshnesses in Brahms's works, and reflective familiarity with them will, in the same way, surely discover the genuine romantic spirit in passages where its presence would wholly escape the unpractised eye and ear.

\* Chopin holds a solitary position in romantic art. No school can claim him wholly for its own, and the best poetic gifts of the French, German, and Slavonic nationalities were united in him. Chopin, says Liszt, refused to be bound by deference to rules which fettered the play of his imagination, simply because they had been accepted as classical. But the classic training and solid studies of his youth, combined with his exquisite taste and innate refinement, preserved him from abuse of the liberty which he was determined to enjoy. The mental atmosphere of his life in Paris may be felt in his works. In hatred of whatever was commonplace and ordinary, he was one with the French romantic school; but unlike them he would allow nothing, whose only merit was originality, to stand in his compositions. Beauty there must always be to satisfy him; and he would have recoiled from the crudities and barbarisms which disfigure some works of the French romantic period. So uniformly romantic was Chopin in every stage of his career, that it would be impossible to illustrate this quality of his music by extracts.

The French romantic school of literature was of later date than the German, and was considerably affected by it. The general features of the two schools were very similar, but the French authors wrote even more than the German in the medieval and mystic vein, and were more prone to unhealthy exaggeration. In France, moreover, the antagonism between the romantic and classical schools was carried to a pitch which had no parallel in Germany. The completeness and universality of the empire which classic example and tradition had gained over the educated public of France, intensified the revolt against them, when at last it arrived. The revolt was as widespread as it was uncompromising: there was not a field of art or literature in which the rebel flag of the new school was not unfurled, and a revolutionary temper, inflamed perhaps by the political storms of that time, was manifest in all that they did. In the false simplicity and sickly sentimentality, in the stilled fiction and threadbare forms of expression affected by the reigning school, the insurgent authors had indeed much to provoke them. But in the vehemence of their reaction against such faults they were apt to fall into an opposite extreme; and thus, finish of form, clearness of outline, and coherence, sequence of thought are too often absent from their works.

With respect to music, Berlioz is the typical name of the renaissance of 1830; but Liszt, on whom the French school exercised so strong an influence, may be associated with him. So far were these composers and their countless followers borne by the revolutionary impulse, that they did not shrink at times from a total rejection of the old traditional forms in their instrumental music; but it cannot be said that very valuable results were obtained by their hardihood. They chose indeed romantic subjects for musical representation, as Weber and Schumann had done, but there the resemblance ceased. They aimed not, as the earlier masters did, to reproduce the feelings stirred in them by external objects, but rather to present the objects themselves to the minds of an audience; and an undoubted loss of romantic effect was the consequence of their innovation. But while we cannot acquit the younger romanticists of the charge of an excessive realism, which too readily sacrificed artistic beauty to originality and vivid representation, nor deny the frequent obscurity and incoherence of their compositions, we are unable to accuse them in the imputation so often fastened upon them that their romanticism was merely the veil of ignorance, and that they violated rules because they knew no better. As a matter of fact, even those among them who pushed extravagance to the farthest point were thorough masters of the strictest rules and severest forms of musical composition.

\* To sum up, in conclusion, our obligations to the romantic school, we must acknowledge that they saved music from the danger with which it was at one time threatened of being treated as an exact but dry and cold science; that they gave it a freer and more elastic form; that they developed the capabilities and techniques of various instruments; that being themselves always filled with a deep reverence for their own art they rescued from unmerited neglect some of the finest works of earlier composers; and that by their own genius and labour they have added many a noble masterpiece to the treasure of music.]

[A.E.W.]

ROMBERG.

ROMBERG. One of those musical families of whom, from the Bachs downwards, so many are encountered in Germany. The founders were Anton and Heinrich, a pair of inseparable brothers, who dressed alike, and lived together in Bonn. They were still alive in 1792. Another Anton, a bassoon-player, born in Westphalia in 1745, lived at Dinklage (Duchy of Oldenburg), gave concerts at Hamburg, and died in 1812, living long enough to play a concerto for two bassoons with his youngest son Anton, born 1777.

His eldest son Bernhard, born Nov. 11, 1767, at Dinklage, is justly regarded as head of the school of German violoncellists. When only fourteen he attracted considerable attention in Paris during a visit there with his father; from 1790 to 1793 he was in the band of the Elector of Cologne at Bonn, at the same time with Ferdinand Ries, Reisch and the two Beethoven. During the French invasion he occupied himself in a professional tour in Italy, Spain, and Portugal, and was well received, especially in Madrid, where Ferdinand VII. accompanied him on the violin. His cousin Andreas went with him, and on their return through Vienna late in 1796, they gave a concerto at which Beethoven played (Thayer, ii. 16).

After his return Bernhard married Catherine Ramcke at Hamburg. From 1801 to 1803 he was a professor in the Paris Conservatoire, and we next find him in the King's band at Berlin. Spohr (Autob. i. 78) met him there at the end of 1804, and played quartets with him. Perhaps the most remarkable fact he mentions is that after one of Beethoven's early quartets (op. 15) Romberg asked how Spohr could play such absurd stuff (barokkes Zungen). It is of a piece with the well-known anecdote of his tearing the copy of the first Racoumansky quartet from the stand and trampling on it.

The approach of the French forces in 1806 again drove Romberg on the world, and in 1807 he was travelling in South Russia, but returned to Berlin, and was Court-Capellmeister till 1817, when he retired into private life at Hamburg. In 1832 he went to Vienna, in 1835 to St. Petersburg and Moscow, and in 1839 to London, and Paris, where his Method for the cello (Berlin, Trautzswein, 1840) was adopted by the Conservatoire. He died at Hamburg, August 13, 1841.

The great importance of B. Romberg both as composer and executant arises from the fact that he materially extended the capabilities of the violoncello. His celebrated concertos may be said to contain implicitly a complete theory of cello playing, and there are few passages known to modern players of the type which may not be found there. Probably no better knowledge of the fingerboard could be gained than by studying these concertos. Although they are now seldom played in public, being somewhat too old-fashioned to hit the taste of modern artists and audiences, they are yet of considerable merit as compositions, and contain passages of distinct grace and charm. There is probably no means now of learning at first hand what Romberg's own playing was like. But it may be gathered from the character of his compositions, that his tone was not so full and powerful as that of artists who confined themselves more to the lower register of the instrument, and to passages of less complication. As an indication that this view agrees with that which prevailed during his lifetime, we find him for instance spoken of as follows by a correspondent of the Allgemeine Musikalische Zeitung for 1817, who had heard him play at Amsterdam:—'The visit of B. Romberg had long been eagerly looked for. The immense reputation which preceded him, caused his first concert to be crowded to excess. He played a concerto (die Reise auf den Bernhardisberg) and a capriccio on Swedish national airs. In regard to the perfection and taste of his performance, to the complete ease and lightness of his playing, our great expectations were far exceeded—but not so in respect of tone—this, especially in difficult passages, we found much weaker than the powerful tone of our own Rauppe, and indeed scarcely to compare with it.' At a second concert Romberg played his well-known Military Concerto, and the same view was reiterated.

Bernhard Romberg composed cello solos of various kinds; string quartets; P.F. quartets; a funeral symphony for Queen Louise of Prussia; a concerto for 2 cellos (Breitkopf & Härtel), his last work; and operas—'Die wiedergefundene Statue,' words by Gozzi von Schwicht (1790), and 'Der Schiffsbruch' (1791, Bonn), 'Don Mendoza,' with his cousin Andreas (Paris), 'Alma,' 'Ulysses und Circe' (July 27, 1807), and 'Rittertreue,' 3 acts (Jan. 31, 1817, Berlin). His son Karl, also a cellist, born at St. Petersburg Jan. 17, 1811, played in the court-band there from 1833 to 1842, and afterwards lived at Vienna.

Anton Romberg the younger had a brother Gerhard Heinrich, born 1748, a clarinet-player, and Musikdirektor at Münster, who lived with him for some time at Bonn, and had several children, of whom the most celebrated was Andreas, a violinist, born April 27, 1767, at Vechte, near Münster. When only seven he played in public with his cousin Bernhard, with whom he remained throughout life on terms of the closest friendship. At seventeen he excited great enthusiasm in Paris, and was engaged for the Concerts Spirituels (1784). In 1790 he joined his cousin at Bonn, played the violin in the Elector's band, and accompanied him to Italy in 1793. In Rome they gave a concert at the Capitol (Feb. 17, 1796) under the patronage of Cardinal Rezzonico. Andreas then made some stay in Vienna, where Haydn showed great interest in his first quartet. In 1797 he went to Hamburg, and in 1798 made a tour alone. In 1800 he followed Bernhard to Paris, and composed with him 'Don Mendoza, ou le Tuteur portugais.' The operas failed, and the success of their concert work began to wane, so Andreas left for Hamburg, where he married, and remained for fifteen years. He next became Court-Capell-
meister at Gotha, where he died, in very great
destitution, Nov. 10, 1831. Concerts were given
in various towns for the benefit of his widow and
children. The university of Kiel gave him a
degree of Doctor of Music. He composed six
symphonies, quartets, quintets, church music; a
Te Deum, Psalms, a Duxit, Magnificat, and
Hallelujah, in 4, 5, 8, and 16 parts; several
operas—‘Das graue Ungeheuer’ (1790, Bonn),
‘Die Macht der Musik’ (1791), ‘Der Rabe’, ope-
retta (1793), ‘Die Grossmuth des Scipio’, and
‘Die Ruiuen zu Peluz–,‘—the two last not per-
formed. His best-known work is the music for
Schiller’s’ Song of the Bell,’” which still keeps its
place in concert programmes. His music is solid,
but not original, being too closely modelled on
Mozart. His larger works are well-known in
England. The Lay of the Bell was, in the early
days of the Choral Harmonists’ Society, to be often
found in its programmes, and is still occasionally
heard. That, with ‘The Transient and the Eter-
nal,’ ‘The Harmony of the Spheres,’ ‘The Power
of Song,’ and a Te Deum (in D), are all pub-
lished in English words, by Novello. The
Toy symphony is now and then played as an
alternative to Haydn’s, and was chosen for per-
formance by an extraordinary company, em-
bracing most of the great artists of London, May
14, 1880. Two sons, CIPRIANO and HEINRICH
are mentioned in the Allg. musikalische Zeitung;
Andreas’s brother BALTHasar, born 1775, and
educator for a cellist, died aged seventeen. His
sister THEREZ, born 1781, had a considerable
reputation as a pianist. [F.G.]

ROMEO AND JULIET. A subject often set
by opera composers; e.g.—
1. Roméo et Juliette; 2 acts; words by de
10, 1793.
2. ‘Giulietta e Roméo.’ Opera seria in 3 acts,
by Zingarelli. Produced at the Scala, Milan,
Carnival, 1796. It was one of Napoleon’s favour-
ite operas, when Crescentino sang in it.
3. ‘Giulietta e Roméo,’ by Vascoj. Produced
at the Scala, Milan, spring of 1816; King’s
Theatre, London, April 10, 1832.
4. ‘I Capuletti ed i Montecchi,’ in 3 acts;
libretto by Romani, music by Bellini. Produced
at Venice, March 12, 1830. It was written for
the two Grisia and Rubini. King’s Theatre,
London, July 20, 1833.
5. ‘Romeo et Juliette,’ in 5 acts; words by
Barbier and Carre, music by Gounod. Produced
at the Théâtre Lyrique, April 27, 1857. In London,
at Covent Garden, in Italian, July 11, 1867.
6. In addition to these it has been made the
subject of a work by Berlioz, his 5th Symphony—
‘Roméo et Juliette. Symphonie dramatique, avec
choirs, solos de chant, et prologus en récitatif
choral, op. 17.’ Dedicated to Paganini. The words
are Berlioz’s own, versified by Emil Deschamps.
It was composed in 1839, and performed three
times consecutively at the Conservatoire. In
England the First Part (4 numbers) was executed
under M. Berlioz’s direction at the New Phil-
harmonic Concerts of March 24, and April 28,
1852, and the entire work by the Philharmonic
Society (Cusina) March 10, 1881. [G.]

ROMER, EMMA, soprano singer, pupil of Sir
George Smart, born in 1814, made her first
appearance at Covent Garden Oct. 16, 1830, as
Clara in ‘The Duenna.’ She met with a favour-
able reception, and for several years filled the
position of prima donna at Covent Garden, the
English Opera House, and Drury Lane, with
great credit. In 1835 she took the management
of the Surrey Theatre, with a company con-
taining Miss Poole and other good singers, and
brought out a series of operas in English. Miss
Romér was rarely heard in the concert-room,
but appeared at the Westminster Abbey Festival
in 1834. She was the original singer of the
title-parts in Barnett’s ‘Mountain Sylph’ and
‘Fair Rosamond.’ Her performance of Amina
in the English version of Bellini’s ‘Sonambula’
was much admired. She married Mr. Almond,
and died at Margate, April 11, 1868. [W. H. H.]

RONCONI, a family of distinguished singers.

DOMENICO, a tenor, was born July 11, 1772,
at Lendinara-di-Polese in Venetia. He first
appeared on the stage in 1797 at La Fenice,
Venice, and obtained great renown both as a
singer and in other Italian cities. He sang in Italian operas at St. Petersburg and
Munich, and afterwards became a professor of
singing at the Conservatories in those cities, and
at Milan, where he died, April 13, 1839. Of his
three sons,

FELICE, born in 1811, at Venice, under the
direction of his father devoted himself to in-
struction in singing, and became a professor in
1837 at Würzburg, at Frankfort, and, in 1844-8,
at Milan. He was similarly engaged for some years
in London, and finally at St. Petersburg, where
he died Sept. 10, 1875. He was the author of a
Method of teaching singing, and of several songs.
His second brother,

GIOBIO, the celebrated baritone, was born at
Milan, Aug. 6, 1810. He received instruction in
singing from his father, and began his dramatic
career in 1831 at Pavia, as Arturo in ‘La
Straniera.’ He played in some of the small
Italian cities, then at Rome, where Domesset
wrote for him ‘Il Furioso,’ ‘Torquato Tasso,’
and ‘Maria di Rohan,’ in which last, as Duce
de Chevreuse, he obtained one of his greatest
triumps—also at Turin, Florence, Naples, etc. In
the last city Ronconi was married, Oct. 18, 1837,
to Signorina Giovannina Giannini, a singer who
had played in London the previous year, in
opera-buffs at the St. James’s Theatre. He
began his career in England at Her Majesty’s,
April 9, 1842, as ‘Eurico’ in Lucis, and was
very well received. He sang in London, and in
those of Filippo (Beatrice di Tenda), Belcore (L’Elisir), Basilo, Riccardo (Turandot),
Tasso, etc. In the last opera his wife played with
him, but neither then, nor five years later
as Maria di Rohan, did she make the least
impression on the English public. He then made a
provincial tour with her, Thalberg, and John
Parry. In the winter he played at the ‘Italians,'
RONCIONI.

Paris, with such success that he was engaged there for several subsequent seasons, and at one time was manager of the theatre, and was also engaged at Vienna, Pesth, Madrid (where he was manager), Barcelona and Naples. He reappeared in England April 13, 1847, at Covent Garden, as Enrico, and also played Figaro (Barbiere), May 8, De Chevreuse on the production in England of ‘María di Rohan,’ and the Doge on the production of Verdi’s ‘I due Foscari,’ June 19, in which ‘by his dignity and force he saved the opera... from utter condensation’ (Chorley). ‘There are few instances of a voice so limited in compass (hardly exceeding an octave), so inferior in quality, so weak, so habitually out of tune... The low stature, the features, unmarked and commonplace when silent, promising nothing to an audience, yet which could express a dignity of bearing, a tragic passion not to be exceeded, or an exuberance of the wildest, quaintest, most whimsical, most spontaneous comedy... These things we have seen, and have forgotten personal insignificance, vocal power beyond mediocrity, every disqualification, in the spell of strong, real sensibility’ (ib.). There have been few such examples of terrible courtey tragedy as ‘Signor Roncioni’s Chevreuse—the polished demeanour of his earlier scenes giving a fearful force of contrast to the latter ones...’ (ib.) He sang at the Italian Opera every season until 1866 inclusive excepting 1855 and 63, in all the great comic roles, as Don Juan, Leporello, Masetto, Nabucco, Faust (Spohr), Rigoletto, Lord Allicash (Fra Diavolo), Dandolo (Zampa), Barberino (Stradella), and Cripianso (Crispino o la Comare), etc. In the last six parts he was the original interpreter at the Italian Opera, and in many of these, such as Rigoletto, the Lord, Figaro, and the Rolest (La Gazza) of Rossini, and those of Donizetti he retained a favourite. Of his chief parts, his Don Juan alone was a disappointment. He afterwards went to America, and remained there some time, well received. He returned to Europe in 1874, and was appointed a teacher of singing at the Conservatorio at Madrid, which post he still holds. Some years previously he founded a school of singing at Granada.

SEKASTIANO, the other son, also a baritone, born May 1814, at Venice, received instruction from his father and the elder Romani, and made his first appearance in 1836, at Teatro Pantera, Lecce, as Torquato Tasso, in which part throughout his career he made one of his greatest successes. He enjoyed considerable popularity in his own country, at Vienna, and in Spain, Portugal, and America, as an able artist in the same line of parts as his brother—unlike him in personal appearance, being a tall thin man, but like him in the capability of his face for great variety of expression. He appeared in England in 1860 at Her Majesty’s, and was fairly well received as Rigoletto (in which he made his début, May 12th),

Masetto, and Grileto (Prova d’un Opera Sera). He retired from public life after a career of 32 years, and is at the present time a teacher of singing at Milan.3

RONDEAU. The French name for a short poem of six or eight lines, containing but two rhymes, and so contrived that the opening and closing lines were identical, thus forming as it were a circle or round. The name has come to be used in music for a movement constructed on a somewhat corresponding plan. [See RONDO.]

RONDO. (Fr. Rondere). A piece of music having one principal subject, to which a return is always made after the introduction of other matter, so as to give a symmetrical or rounded form to the whole.

From the simplicity and obviousness of this idea it will be readily understood that the Rondo-form was the earliest and most frequent definite mould for musical construction. For a full tracing of this point see Form [1. 541, 552]. In fact the First Movement and the Rondo are the two principal types of Form, modifications of the Rondo serving as the skeleton for nearly every piece or song now written. Dr. Marx (Allgemeine Musiklehre) distinguishes five forms of Rondo, but his description is involved, and, in the absence of any acknowledged authority for these distinctions, scarcely justifiable.

Starting with a principal subject of definite form and length, the first idea naturally was to preserve this unchanged in key or form through the piece. Hence a decided melody of eight or sixteen bars was chosen, ending with a full close in the tonic. After a rambling excursion through several keys and without particular object, the principal subject was regained and an agreeable sense of contrast attained. Later on there grew out of the free section a second subject in a related key, and still later a third, which allowed the second to be repeated in the tonic. This variety closely resembles the first-movement form, the third subject taking the place of the development of subjects, which is rare in a Rondo. The chief difference lies in the return to the first subject immediately after the second, which is the invariable characteristic of the Rondo. The first of these classes is the Rondo from Couperin to Haydn, the second and third that of Mozart and Beethoven. The fully developed Rondo-form of Beethoven and the modern composers may be thus tabulated:—

2nd sub. 1st sub. 2nd sub. 3rd sub. 1st sub. 2nd sub. Codas (dominants) (tonic).

In the case of a Rondo in a minor key, the second subject would naturally be in the relative major instead of in the dominant.

One example—perhaps the clearest as well as the best known in all music—will suffice to make this plan understood by the untechnical reader. Taking the Rondo of Beethoven's

3 We are indebted to him and Mr. J. G. Griffith for much of the above information with regard to his Family.
Sonata Pathétique' (op. 13) we find the first subject in G minor:

This is of 17½ bars in length and ends with a full close in the key. Six bars follow, modulating into Eb, where we find the second subject, which is of unusual proportions compared with the first, consisting as it does of three separate themes:

After this we return to the 1st subject, which ends just as before. A new start is then made with a third subject (or pair of subjects?) in Ab:

This material is worked out for 24 bars and leads to a prolonged passage on a chord of the dominant seventh on G, which heightens the expectation of the return of the 1st subject by delaying it. On its third appearance it is not played quite to the end, but we are skillfully led away, the bass taking the theme, till, in the short space of four bars, we find the whole of the 2nd subject reappearing in C major. Then, as this is somewhat long, the 1st subject comes again for the fourth time, and a Coda formed from the 2nd section of the 2nd subject concludes the Rondo with still another 'positively last appearance' of No. 1.

Beethoven's Rondos will all be found to present but slight modifications of the above form. Sometimes a 'working-out' or development of the 2nd subject will take the place of the 3rd subject, as in the Sonata in E (op. 90), but in every case the principal subject will be presented in its entirety at least three times. But as this was apt to lead to monotony—especially in the case of a long subject like that in the Sonata just quoted—Beethoven introduced the plan of varying the theme slightly on each repetition, or of breaking off in the middle. It is in such delicate and artistic modifications and improvements as these that the true genius shows itself, and not in the complete abandonment of old rules. In the earliest example we can take—

the Rondo of the Sonata in A (op. 2, No. 2), the form of the opening arpeggio is altered on every recurrence, while the simple phrase of the third and fourth bars

is thus varied:

In the Rondo of the Sonata in Eb (op. 7) again, we find the main subject cut short on its second appearance, while on its final repetition all sorts of liberties are taken with it; it is played an octave higher than its normal place, a free variation is made on it, and at last we are startled by its being thrust into a distant key—E♭. This last effect has been boldly pilfered by many a composer since—Chopin in the Rondo of his E minor Pianoforte Concerto, for instance. It is needless to multiply examples: Beethoven shows in each successive work how this apparently stiff and rigid form can be invested with infinite variety and interest; he always contradicted the idea (in which too few have followed him) that a Rondo was bound in duty to be an 8-bar subject in 2−4 time, of one unvarying, jaunty, and exasperatingly jocosus character. The Rondo of the Eb Sonata is most touchingly melancholy, so is that to the Sonata in E (op. 90), not to mention many others. There will always remain a certain stiffness in this form, owing to the usual separation of the subject from its surroundings by a full close. When this is dispensed with, the piece is said to be in Rondo-form, but is not called a Rondo (e.g. the last movement of Beethoven's Sonata op. 2, No. 3).

Modern composers, like Chopin, with whom construction was not a strong point, often omit the central section or third subject, together with the repetition of the first subject which accompanies it, and thus what they call a Rondo is merely a piece on the plan of a French overture; that is to say, having produced all his material in the first half of the piece, the composer repeats the whole unchanged, save that such portions as were in the Dominant are, in the repetition, given in the Tonic. Chopin's 'Rondeau brillant' in Eb, the 'Adieu à Varsovie'—indeed all his Rondos—show this construction, or rather, want of construction.
RONZI. [See BORISH, DR.]

ROOKE, WILLIAM MICHAEL, son of John Rooke, a Dublin tradesman, was born in South Great George's Street, Dublin, Sept. 29, 1794. His bent for music, which displayed itself at an early age, was sternly discouraged by his father, who wished him to follow his own avocation, but before he was sixteen he was, by his father's death, left free to follow his true calling. He studied, almost unaided, so assiduously, that in 1813 he took to music as a profession, learned counterpoint under Dr. Cogan, a Dublin professor, and became a teacher of the violin and piano-forte. Among his pupils on the former instrument was Ralf, then a boy. In 1817 he was appointed chorus-master and deputy leader at the theatre in Crow Street, Dublin, and soon afterwards composed a polonaise, 'Oh Glory, in thy bright splendour,' which was sung by Brahms, and met with great approbation. A few years later he removed to England. In 1826 he was leading choristers at Birmingham, and in the same year came to London, and sought the appointment of chorus-master at Drury Lane, and established himself as a teacher of singing. About this period he composed his opera, 'Amilie, or The Love Test,' which, after he had waited many years for an opportunity of producing it, was brought out at Covent Garden, Dec. 3, 1837, with decided success, and at once established his reputation as a composer of marked ability. He immediately commenced the composition of a second opera, and on May 2, 1839 produced at Covent Garden 'Henrique, or, The Love Pilgrim,' which although most favourably received, was withdrawn after five performances on account of a misunderstanding with the manager. He composed a third opera entitled 'Cagliostro,' which has never been performed. He died Oct. 14, 1847, and was buried in Brompton Cemetery [W.H.H.]

ROOT. The classification of the chords which form the structural material of modern harmonic music is attained by referring them to what are called their roots; and it is mainly by their use that these harmonic elements are brought within the domain of intelligible order.

As long as the purely polyphonic system was in full force, the chordal combinations were merely classified according to recognized degrees of concurrence and dissonance, without any clear idea of relationship; but as that system merged by degrees into the harmonic system, it was found that fresh principles of classification were indispensable; and that many combinations which at first might appear to have quite a distinct character must somehow be recognised as having a common centre. This centre was found in an ultimate bass note, namely, the bass note of the complete chord in what would be considered its natural or first position; and this was called the Root, and served as the common indicator of all the various portions of the complete chord which could be detached, and their test of closest possible relationship. Further, these roots were themselves classified according to their status in any given key; and by this means a group of chords which were related to one another most closely by having the same root, might be shown to be related severally and collectively to the group which belonged to another root; and the degree of relationship could be easily and clearly ascertained according to the known nearness or remoteness of the roots in question. By this means the whole harmonic basis of a piece of music can be tested; and it must be further noted that it is only by such means that the structural principles of that kind of music which has been called 'absolute' because of its dissociation from words, is rendered abstractedly intelligible.

The principle upon which modern Instrumental Music has been developed is that a succession of distinct tunes or recognizable sections of melody or figures can be associated by the orderly distribution of harmonies and keys in such a manner that the mind can realise the concatenation as a complete and distinct work of art. It is obvious that fine melodic material is a vital point; but it is not so obvious that where the dimensions of the work are such that a continuous flow of melody of a uniform character is impossible, the orderly arrangement of the materials in successions of keys and harmonies is no less vital. The harmonic structure requires to be clearly ascertainable in works of art which are felt to be masterpieces of form, and to be perfectly understood and felt by those who attempt to follow such models: hence, in discussing the structure of works of this kind, the frequent use of such terms as Tonic, or Dominant or Sub-dominant harmony, which is only a short way of describing harmony of which these respective notes are the roots.

The simplest and most stable of complete combinations in music are the chords consisting of a bass note with its third and perfect fifth; and of these the bass note is considered the root. In most cases such a root is held to be the fundamental sound of the series of harmonics which an essential chord may be taken to represent. For instance, the chord of the major third and perfect fifth on any note is supposed to represent the ground tone or generator with two of its most distinct and characteristic lower harmonics; and whatever be the positions of the individual notes in respect of one another, they are still referred to this ground-tone as a root. Thus the chord GBD (a) would be taken
to be the representative of the ground-tone G with its second and fourth harmonies (b); and every transposition or 'inversion' of the same notes, such as BDG, or DGB in close or open order (as in e), or even lesser portions to which the implication of a context would afford a base, would be referred alike to this same root. If F be added (d) to the above chord it may be taken to represent the sixth harmonic (b), and similar 'inversions' of the component portions of the chord will similarly be referred to the note G. If A be added further above the F of the preceding chord, producing GBDF (as in e), that is commonly taken as a yet more complete representation of the group of harmonies generated by the sounding of G, of which it is the eighth; and, as before, all the different portions which could be intelligibly isolated, and all the transpositions of its component notes, would be still referable to the one root G.

If Ab had been taken instead of A, the same general explanation would hold good, though the special question might remain open whether it was a representative of the 16th harmonic, which is four octaves from the fundamental sound, or an artificial softening of the clear and strong major mode. Some theorists carry the same principles yet further, and include the C above A, and even the E and Eb above that in the group which represents the harmonic series of G, calling them respectively the eleventh and major and minor thirteenths of that note.

The discords contained in the above series are frequently styled fundamental, from this supposed representation of the group of harmonies generated by their fundamental or root note; they are characterised among discords by the peculiar freedom of the notes of which they are composed, on both sides. It will be observed that they are all members of the Diatonics series of the key of C, major or minor; and as G, their root note, is the Dominant of that key, they represent the scope of what is called the Dominant harmony of C, which of course has its counterpart in every other key. No other note than the Dominant serves to this extent as the root of chords of this class which are Diatonic. The Tonic, for instance, can only supply the third and fifth, and even the minor seventh is a chromatic note. Nevertheless this chromatic chord and the ninths which are built upon it are commonly used as if they belonged to the key of C; and the same remark applies to the similar discords founded on the Supertonic root (as D in the key of C); and these are most readily intelligible through their close connection as Dominant harmony to the Dominant of C.

The roots of the various combinations which are arrived at by modifying the intervals of such distinct and essential harmonies as the above, are of course the same as those of the unmodified harmonies. Thus the roots of suspensions are the same as those of the harmonies upon which they are said to resolve, because they are modifications of that which follows in its complete state, and not of that which precedes; and the same applies to the combinations produced by adventitious notes, such as appoggiaturas and the like.

The combinations which arise from the simultaneous occurrence of ordinary passing notes must find their root in the chord which precedes, as that has possession of the field till new harmony presents itself.

From these considerations it will be obvious that a very considerable variety of apparently different combinations are referable to a single root. In fact a great portion of music is built upon very few roots; many examples of good popular music especially do not exceed the limits of Tonic and Dominant harmony with an occasional move as far as the Sub-dominant, and next to no modulation. Even in works which belong to the domain sometimes distinguished as high art a great deal is often done within very narrow limits. For instance, the whole of the first section of a violin and pianoforte sonata of Mozart's in A is based on six successive alternations of Tonic and Dominant harmony, and modulation to the new key for the second section is effected merely by the Dominant and Tonic harmony of that key.

Notwithstanding the importance which attaches to a clear understanding of the classification of chords according to their roots, there are some combinations upon whose derivation doctors disagree; and it must be confessed that the theory of music is yet far from that complete and settled state which would admit any hope of a decisive verdict in the matter at present. In such circumstances variety of opinion is not only inevitable but desirable; and though the multitude of counsellors is a little bewildering there are consolations; for it happens fortunately that these differences of opinion are not vital. Such chords, for instance, as augmented sixths have so marked and immediate a connection with the most prominent harmonies in the key, that the ascertaining of their roots becomes of secondary importance; and even with the chord

\[
\begin{array}{ccc}
D & C & F \\
\end{array}
\]

which stands as \[\begin{array}{ccc}
A & C & F \\
\end{array}\] in the key of C for instance

\[
(f), \text{ it is not so indispensable to decide whether G or F or D is the root, or whether indeed it is even a double-rooted chord, because, among other reasons, the very attention which has been called to it and the very characteristics which have made it difficult to classify have given it a prominence and a unique individuality which relieves it of the need of being classified to any category; and even which, as an important factor in the harmonic structure, the process of analysis need not be rendered doubtful because its actual position in the key is so thoroughly realised. Other disputed points there are having reference to roots, which are even of less importance. For instance, whether what is called an augmented fifth is really an augmented fifth or a minor thirteenth; or whether the augmented octave which Mozart}
uses with such marked emphasis in the 3rd bar of the Allegro in the overture to Don Giovanni is properly a minor ninth, as some maintain—since happily the roots would be the same in both cases.

[CHHFP]

RORE, CIPRIANO DI, composer of the Venetian school, born at Mechlin in 1576. He studied under Willaert,1 chapel-master of St. Mark's, Venice, and was probably in early life a singer in that cathedral. In 1542 he wrote out his first book of madrigals (b. 4), a work long held in favour,2 and for the next 7 or 8 years published continually.3 About 1550 he appears to have left Venice for the court of Hercules II. Duke of Ferrara, and for some years we hear nothing of him.4 In 1559 he returned to Venice to assist Willaert in his duties at St. Mark's, and on the death of that master, was appointed his successor Oct. 18, 1563. He resigned this position almost immediately, and went to the court of Parma, where in a few months he died, at the age of 49. He was buried in the cathedral of that city, and the following epitaph gives an authentic sketch of his life.

Cypriano Roro, Flanado
Artis Musice
Viro splendens peritissimo,
Cajus nomen famaque
Indiciae fugit.
Nec oblivione debiti poterit,
Hercules Ferrarrana. Ducia II.
Deinde Venetorum,
Postremo
Octavi Parmesi Parmae et Piacentiae
Ducia II Ghori Prefecto.
Ludovicus fratris, fil. et heredes
Moestissimi paterunt.
Obiit anno MDLX. Statuae XLII.

The position to which Rore attained at St. Mark's, and the rank as a musician which his contemporaries assigned him, point to his having been something besides a madrigal composer. Yet of his church compositions either in print or in MS. few have survived.5 We only know that they were held in high esteem in the court chapel at Munich, and were constantly performed there under Lassus' direction.6 Duke Albert of Bavaria caused a superb copy of Rore's motets to be made for his library, where it remains to this day, with a portrait of the composer on the last page, by the court painter Mietch.[J.R.S.-B.]

ROSA. (ROSE), CARL AUGUST NICOLAS, was born at Hamburg, March 22, 1843, was educated as a violin player and made such progress as to be sent to the Leipzig Conservatorium, which he entered in 1859. In 1866 he came to England and appeared as a solo player at the Crystal Palace on March 10. After a short stay in London he joined Mr. Bateman in a concert tour in the United States, and there met Madame Parepa, whom he married at New York, in Feb. 1867. His wife's success on the stage led to the formation of a company under the management and conductorship of Mr. Rose, which during its early campaigns could boast such names as Parepa, Wachtel, Santley, Ronconi and Formes among its artists.

Early in 1871 Mr. Rose—who by this time had changed his name to Rosa to avoid mistakes in pronunciation—returned to England with his wife, and then made a lengthy visit to Egypt for health. After this they again returned to London, but only for the lamented death of Madame Parepa-Rosa, which took place Jan. 21, 1874. Mr. Rosa however was resolved, notwithstanding this serious blow, to test the fortune of English opera in London, and on Sept. 11, 1875, he opened the Princess's Theatre with a company including Miss Rose Hersee as prima donna, Mr. Santley, and other good singers. He closed on Oct. 30, having produced Figaro, Faust, *The Porter of Havre (Cagnoni), Fra Diavolo, Bohemian Girl, Trovatore, *The Water Carrier (Cherubini), and Siege of Rochelle.

The season of 1876 was undertaken at the Lyceum (Sept. 11-Dec. 2). It included The Water Carrier; The Lily of Killarney (with additions); Sonnambula; Faust; *Giralda (Adam); Bohemian Girl; *Flying Dutchman; Zampa; Trovatore; Montana; *Joconde (Niccoly); Fidelio; Fra Diavolo; *Pauline (C Owen); Porter of Havre. The next season was at the Adelphi Theatre (Feb. 11-April 6, 1878). It included *The Golden Cross, by Brüll; The Merry Wives; The Flying Dutchman; The Lily of Killarney, and others of those already named. For the fourth season Mr. Rosa took Her Majesty's Theatre (Jan. 27-March 22, 1879), brought out *Rienzi, *Ficocino (by Guiraud) and *Carmen, and played The Golden Cross, Huguenote, Lily of Killarney, etc., etc. His fifth season was at the Savoy Theatre (Jan. 10-March 6, 1880); *Mignon (Thomas), *Lohengrin and *Aida were all produced for the first time in English; and The Taming of the Shrew

* Dissonanti (1600) etc. nollon dall' illustr. donn. Ougl, etc. da Massimo Troppa (L.maro, Berg. 1600).
* Denotes that the works had not been before produced in England, at least in English.
(Goetz), Carmen, Rienzi, etc. were performed. The artists engaged at the season of 1880 included Miss Minnie Hauk, Miss Julia Gaylord, Mad. Dolaro, Herr A. Schott, Mr. Maas, etc., etc. The careful way in which the pieces are put on the stage, the number of rehearsals, the eminence of the performers and the excellence of the performances have begun to bear their legitimate fruit, and the ‘Carl Rosa Opera Company’ bids fair to become a permanent English institution.

[GL.]

ROSALIA (Germ. Vetter Michel, Schusterflock). A form of Melody, Vocal or Instrumental, in which a Figure is repeated several times in succession, transposed a note higher at each reiteration.

The name is derived from an old Italian Canto popolare, ‘Rosalia, mia cara,’ the Melody of which is constructed upon this principle.

The well-known German Volkslied, ‘Gestern Abend war Vetter Michel da,’ begins with a similar repetition, and hence the figure is frequently called in Germany, ‘Vetter Michel.’ These titles, as well as that of ‘Schusterflock’—a cobbler—are of course given to it in derision—for writers on Composition regard its frequent introduction as indicative of poverty of inventive power. Nevertheless, it is frequently employed, by the Great Masters, with charming effect, as may be seen in the following example from the Minuet in Handel’s ‘Ariadne’—

It will be observed that the Figure is here suffered to appear three times only in succession. Almost all great writers have imposed this limit upon its employment, experience having proved that a four-fold repetition generally tends to render the passage wearisome. Strikingly effective instances of three-fold repetition will be found, in Mozart’s Requiem, at the words ‘Ingegioso tamquam reus’; in Spohr’s ‘Last Judgment,’ at ‘The grave gives up its dead’; and in a remarkably forcible passage in the ‘Rigoletto’ from Rameau’s ‘Dardanus.’ Still, this restriction is frequently disregarded. Vallerano has left a Canon, which ascends a Tone higher at each repetition, ad infinitum; and the resulting effect is far from inharmonious, though the work must be regarded rather as a musical curiosity than a serious Composition.

Closely allied to this Figure is another, in which the leading phrase is transposed one or more notes lower at each repetition; as in ‘Habbiam vinto’ from Handel’s ‘Sicil,’ in which the transposition proceeds by Thirds.

Here, again, the Figure breaks off after a three-fold reiteration; and, in two cases in which Mozart has employed the same device, in his Requiem—at the words ‘Quis Mariam absolvisti,’ and ‘Oro supplex et acclinis’—it is relinquished after the second enunciation. This kind of imitation is, indeed, subject to exactly the same form of treatment as the true Rosalia; though it would be inexact to call it by that name, and equally so to apply the term to the regular sequents or descents of a Sequence—as constantly exhibited in the Fugues of Seb. Bach; or to those of vocal Divisions—as in ‘Every valley,’ or Rossini’s ‘Quis est homo;’ or to the anomalous Sonata, in ‘Tannhäuser’—happily, the only instance of such treatment known—in which the first Verse of ‘Dir töne Lob’ is sung in Db, the second, in D♭, the third, in Eb, and a still later one in B♭.

Schumann has been recently accused of writing Rosalie, sesque ad nauseam. He does employ them very frequently: but, how often—as in the opening of his ‘Arabeske’ (op. 18)—with an effect which true genius alone could have dictated. This is not the place for a detailed criticism of Schumann’s principles of composition: but when, as in a bitter article, by Joseph Rubinstein, which lately appeared in Wagner’s ‘Bayreuther Blätter,—his masterly use of this particular device is made to serve as an excuse for its unqualified condemnation, as a ‘vicious monotonity-producing repetition of Musical Phrases on related degrees, which the Student of Composition loves to introduce in his first exercises,’ we naturally revolt from a conclusion so illogical. That a form which neither Handel, nor Mozart, nor Beethoven, nor any other great writer has disowned to employ, can possibly be, in its own nature, ‘vicious,’ we

1 Sometimes called ‘Les trois Revêrences.’

2 Reprinted in vol. i. of Clementi’s ‘Practical Harmony.’
The truth is, that, in the hands of a Great Master, all such devices are made productive of pure and beautiful effects; while all are "vicious," when viciously misused. [W.S.R.]

ROSMUNDE FÜRSTIN VON CYPERN
(Rosamond, Princess of Cyprus). A romantic play in 4 acts; written by Wilhelmine Christine Chesy, the overture and incidental music by Franz Schubert (op. 26). Produced at the Theatre an der Wien, Vienna, Dec. 29, 1826, and performed twice. The music as then played is as follows:

1. Overture (D minor).
2. Extrait between Acts 1 and 2 (B minor).
3. Danse (B minor), and Andante un poco assai (G).
4. Extrait between Acts 2 and 3 (D).
5. Romance for soprano "Der Vollmond strahlt" (F minor).
6. Chorus of Spirits.
9. Shepherd's Chorus.
11. Air de Ballet (G).

The overture played at the performances was published in 1827, for PF. 4 hands, by Schubert himself, as op. 52, under the title of "Alphons und Estrella" (now op. 60). The overture (in C), known as the "Overture to Rosmunde" (op. 26) was composed for the melodrama of the "Zauberharfe," or Magic Harp (produced Aug. 19, 1820), and was published by Schubert with its present title and opus-number for PF. 4 hands, in 1828. The pieces marked have been published those marked with * by Schubert himself, as op. 26; those marked with † more recently. For particulars see Nottebohm's Thematic Catalogue, p. 46, 84. The Extrait in B minor is one of the finest of all Schubert's works; the Romance, the Extrait no. 7, the Shepherd's Melody, and the Air de Ballet in G, are all admirable, the Shepherd's Melody for 2 clarinets especially characteristic. The and Trio to the Extrait no. 7 was previously composed, in May 1816, as a song, "Der Leidende." [G.]

ROSE or KNOT (Fr. Rosace; Fr. and Germ. Rosette; Ital. Rose). The ornamental device or scutcheon inserted in the soundhole of the belly of a clavichord, consisting of strings of wire, placed in the lute, guitar, mandoline, dulcimer, or harpsichord, serving not only as a decorative purpose, but—in the Netherlands especially—as the maker's "trade mark." In the harpsichord and spinet there was usually but one soundhole with its rose; but owing to the origin of these keyboard instruments from the psaltery, their analogy with the lute, and the fact of the Roman lutes having three, several soundholes were sometimes perforated. In fact, a clavichord dated 1535 was lately seen in Italy by the eminent art critic, Mr. T. J. Gullick, which possessed no less than five, each with a rose inserted. From the analogy above referred to, the old Italian harpsichord makers named the bottom of the instrument "cassa armonica" (soundchest); if its office were like that of the back of the lute or viol, while the belly was the "piano armonico" (soundflat). The Flemings, retaining the soundhole, doubtless adhered more or less to this erroneous notion of a soundchest. The Hitchcocks in England (1620 and later) appear to have been the first to abandon it; no roses are seen in their instruments. Kirkman in the next century still adhered to the rose and trade scutcheon, but Shudi did not. In the "Giornale de' Letterati d'Italia" (Venice, 1711, tom. v.), Scipione Maffei, referring to Cristofori, who had recently invented the pianoforte, approves of his retention of the principle of the rose in his ordinary harpsichords, although contemporary makers for the most part had abandoned it. But Cristofori, instead of a large rose, to further, as he thought, the resonance, used two small apertures in the front. Under the head "Ruckers" will be found illustrations of the rose or rossace, as used by those great makers. [A.J.H.] 

ROSE OF CASTILE. An opera in 3 acts; compiled by M. A. Harriss and Falconer (from Le Muletier de Tolbde), music by M. W. Balfe. Produced at the Lyceum Theatre (Fyne and Harrison), London, Oct. 29, 1857. [G.]

ROSEINGRAVE, or ROSINGRAVE, DANIEL, was educated in the Chapel Royal under Pelham Humphrey. In 1603 he became organist of Salisbury Cathedral, which appointment he quitted in 1608 and was chosen organist and vicar-choral of St. Patrick's Cathedral, Dublin. He held these posts for 20 years, when he resigned them in favour of his son Ralph, who held them from April 1719 until his death in Oct. 1747.

Thomas, another son, received his early musical education from his father, and manifesting great aptitude, was allowed a pension by the Dean and Chapter of St. Patrick's to enable him to travel for improvement. He went to Italy in 1710, and at Rome was on friendly terms with the Scarlatti. In 1712 he composed, at Venice, an anthem, "Aries, shine," preserved in the Tu­dway collection (Harl. MS. 7343). In 1720 we find him in London, bringing out at the King's Theatre an adaptation of D. Scarlatti's opera 'Narcissus,' with additional songs composed by himself. In 1725 he was selected, from seven competitors, as the first organist of St. George's, Hanover Square, at a salary of £45 per annum; the judges were Dra. Croft and Pepusch, with Buononcini and Geminni, each of whom gave a subject upon which the candidates were to make an extempore fugue. Some years afterwards, a disappointment in love so seriously affected Rose­ingrave's reason that he was compelled to desist from his duty, and from 1737 it was performed by Keeble, who received half the salary. Rosein-

1 In modern Italian we more frequently meet with "tempesta," "tavola armonica," and "fondo," meaning "belly" or "soundboard."
ROSENGRAVE.

grave died about 1750. He published 'Voluntaries and Fugues for the Organ or Harpsichord'; 'Italian Cantatas,' 2 books of 6 each; and 12 sonatas for the German flute; also a collection of 43 Suits of Lessons for the harpsichord composed by Sign. Domenico Scarlatti,' with an introduction by himself. He was an enthusiastic admirer of Palestine, and hung his bedroom with pieces of paper containing extracts from his works. [W.H.H.]

ROSELLONI, HENRI, son of a P.F. maker, born in Paris, Oct. 13, 1811; took and P.F. prize at the Conservatoire in 1827, and 1st harmony 1828. Was a pupil and imitator of Herz. He published nearly 200 works for P.F., including a 'Méthode de Piano' (Heugel), a collection of progressive exercises entitled 'Manuel des Pianistes' (ibid.), and many separate pieces of drawing-room character, one of which, a Récit (op. 31, no. 1), enjoyed an extraordinary popularity for many years over the whole of Europe. He died March 20, 1876. [G.]

ROSENHAIN, JACOB, eldest son of a banker, was born at Mannheim, December 2, 1813. His teachers were Jacob Schmitt, Kalliwoda, and Schnyder von Wartensee. His first appearance as a pianoforte-player was at Stuttgart in 1825, after that at Frankfort, where his success induced him to take up his residence. A one-act piece of his, 'Der Besuch im Irrenhause,' was produced at Frankfort, December 29, 1834, with great success; his second, 'Lisaewna,' 3 acts, was not so fortunate. In 1837 he came to London, played at the Philharmonic, April 17th, and was much heard in the concerts of the day. After this he took up his abode in Paris, where he became very prominent, giving chamber concerts in combination with Carl Ernst, and other eminent players, and carrying on a school of pianoforte-playing in conjunction with J. B. Cramer. His early opera, 'Lisaewna,' was provided with a new libretto (by Bayard and Arago), and brought out at the Grand Opera as 'Le Démon de la Nuit,' March 17, 1851. It had however but a moderate success, and was withdrawn after four representations, though afterwards occasionally played in Germany. Another one-act piece, 'Volage et Jaloux,' produced at Baden-Baden, August 3, 1863, completes the list of his works for the stage. In instrumental music he was much more prolific. He has composed 3 symphonies—in G minor (op. 42), played at the Gewandhaus, Leipzig, under Mendelssohn's direction, January 31, 1846; in F minor (op. 43), played at Brussels, and at the Philharmonic, London, April 24, 1854; 'Im Frühling,' in F minor (op. 61), rehearsed at Conservatoire, but not played. 4 trios for P.F. and strings; 1 P.F. concerto; 3 string quartets; 2 cello sonatas; 12 characteristic studies (op. 17) and 24 Etudes méloïdiques (op. 20), both for P.F. solo. Also various pieces for ditto, entitled, 'Pomèze,' 'Récitères,' etc.; a biblical cantata, and various songs, etc. M. Fépis credits him with a broad and pure style of playing, and with knowledge and ambition in composition. Schumann has criticised several of his pieces, with kindness and liberality. [G.]

ROSES, JOSÉ, priest and musician, born at Barcelona Feb. 9, 1791, learned music from Sampere, chambermaat at Barcelona; was first organist of the monastery of San Pablo and then succeeded his master at Santa Maria de Pino, a post which he held for thirty years. During this time he composed a large quantity of music—masses, requiems, motets, gradualis, etc., which are preserved in MS. in the church. Among his pupils may be mentioned Calvo, Puig, Blus, Cosmovas, etc. He died at his native city Jan. 2, 1856. [G.]

ROSIN (Fr. Colophane), a preparation to the hair of the violin bow to give it the necessary flexibility on the strings. It is prepared by dissolving a white-ash in a glased earthen vessel over a slow charcoal fire. As it melts, it is strained through coarse canvas into a second vessel also kept at a moderate heat, from which it is poured into pasteboard or metal moulds. The process requires some delicacy of eye and hand, and the greatest care in handling so inflammable a material, and is usually entrusted to women. Some players affect to prefer the rosin of Gaud, others that of Vuillaume, but both are made of the same material and at the same factory. Rosin should be bright red, of a darkish yellow colour in the mass, and quite white when pulverised: it ought to fall from the bow, when first applied to the strings, in a very fine white dust; when crushed between the fingers it ought not to feel sticky. The best rosin is made from Venetian turpentine. The same sort of rosin serves for the violin, viola, and violoncello. The double-bass bow requires a stiller preparation than pure rosin, and accordingly the rosin used is of ordinary rosin, and white pitch in equal proportions. Emery powder and other matters are sometimes added in the composition of rosin, but are quite unnecessary, and even injurious to the tone. A liquid rosin, applied to the bow with a camel's hair brush, has recently been invented, and has its advocates. [E.J.P.]

ROSS, JOHN, born at Newcastle-upon-Tyne in 1754, was placed in his eleventh year under Hawdon, organist of St. Nicholas Church, a disciple of Charles Avison, with whom he studied for seven years. In 1783 he was appointed organist of St. Paul's Chapel, Aberdeen, where he remained for half a century. He composed 'An Ode to Charity,' pianoforte concertos and sonatas, songs, canzonets, hymn-texts, &c. [W.H.H.]

ROSETOR, PHILIP, a lutener, who in 1601 issued 'A Booke of Ayres, set forth to be song to the Lute, Orpheardian, and Base Violl,' containing 42 songs, the poetry and music of the first 21 by Campion, and the rest by Rosetor himself.
In 1609 he published 'Lessons for Consort': Made by sundry excellent Authors, and set to sixe severall instruments; Namely, the Treble Lute, Treble Violl, Base Violl, Bandora, Citterne, and the Flute.' On Jan. 4, 1610, a patent was granted to him and others appointing them Masters of the Children of the Queen's Revels, under which they carried on dramatic performances at the theatre in Whitefriars. In March, 1612, Rossetter's company was joined by 'The Lady Elizabeth's Servants,' but the union lasted for a year only. In 1616 a privy seal for a patent for the erection of a theatre in Blackfriars was granted to Rossetter, Philip Kingman, Robert Jones and Ralph Roeve, but the Lord Mayor and Aldermen compelled them to surrender it. [See Jones, Robert, vol. ii. p. 39 b.]

[WHH.]

ROSSI, FRANCESCO, born at Bari about 1645, canon there 1688; author of 4 operas—'Il Sejano moderno' (Venice, 1685); 'La Pena degli Occhi' (Ib., 1638); 'La Carilda' (Ib., 1688); 'Mitrane' (Ib., 1689). Also of Psalms and a Requiem, &c., printed 1688; and an oratorio 'La Caduta dei Gigante' (MS.). The fine and well-known scenes 'Ah! rendimi' is from Mitrane, and gives a high idea of Rossi's power. [G.]

ROSSI, LAUBO, an Italian composer, who, like Raimondi, although the author of numerous operas, and famous from end to end of Italy, is hardly so much as known by name on this side the Alps. He was born at Macerata, near Ancona, February 20, 1812, and was taught music at the Conservatorio of Naples under Crescentini, Furno, and Zingarelli. He began to write at once, and at 18 had his first two operas—'Le Contesse Villane' and 'La Villana Contessa'—performed at the Fenice and Nuovo Theatre of Naples respectively. Other pieces followed; one of them, 'Costanza ed Oringaldo,' being written expressly for the San Carlo at the request of Barbaia. On the recommendation of Donizetti, Rossi was engaged for the Teatro Valle at Rome, and there he remained for 1832 and 1833, and composed 4 operas and an oratorio. In 1834 he moved to Milan, and brought out 'La Casa disabitata' (or 'I falsi Monetari'), which, though but moderately successful at the Scala, was afterwards considered his chef d'œuvre, and spoken of as 'Rossi's Barbiere di Siviglia.' It pleased Malibran so much that she induced Barbaia to bespeak another opera from Rossi for the San Carlo, in which she should appear. The opera was composed, and was named 'Amelia'; but owing to her caprice was a failure. She insisted on having a pas de deux inserted for her and Mathis. The theatre was crowded to the ceiling to see the great singer dance; but her dancing did not please the public, and the piece was damned. This disappointment, though somewhat alleviated by the success of his 'Leocadia' (1834) seems to have disgusted Rossi with Italy; he accepted an engagement from Mexico, left Europe Oct.

15, 1835, and arrived at Vera Cruz the 6th of the following January. From Mexico he went to the Havannah, New Orleans, and Madras; married in 1841, and returned to Europe, landing at Cadiz, Feb. 3, 1843. He began again at once to compose—'Cellini a Parigi' (Turin 1842), etc., but with very varying success. In 1846 he reappeared at the Scala at Milan with 'Azema di Granata,' 'Il Borgomastro di Schiedam,' and three or four other operas in following years. His great success however appears to have been made with 'Il Domino nero,' at one of the Milanese Theatres. In 1850 he was called to be Director of the Conservatorio at Milan. For this institution he published a 'Guida di armonia pratico-oraile' (Ricordi 1853), and between 1850 and 1859 composed a great many operas, and detached pieces for voices and for instruments. After the death of Mercadante in 1870, Rossi succeeded him as head of the Conservatorio at Naples. This office he is said to have resigned in 1878. Lists of his works are given by Florinno (Cenni Storici, p. 948-962) and Pougine. They comprise 29 operas, a grand mass, and a dozen miscellaneous compositions, including six fugues for string, 2 sets of vocal exercises, and the Guide to Harmony already mentioned. His best works are 'Cellini a Parigi,' 'I falsi Monetari,' and 'Il Domino nero.' One of his operas, 'La Figlia di Figaro,' is said to have been produced at the Kärnthnerthor Theatre, Vienna, April 17, 1846; and another, 'Bionda,' was announced for performance at the Queen's Theatre, London, Jan. 17, 1877—English version by Frank Marshall; but no notice of either performance can be found. [G.]

ROSSI, LUIGI, was a contemporary of Carissimi's, born at Naples towards the end of the 16th century, and found at Rome about 1630. His works known at present are chiefly cantatas, for one or more voices with clavier accompaniments, and the overtures of many movements. Thirty-five of these are to be found in the British Museum (Harl. MSS. 1265, 1723, 1501, 1863), and not less than 112 in the Library of Christ Church, Oxford. They are said to be beautiful music, quite equal to that of Scarlatti. The Magliabecchi Library at Florence contains a scene extracted from a 'spiritual opera' of his, 'Giuseppe figlio di Giacobbe'; and the library of the Sacred Harmonic Society of London contains 'Il Palazzo Incantato, o vero La Guerriera amante' (MS.), an opera by Giulio Ruspiglisi, music by Rossi, performed at Rome 1642. Gevaert, in 'Les Gloires d'Italie,' gives two cantatas for a single voice. [G.]

ROSSI-SCOTTI, GIOVANNI BATTISTA, Conte di, was born Dec. 27, 1836, at Perugia, where he still resides. He is an amateur of taste and knowledge, who will be long remembered for the biography of his fellow-townsmen, Morlacchi—'Della vita e delle opere del Cav. Francesco Morlacchi . . . Memorie storiche precedute dalla biografia e bibliografia musicale Perugina' (Perugia; Bartelli, 1861)—a copy of which is
ROSSINI.

First and only step in the career of a dramatic
singer, but it must have been often difficult
to resist taking it up again, when he saw singers re-
ceiving a thousand ducats for appearing in operas
in which he both composed and conducted for fifty.

Thus at the age of thirteen Rossini was a su-
ccessful good singer to be well received at the
theatre; he also played the horn by his father's
side, and had a fair reputation as accompanist.

At this time he acquired a valuable friend in the
Chevalier Giusti, commanding engineer at Bo-
logen, who took a great affection for the lad,
read and explained the Italian poets to him, and
opened his fresh and intelligent mind to the
comprehension of the ideal; and it was to the
efforts of this distinguished man that he owed
the start of his genius, and such general knowledge
as he afterwards possessed. After three years
with Tesei he put himself under a veteran tenor
named Babbini to improve his singing. Shortly
after this his voice broke, at the end of the
autumn of 1856, during a tournée in which he
accompanied his father as chorus-master and
soloist at Camerino, an engagement in which the
daily income of the two amounted to 11 paurs,
about equal to 4 shillings. The loss of his voice
cost him his engagements in church; but it
gave him the opportunity of entering the Con-
servatorio, or Liceo comunale, of Bologna. On
March 20, 1807, he was admitted to the counter-
point class of Padre Matti, and soon after to
that of Cavedagni for the cello. He little antici-
prated when he took his first lesson that his
name would one day be inscribed over the en-
trance to the Liceo, and give it its title to the
adjacent square. 1

His progress on the cello was rapid, and he was
soon able to take his part in Haydn's quartets;
but his counterpoint lessons were a trouble and a
worry to him from the first. Before he entered
Matti's class he had composed a variety of things
—little pieces for two horns, songs for Zamstini,
even an opera, called 'Demetrio,' for his friends
the Mombellas. A youth at once so gifted and so
practised deserved a master who was not merely
a learned musician, but whose pleasure it should be
to introduce his pupil into the mysteries of the
art with as little trouble as possible. Un-
fortunately Matti was a pedant, who could see
no reason for modifying his usual slow me-
chanical system to suit the convenience of a
scholar however able or advanced. His one
answer to his pupil's enquiry as to the reason of
a change or a progressio was, 'It is the rule.' The
result was that after a few months of discouraging labour Gioachino began to look
to instinct and practice for the philosophy, or
at least the rhetoric, of his art. The actual
parting is the subject of an anecdote which is
not improbably true. Matti was explaining
that the amount of counterpoint which his pupil
had already acquired was sufficient for a com-
poser in the 'free style'; but that for church
music much severer studies were required.

'What,' cried the boy, 'do you mean that I

1 By order of Count Pepoli, Aug. 21, 1804.
know enough to write opera?" ‘Certainly,’ was the reply. ‘Then I want nothing more, for operas are all that I desire to write.’ There was in this something of the practical wisdom which distinguished the Rossini of later life. Meantime it was necessary that he and his parents should live, and he therefore dropped counterpoint and returned to his old trade of accompanist, gave lessons, and conducted performances of chamber music. He was even bold enough to lead an orchestra, and took the direction of the ‘Accademia dei Concordi’—in other words, of the Philharmonic Society of Bologna. There is no reason to doubt that it was more by scoring the quartets and symphonies of Haydn and Mozart than by any lessons of Padre Mattei’s that Rossini learned the secrets and the magic of the orchestra. His fame at the Liceo increased day by day, and at the end of his first year his cantata ‘Il Pianto d’armonia per la morte dell’Arcad in Honorem over the death of Orpheus’—was not only rewarded with the prize, but was performed in public, Aug. 8, 1808. He was then in his seventeenth year. The cantata was followed—not by a symphony, as is sometimes said, but—by an overture in the fugued style, in imitation of that to Mozart’s ‘Magic Flute,’ but so weak, that after hearing it played he lost no time in destroying it. The same fate probably attended some pieces for double bass and strings, and a mass, both written at the instance of Signor Trisoli of Ravenna, a distinguished amateur of the double bass. Rossini had hitherto been known at Bologna as ‘il Tedeschino’—‘the little German’—for his devotion to Mozart; but such serious efforts as composing a mass, and conducting a work like Haydn’s Seasons at the Philharmonic Society, were probably intended as hints that he wished to be looked upon no longer as a scholar, but as a master waiting his opportunity for the stage.

It may be easier to enter on a career in Italy than elsewhere, but even there it is not without its difficulties. Rossini by his wit and gaiety had, in one of his tours, made a friend of the Marquis Cavalli, who had promised him his interest whenever it should be wanted. The time was now come to claim the fulfilment of the promise, and Rossini’s delight may be imagined when he received an invitation to compose an opera, from the manager of the San Moè Theatre, at Venice. He hastened to prepare the piece, and ‘La Cambiale di Matrimonio’ or the ‘Matrimonial Market’ was produced there in the autumn of 1810. The piece was an opera buffa in one act; it was supported by Morandi, Ricci, De Grecia, and Raffanelli, and had a most encouraging reception. After this feat he returned to Bologna, and there composed for Esther Mombelli’s benefit a cantata called ‘Dilette abandonate.’ In 1811 he wrote for the Teatro del Corso of Bologna an opera buffa in two acts, ‘L’Equivoco stravagante,’ which closed the season with success, and in which both he and Marcolini the contralto were highly applauded.

1812 was Rossini’s twentieth year, and with it begins what may be called his Epoch of Improvisation. Early in that year he produced, at the San Moè Theatre, Venice, two buffa operas—‘L’Inganno felice, and ‘L’occasione fa il Ladro, ossia il Cambio della valigia.’ The first of these, a Farce, a trifle in one act, was well sung and much applauded, especially an air of Galli’s, ‘Una voce,’ a duet for the two basses, and a trio full of force and original melody. After the Carnival he went to Ferrara, and there composed an Oratorio, ‘Ciro in Babilonia,’ which was brought out during Lent, and proved a fiasco. So did ‘La Scala di Seta,’ an opera buffa in one act, produced at Venice in the course of the spring; but on the other hand, ‘Dometrio e Polibio,’ brought out at the Teatro Valle, Rome, by his old friend the Mombellis, was well received. The piece was not improbably the same that we have mentioned his writing at the age of fifteen to words by Mme. Mombellis, retouched according to his new lights. At any rate a quartet among its contents was at once pronounced a masterpiece, and a duet, ‘Questo cor,’ which followed it, produced an excellent effect. Rossini however did not waste time in listening to applause. While the Mombellis were engaged on this serious opera, he flew off to Milan to fulfil an engagement which Marcolini had procured for him, by writing, for her, Galli, Bonoldi, and Parlamagni, a comic piece in two acts called ‘La Pietra del Paragone,’ which was produced at the Scala during the autumn of 1812, with immense success. It was his first appearance at this renowned house, and the piece is underlined in the list as ‘musica nuova di Gioachino Rossini, di Pescara.’ The numbers most applauded were a cavatina, ‘Ecco pietaosa,’ a quartet in the second act, the duet-trio, and a finale in which the word ‘Sigillara’ recurs continually with very comic effect. This finale is memorable as the first occasion of his employing the crescendo, which he was ultimately to use and abuse so copiously. Mosca has accused Rossini of having borrowed this famous effect from his ‘Pretendent delusi,’ produced at the Scala the preceding autumn, forgetting that Mosca himself had learned it from Generali and other composers. Such accusations, however, were of little or no importance to Rossini, who had already made up his mind to adopt whatever pleased him, whereas he might find it. In the meantime he took advantage of his success to pass a few days at Bologna with his parents, en route for Venice; and thus ended the year 1812, in which he had produced no less than six pieces for the theatre.

Nor was 1813 less prolific. It began with a terrible mystification. He had accepted a commission of 500 francs for a serious opera for the Grand Theatre at Venice, but the manager of the San Moè, furious at his desertion, in pursuance of some former agreement, forced on him a libretto for that theatre, ‘I due Fruochini, o il figlio per azzardo,’ which, if treated as intended, would inevitably have been the death of the music. From this dilemma Rossini ingeniously
extricated himself by reversing the situations, and introducing all kinds of tricks. The second violins mark each bar in the overture by a stroke of the bow on the lamp shade; the bass sings at the top of his register and the soprano at the bottom of hers; a funeral march intrudes itself into one of the most comical scenes; and in the finale the words "son pentito" are so arranged that nothing is heard but "tito, tito, tito." Those of the audience who had been taken into the secret were in roars of laughter, but the strangers who had paid for their places in good faith, were naturally annoyed and hissed loudly. But no complaints were of any avail with Rossini, he only laughed at the success of his joke. 'I due Bruscini' disappeared after the first night, and the remembrance of it was very shortly wiped out by the appearance of 'Tancred' at the Fenice during the Carnival. The characters were taken by Manfredini, Malanotte, Todran, and Bianchi. A work so important and so full of spirit, effect, and melody, was naturally received with enthusiasm, and nobody had time to notice that the long crescendo of the finale strongly resembled that of Paisiello's 'Re Teodoro,' that a phrase in the first duo, to the words "Palesa alme," is borrowed from Pergolesi's 'Agonie,' and that the allegro in E flat of the grand duet, 'Sì tu sol crudel,' is also borrowed from the 'Sofonisba' of the same composer. Such criticisms as these were lost in the general admiration at the new and spirited character of the music. It was in fact the first step in the revolution which Rossini was destined to effect in Italian opera. All Venice, and very soon all Italy, was singing or humming "Mi rividerai, ti rivedrò." Hardly any one now remembers that it is only to the happy accident that Malanotte was dissatisfied with her air, and insisted on its being rewritten, that we owe the 'Di tanti palpiti,' which was nicknamed the 'aria dei risci,' because it was said to have been dashed off while waiting for a dish of rice. One must read the accounts of the day to understand the madness—for it was nothing else—which 'Tancred' excited among the Venetians. 'I fanciul,' said Rossini, with his usual gaiety, 'that after hearing my opera they put me into a madhouse—on the contrary, they were madder than I.'

Henceforward he was as much fitted for his social qualities as for his music. But he did not give way to such dissipations for long. His next work was 'I'Italiani in Algeri,' an opera buffa produced at the San Benedetto theatre, Venice, in the summer of 1813. Its greatest novelty was the famous trio 'Papataci,' a charming union of melody and genuine comedy; while the patriotic air, 'Pensa alla Patria,' which closes the work, spoke not less powerfully to the hearts of his countrymen. 'Aureliano in Palmira' and 'Il Turco in Italia,' both belong to 1814, and were brought out at the Scala, Milan, the first in the Carnival, the second in the autumn season, before an audience somewhat more critical than that at Venice. 'Aureliano,' though it contains some fine things, which were afterwards utilised in 'Elisabetta,' and the 'Barbiere,' was a fiasco. The 'Turco' too was not received with the applause which it afterwards commanded. Rossini, however, was greatly fited during his stay in Milan, and among his 'amicabili protectores'—to use the expression of Stendhal—was the Princejof Belgiojoso, for whom he composed a cantata entitled 'Eglie ed Irene.' His next opera, 'Sigismondo,' written for the Fenice at Venice, in the Carnival of 1815, was unsuccessful, and the failure so far affected him as to make him give up work for a time, and retire to his home at Bologna. There he encountered Barbaja, who from being a waiter at a coffee-house had become the farmer of the public game-tables and impresario of the Naples theatre. Barbaja though rich was still bent on making money; he had heard of the success of the young composer, and of his brilliant talents, and was resolved to get hold of him; and Rossini, with the support of his parents on his hands, was ready enough to listen to any good proposal. He accordingly engaged with Barbaja to take the musical direction of the San Carlo and Del Fondo theatres at Naples, and to compose annually an opera for each. For this he was to receive two hundred ducats (about £35) per month, with a small share in the game-tables, amounting in addition to some one thousand ducats per annum, for which however he obtained no compensation after the tables were abolished in 1820.

During Murat's visit to Bologna in April 1815 Rossini composed a cantata in favour of Italian independence; but politics were not his line, and he arrived in Naples fully conscious of this, and resolved that nothing should induce him to repeat the experiment. The arrival of a young composer with so great a reputation for originality was not altogether pleasing to Zingarelli, the chief of the Conservatories of the city, whose intrigues could prevent the brilliant success of 'Elisabetta, regina d'Inghilterra,' which was produced before the Court for the opening of the autumn season, 1815, and in which Mlle. Colbran, Dardanelli, Manuel Garcia, and Nozzari took the principal parts. The libretto of this opera was by a certain Schmidt, and it is a curious fact that some of its incidents anticipate those of 'Kenilworth,' which was not published till several years later; a coincidence still more remarkable when the difference between the two authors is taken into account—Walter Scott gay, romantic, and famous, Schmidt unknown and obscure, and, though not wanting in imagination, so gloomy as to have damped the spirits of Rossini by his mere appearance and conversation. 'Two historical facts should be noted in regard to 'Elisabetta.' It is the first opera in which Rossini so far distrusted his singers as to write in the ornaments of the air; and it is also the first in which he replaced the recitativo secco by a recitative accompanied by the stringed quartet. The overture and the finale to the first act of 'Elisabetta' are taken from 'Aureliano.'
ROSSINI.

Shortly before Christmas Rossini left Naples for Rome to write and bring out two works for which he was under engagement. The first of these, ‘Torvaldo e Dorliska,’ produced at the Teatro Valle, Dec. 26, 1815, was coldly received, but the second, ‘Almaviva, orsia l'innitile precauzioni,’ founded on Beaumarchais’ ‘Barber of Seville,’ by Sterbini, which made its first appearance at the Argentina Feb. 5, 1816, was unmistakably damned. The cause of this was the prediction of the Romans for ‘Almaviva,’ their determination to make an example of an innovator who had dared to reset a libretto already treated by their old favourite. Rossini, with excellent taste and feeling, had incurred of Paisiello, before adopting the subject, whether his doing so would annoy the veteran, whose ‘Barber’ had been for a quarter of a century the favourite of Europe, and not unnaturally believed that after this step he was secure from the ill-will of Paisiello’s friends and admirers. But the verdict of a theatre crammed with partisans is seldom just. It is also as changeable as the winds, or as Fortune herself. Though hissed on the first night, ‘Almaviva’ was listened to with patience on the second, advanced in favour night by night, and ended by becoming, under the title of ‘The Barber of Seville,’ one of the most popular comic operas ever composed, and actually eclipsing in spirit and wit the comedy on which it is founded. It was acted by Giorgi-Bighetti (Rossina), Rossi (Berta), Zamboni (Figaro), Garcia (Almaviva), Botticelli (Bartolo) and Vitarelli (Basilio). The original overture was lost, and the present one belongs to ‘Elisabetta;’ the opening of the cavatina ‘Ecco ridente’ is borrowed from the opening of the first chorus in ‘Aurellano.’ It is in the delicious andante of this cavatina that Rossini first employs the modulation to the minor third below, which afterwards became so common in Italian music. The air of Berta, ‘Il vecchio posso morire,’ was suggested by a Russian tune, and the eight opening bars of the trio ‘Zitti, zitti’ are notoriously taken note for note from Simon’s air in Haydn’s ‘Seasons.’ Indeed it is astonishing that, with his extraordinary memory, his carelessness, and his habitual hurry, Rossini should not have borrowed oftener than he did. He received 400 scudi (£80) for ‘The Barber,’ and it was composed and mounted in a month. When some one told Domizetti that it had been written in thirteen days, ‘Very possible,’ was his answer, ‘he is so lazy.’

Lazy as he was, Rossini was destined to write twenty operas in eight years, 1815-1823. On his return to Naples after the Carnival of 1816, and the gradual success of ‘The Barber,’ he found the San Carlo theatre in ashes, to the great distress of the King of Naples, who justly considered it one of the ornaments of his capital. Barbeja, however, undertook to rebuild it more magnificently than before in nine months.

He kept his word, and thus acquired not only the protection but the favour of the King. Rossini obtained the same boon by composing a grand cantata entitled ‘Teti e Peleo’ for the marriage of the Duchess de Berry. No sooner had he completed this than he dashed off a 2-act comic opera entitled ‘La Gazzetta’ to a libretto by Tottoli, which was produced at the Teatro dei Fiorentini, Naples, and which, although in the hands of a clever and charming actress like Chambrand, and of two such public favourites as Pallegrini and Caesaccia, was but moderately successful. The work however contained some admirable passages, which were afterwards utilised by the composer. Rossini completed his reform of serious opera by his ‘Ottelo,’ which was brought out at the Teatro del Fondo, Naples, in the autumn of 1816, with Isabella Colbran, Nozari, Davide, Cicinmarras, and Benedetti as its interpreters. In this opera, of which the second act is the finest, the recitatives are fewer and shorter than before, and, in accompanying them, the wind instruments are occasionally added to the strings. Some of the most remarkable features of this grand work, such as the finale of the first act, the duet ‘Non m ’inganno,’ and the passionate trio of defiance, were not at first appreciated: the touching air of Desdemona, ‘Se il padre,’ doubly effective after the paternal curse which precedes it, and the romance of the Willow, with the harp accompaniment—then quite a novelty—were better received; but the tragic termination of the whole was very distressful to the public, and when the opera was taken to Rome, it was found necessary to invent a happy conclusion. This curious fact deserves mention for the light which it throws on the low condition of dramatic taste in Italy at that period.

The machinery, and power of rapidly changing the scenes, were at that time so very imperfect in almost all Italian theatres, that Rossini would only accept the subject of Cinderella when proposed to him by the manager of the Teatro Valle at Rome, on condition that the supernatural element was entirely omitted. A new comic piece was therefore written by Ferretti under the title of ‘Cenerentola, o sia la bontà in trionfo’; Rossini undertook it, and it was produced at the beginning of 1817. Its success was unmistakable, though the cast was by no means extraordinary—Giorgi, Catarina Rossii, Guglielmi, De Bognia, Verni, and Vitarelli.

In the profusion and charm of its ideas this delicious work is probably equal to the ‘Barber,’ but it appears to us to be inferior in unity of style. No doubt this partly owing to the fact that many of the pieces were originally composed to other words than those to which they are now sung. The duet ‘Un soave non so ché,’ the drinking-chorus, and the mock proclamation of the Baron, are all borrowed from ‘La Pietra del Paragone’; the air ‘Miei rampolli’ is from ‘La Gazzetta,’ where it was inspired by the words ‘Una prima ballerina’; the air of Ramiro recalls that to ‘Ah! vieni’ in
the trio in 'Otello'; the delightful stretto of the finale, the duet 'Zitto, zitto,' the seestet 'Questi un nodo avvilupato'—a truly admirable morceau—and various other incidental passages, originally belonged to the 'Turco in Italia' and the humorous duet 'Un segreto' is evidently modelled on that in Cimarosa's 'Matrimonio.' Such repetitions answered their purpose at the moment, but while thus extemporizing his operas Rossini forgot that a day would arrive when they would all be published, and when such discoveries as those we have mentioned, and as the existence of the principal motif of the duet of the letter in 'Otello' in the Agitatio of an air from 'Torvaldo e Dorilassa,' would inevitably be made. As he himself confessed in a letter about this time, he thought he had a perfect right to rescue any of his earlier airs from operas which had either failed at the time or become forgotten since. Whatever force there may be in this defence, the fact remains that 'Cenerentola' and the 'Barber' share between them the glory of being Rossini's chefs d'œuvre in comic operas.

From Rome he went to Milan, to enjoy the triumph of the 'Gazza ladra,'—libretto by Cherubini—which was brought out in the spring of 1817 at the Scala. The dignified martial character of the overture, and the prodigious rolls of the drum, produced an immense effect; and the same may be said of all the numbers which are concerned with strong emotion:—give the public a strong impression, and it will not stop to discriminate. Nor did the Milaneses, at these early representations, find any difference between the really fine parts of the opera and those which are mere remplisage—of which the 'Gazza ladra' has several. Nor would any one have noticed, even had they had the necessary knowledge, that in the first duet and the finale—as was the case also in the finale to the 'Cenerentola'—Rossini had borrowed an effect from the Poco adagio of Mozart's Symphony in C (Kochel, 425) by maintaining a sustained accompaniment in the wind while the strings and the voices carry on the ideas and the ornaments.

From Milan he returned to Naples, and produced 'Armida' during the autumn season, a grand opera in 3 acts, with ballet, which was mounted with great splendour, and enjoyed the advantage of very good singers. The duet 'Amor, possente Nume!'—which was soon to be sung through the length and breadth of Italy, the air 'Non soffro l'offensa,' the incantation scene, the chorus of demons, and the airs de ballet, would alone have been sufficient to excite the Neapolitans; but these were not the only pieces applauded, and the remarkable trio 'In quale aspetto imbelle,' written for three tenors with extraordinary ease, a pretty chorus of women 'Quì tutto è calma,' and a scene with chorus, 'Germano a te richiede'—afterwards employed in the French version of 'Moïse'—all deserve mention.

This fine work had hardly made its appear-

ance before Rossini had to dash off two more—'Adelaide di Borgogna,' sometimes known as ' Ottone Re d'Italia,' and an oratorio—'Moïse in Egitto.' 'Adelaide' was produced at the Argentina at Rome, in the Carnival of 1818, was well sung and warmly received. 'Moïse' was written for the San Carlo at Naples, and brought out there in Lent with an excellent cast—Isabella Colbran, Benedetti, Porto, and Nozzi. Here for the first time Rossini was so much pressed as to be compelled to call in assistance, and employed his old and tried friend Carafa in the recitatives and in Pharaoh's 'air Aspettar mi.' The scene of the darkness was another step onwards, and the whole work was much applauded, with the exception of the passage of the Red Sea, the representation of which was always laughed at, owing to the imperfection of the theatrical appliances already spoken of. At the resumption of the piece, therefore, in the following Lent, Rossini added a chorus to divert attention from the wretched attempt to represent the dividing waves, and it is to the sins of the Neapolitan stage machinists that we owe the universally popular prayer 'Dal tuo stellato soglio,' which is not only in itself a most important piece of music, but shows the value which Rossini attached to the rest of the work, which is indeed one of his very finest.

As some relaxation after this serious effort he undertook, in the summer of 1818, a one-act piece, 'Adina, o il Calibro di Bagdad,' for the San Carlos Theatre, Lisbon; and immediately after, 'Ricciardo e Zorai'd' for San Carlo, Naples, which was sung to perfection at the autumn season there by Isabella Colbran, Fiersoni (whose excessive plainness was no bar to her splendid singing), Nozzi, Davide, and Cici-marra. Davide's air, the trio, the duet for the two women, and that of the two tenors, were all applauded to the echo. 'Ricciardo' was extraordinarily full of ornament, but 'Ermione,' which was produced at San Carlo in the Lent of 1819, went quite in the opposite direction, and affected an unusual plainness and severity. The result showed that this was a mistake. Though splendidly sung, 'Ermione' was not so fortunate as to please, and the single number applauded was the one air in which there was any ornamentation. So much for the taste of Naples in 1819! An equally poor reception was given to a cantata written for the re-establishment of the health of the King of Naples, and sung at the San Carlo Feb. 20, 1819. It consisted of a cavatina for Isabella Colbran, and an air with variations, which was afterwards utilised in the ballet of the 'Viaggio a Reims.' The piece was hastily thrown off, and was probably of no more value in the eyes of its author than was an opera called 'Eduardo e Cristina' which was brought out at the San Benedetto, Venice, this same spring, and was in reality a mere pasticcio of pieces from 'Ermione,'

1 Zanotti is wrong in placing 'Ottone' in his Catalogue as a distinct work.

2 Omitted in the Italian score published in Paris.
ROSSINI.

"Ricciardo," and other operas, hitherto unheard in Venice, attached to a libretto imitated from Scribe. Fortunately the opera pleased the audience, and sent Rossini back to Naples in good spirits, ready to compose a new cantata for the visit of the Emperor of Austria. The new work was performed on May 9, 1819, at the San Carlo, and was sung by Colbran, Davide, and Rubini, to the accompaniment of a military band. This Rossini probably accepted as a useful experience for his next new opera, the 'Donna del Lago,' in the march of which we hear the results of his experiments in writing for a wind band. The title of the new work seems to show that Scott's works were becoming popular even in Italy. Rossini at any rate was not insensible to their beauties; and in his allusions to the landscape of the lake, and the cavatina 'O matutini albori' seems to invite attention to his use of local colour. Even at the present day the first act of the opera is well worthy of admiration, and yet the evening of Monday, Oct. 4, 1819, when it was first given, with the magnificent cast of Colbran, Pisaroni, Nozzari, Davide, and Benedetti, was simply one long torture of disappointment to the composer, who was possibly not aware that the storm of disapprobation was directed not against so much as the matured mind of the manager, and Colbran his favourite. Felix qui potuit rerum cognoscere causas.

On the following evening the hisses became frenzoi, but of this Rossini knew nothing, as by that time he was on his road to Milan. The Scala opened on Dec. 29, 1819, for the Carnival season with 'Bianca e Faliero,' libretto by Romani, which was admirably sung by Camperos and others. No trace of it, however, now remains except the fine duet and equally good quartet, which were afterwards introduced in the 'Donna del Lago,' and became very popular at concerts.

His engagement at Milan over, he hurried back to Naples, to produce the opera of 'Masometto secondo,' before the close of the Carnival. It had been composed in great haste, but was admirably interpreted by Colbran, Chaumel (afterwards Madame Rubini), Nozzari, Clicinarrus, Benedetti, and F. Galli, whose Masometto was a splendid success. It was the last opera but one that Rossini was destined to give at Naples before the burst of the storm of the 23rd of July, 1820, which obliged the King to abandon his capital, ruined Barbaja by depriving him at once of a powerful patron and of the monopoly of the gambling-houses, and drove Rossini to make important changes in his life. But to return. Having for the moment no engagement for the Scala, he undertook to write 'Mathilde di Shatton' for Rome. Torlonia the banker had bought the Teatro Tordinone, and was converting it into the Apollo; and it was for the inauguration of this splendid new house that Rossini's opera was intended. The opening took place on the first night of the Carnival of 1821. The company, though large, contained no first-rate artists, and Rossini was therefore especially careful of the ensemble pieces. The first night was stormy, but Rossini's friends were in the ascendency, Paganini conducted in splendid style, and the result was a distinct success. On his return to Naples Rossini learned from Barbaja his intention of visiting Austria, and taking his company of singers to Vienna. Rossini's next opera, 'Zelmira,' was therefore to be submitted to a more critical audience than those of Italy, and with this in view he applied himself to make the recitatives interesting, the harmonies full and varied, and the accompaniments expressive and full of colour, and to throw as much variety as possible into the form of the movements. He produced the opera at the San Carlo before leaving, in the middle of December 1821. It was sung by Colbran, Cecconi, Davide, Nozzari, Ambrosi and Benedetti, and was enthusiastically received. On the 27th of the same month, he took his benefit, for which he had composed a special cantata entitled 'La Riconoscenza'; and the day after left for the North. He was accompanied by Isabella Colbran, with whom he had been in love for years, whose influence over him had been so great as to make him forsake comedy for tragedy, and to whom he was married on his arrival at Bologna. The wedding took place in the chapel of the Archbishop's palace, and was celebrated by Cardinal Opizzoni. Rossini has been accused of marrying for money, and it is certain that Colbran had a villa and £500 a year of her own, that she was seven years older than her husband, and that her reputation as a singer was on the decline. However this may be, the two Rossinis, after a month's holiday, started for Vienna, where they arrived about the end of February, 1822. He seems to have made his début before the Vienna public on the 30th of March, as the conductor of his 'Cenerentola,' in the German version, as 'Aschenbrödel,' and his tempi were found somewhat too fast for the 'heavy German language.' 'Zelmira' was given at the Kärnthnerthor opera-house on April 13, with a success equal to that which it obtained at Naples. The company was the same, excepting Cecconi and Benedetti, who were replaced by Mlle. Ekerlin and Botticelli. An air was added for the former to words furnished by Carpani, who was thus assured as an enthusiastic partisan of the Italian composer. Rossini was not without violent opponents in Vienna, but they gave him no anxiety, friends and enemies alike were received with a smile, and his only retort was a good-humoured joke. He is said to have visited Beethoven, and to have been much distressed by the condition in which he found the great master. The impression which he made on the Viennese may be gathered from a paragraph in the Leipzig 'Allgemeine musik. Zeitung' of the day, in which he is described as 'highly accomplished, of agreeable manners and pleasant appearance, full of wit and fun, cheerful, obliging, courteous, and most accessible. He is

1 The Lady of the Lake was published in 1820.
2 Revert of the Caroubier, under Popo.
3 So written, though pronounced Ibera by the Italians.

4 May 9, 1822, reporting the early part of March.
much in society, and charms every one by his simple unassuming style.' After the close of the Vienna season, the Rossinis returned to Bologna, where his parents had resided since 1798. There, at the end of September, he received a flattering letter from Prince Metternich, entitling him to come to Verona, and 'assist in the general re-establishment of harmony.' Such invitations, so couchèd, as not to be refused, and according to the chief composer of Italy yielded to the request of the chief diplomatist of Austria, and arrived at the Congress in time for its opening, Oct. 20, 1822. Rossini's contribution to the Congress was a series of cantatas, which he poured forth without stint or difficulty. The best-known of these is 'Il vero Omaggio'; others are 'L'Augurio felice,' 'La sacra Alleanza,' and 'Il Bardo.' One was performed in the Amphitheatrical, which will accommodate 500 persons, and was conducted by Rossini himself. Work, however, never seems to have prevented his going into society, and we find that during this occasion he acquired the friendship not only of Metternich, but of Chateaubriand and Madame de Lieven.

The Congress at an end he began to work at 'Semiramide,' which was brought out at the Fenice, Venice, Feb. 3, 1823, with Madame Rosini, the two Marianis, Galli, and Sinclair the English tenor, for whom there were two airs. The opera was probably written with more care than any of those which had preceded it; and possibly for this very reason was somewhat coldly received. The subject no doubt would seem sombre to the gay Venetians, and they even omitted to applaud the fine quartet (which Verdi must surely have had in his mind when writing the Misericordia in the 'Trovatore'), the finale, and the appearance of Ninus, the final trio, at once so short and so dramatic, the castrato, with chorus, and all the other new, bold, bright passages of that remarkable work. Rossini was not unnaturally much disappointed at the result of his labour and genius, and resolved to write no more for the theatres of his native country. The resolution was hardly formed when he received a visit from the manager of the King's Theatre, London (Sigur. Benelli), and a proposal to write an opera for that house, to be called 'La Figlia dell' aria,' for the sum of £240—£40 more than he had received for 'Semiramide,' a sum at the time considered enormous. The offer was promptly accepted, and the Rossinis started for England without delay, naturally taking Paris in their road, and reaching it Nov. 9, 1823. Paris, like Vienna, was then divided into two hostile camps on the subject of the great composer. Berton always spoke of him as 'M. Crescendo,' and he was caricatured on the stage as 'M. Vacamini'; but the immortal author of the 'Barbireau' could afford to laugh at such satire, and his respectful behaviour to Cherubini, Lesueur, and Reicha, as the heads of the Conservatoire, his graceful reception of the leaders of the French School, his imperceptible good temper, and good spirits, soon conciliated every one. A serenade, a public banquet, triumphant receptions at the opera house, a special vaudeville ('Rossini & Paris, ou le Grand Diner')—everything in short that could soothe the pride of a stranger, was lavished upon him from the first. He in his turn was always kind and amiable, consenting for instance at the request of Panseron—an old colleague at Rome—to act as accompanist at a concert with the object of saving Panseron's brother from the conscription. Under the hands of Rossini the piano became as effective as an orchestra; and it is on record that the first time that Auber heard him accompany himself in a song he walked up to the instrument and bent down over the keys to see if they were not smoking. Paris however was not at present his ultimate goal, and on Dec. 7, 1823, Rossini and his wife arrived in London. They were visited immediately by the British ambassador and Lieven, who gave the composer barely time to recover from the fatigues of the journey before he carried him off to Brighton and presented him to the King. George IV. believed himself to be fond of music, and received the author of 'The Barber of Seville' in the most flattering manner. The royal favour naturally brought with it that of the aristocracy, and a solid result in the shape of two grand concerts at Almack's, at two guineas admission. The singers on these occasions were Mrs Rossini, Mme Catalani, Mme Pasca, and other first-rate artists, but the novelty, the attraction, was to hear Rossini himself sing the solos in a cantata which he had composed for the occasion, under the title of 'Homage to Lord Byron.' He also took part with Catalani in a duet from Cimarosa's 'Matrimonio' which was so successful as to be encored three times. While the court and the town were thus disputing for the possession of Rossini, 'Zelmira' was brought out at the Opera (Jan. 24, 1824); but the manager was not able to finish the season, and became bankrupt before discharging his engagements with Rossini. Nor was this all. Not only did he not produce the 'Figlia dell aria,' but the music of the first act unaccountably vanished, and has never since been found. It was in vain for Rossini to sue the manager; he failed to obtain either his MS. or a single penny of the advantages guaranteed to him by the contract. True, he enjoyed a considerable set-off to the loss just mentioned in the profits of the countless soirées at which he acted as accompanist at a fee of £50. At the end of five months he found himself in possession of £7000; and just before his departure was honoured by receiving the marked compliments of the king at a concert at the Duke of Wellington's, for which His Majesty had expressly come up from Brighton.

In leaving England after so hearty and profitable a reception, Rossini was not taking a leap in the dark; for through the Prince de Polignac, French ambassador in England, he had already concluded an agreement for the

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1 This recalls the visit of a great composer in 1766, when Gluck gave a concert at the King's Theatre, at which the great attraction was his solo on the musical glasses! [See vol. I. p. 461 s.]
musical direction of the Théâtre Italien, Paris, for eighteen months at a salary of £200 per annum. In order to be near his work he took a lodging at No. 28 Rue Talboust, and at once set about making a radical reform in the ages of the singers in his company. Knowing that Faer was his enemy, and would take any opportunity of injuring him, he was careful to retain him in his old post of maestro al Cembalo; but at the same time he engaged Hérod (then a young man of 25) as chorus-master, and as a check on the pretensions of Madame Pasta he brought to Paris Esther Mombelli, Schiassetti, Donzelli, and Rubini, successively. To those who sneered at his music he replied by playing it as it was written, and by bringing out some of his operas which had not yet made their appearance in Paris, such as ‘La Donna del Lago’ (Sept. 7, 1824), ‘Semiramide’ (Dec. 8, 1825), and ‘Zelmira’ (Mar. 14, 1826). And he gave much éclat to his direction by introducing Meyerbeer’s ‘Crociato’—the first work of Meyerbeer’s heard in Paris—and by composing a new opera, ‘Il Viaggio a Reims, o sia l’Albero del giglio d’oro,’ which he produced on June 19, 1825, during the fêtes at the coronation of Charles X. The new work was in two acts, and three parzis; it is written for 14 voices, which are treated with marvellous art. It was sung by Minee Pasta, Schiassetti, Mombelli, Cinti, Amigo, Dotti, and Rossi; and by M.M. Levassuer, Zucchelli, Pallegrini, Graziani, Anuelt, Donzelli, Bordogni, and Scudo—a truly magnificent ensemble. In the ballet he introduced an air with variations for two clarinets, borrowed from his Naples cantata of 1819, and played by Gambaro (a passionate admirer of him) and by P. Berr. In the hunting scene he brought in a delicious fanfare of horns, and the piece winds up with ‘God save the King,’ ‘Vive Henri quatorze,’ and other national airs, all newly harmonized and accompanied.

The King’s taste was more in the direction of hunting than of music, and the result was that the ‘Viaggio’ was only given two or three times; but it had been a work of love with Rossini, and we shall presently see how much he valued it. Meanwhile we may mention that after the Revolution of 1848 the words were suitably modified by H. Dupin, and the piece appeared in two acts at the Théâtre Italien as ‘Andremo no a Parigi,’ on Oct. 26 of that year.1

After the expiration of Rossini’s agreement as director of the Théâtre Italien, it was a happy idea of the Intendant of the Civil List to confer upon him the sinecure post of ‘Premier Compositeur du Boî’ and ‘Inspecteur Général du Chant en France with an annual income of 6,000 francs, possibly in the hope that he might settle permanently at Paris, and in time write operas expressly for the French stage. This was also an act of justice, since in the then absence of any law of international copyright his pieces were public property, and at the disposal not only of a translator like Castil-Blaze, but of any manager or publisher in the length and breadth of France who chose to avail himself of them. Fortunately the step was justified by the event.

The opera of ‘Moséto’—originally written by the Duke of Ventagiano, and produced at Naples in 1820—had never been heard in France. Rossini employed M.M. Soumet and Balocchi to give the libretto a French dress; he revised the music, and considerably extended it; and on Oct. 9, 1826, the opera was produced at the Académie as ‘Le Siège de Corinthe,’ with a cast which included Nourrit and Mlle. Cinti, and with great success. The new opera (for which Rossini received 6,000 francs from Trouvée) was written at No. 10, Boulevard Montmartre, a five-storied house which contained the residences of Boieldieu and Carafa, and was the birthplace of ‘La Dame Blanche,’ ‘Massaniello,’ and ‘Guillaume Tell.’ It has since been destroyed in constructing the Passage Jouffroy.

After this feat Rossini turned to another of his earlier works, as not only sure of success but eminently suited to the vast space and splendid mise en scène of the Grand Opéra. This was ‘Moïse.’ He put the revision of the libretto into the hands of Etienne Jouy and Balocchi, and settled the cast as follows:—Anat, Mlle. Cinti—\(\text{with a new air (4th act)}\); Sinalfe, Mne. Dabadie; Marie, Mlle. Mori; Aménophas, A. Nourrit; Moïse, Levassuer; Pharaon, Dalãtie; Elieser, Alexis. ‘Moïse’ was produced March 27, 1827, and created a profound impression. True, it had been heard in its original form at the Italians five years before, but the recollection of this only served to bring out more strongly the many improvements and additions in the new version—such as the Introduction to the 1st act; the quartet and chorus; the chorus ‘La douce Auroré;’ the march and chorus, etc. The fine finale to the 3rd act, an English critic has pronounced to have no rival but the finale to Beethoven’s C minor Symphony. The airs de ballet were largely borrowed from ‘Armida’ (1817) and ‘Ciro in Babilonia’ (1812). This magnificent work gave Rossini a sort of imperial position in Paris. But it was necessary to justify this, and he therefore resolved to try a work of a different character, and according to the axiom of Bolleau, to pass

From grave to gay, from lively to severe—not in the direction of comic but of lyric opera. With this view he employed Scribe and Poiron to develop a Vaudeville which they had written in 1816 to the old legend of ‘Le Comte Ory,’ adapting to that lively piece some of his favourite music in the ‘Viaggio a Reims’—the introduction and finale of the 1st act, the duet of the Count and Countess, and the famous narrative of Rainbaut when he brings up the

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1 The score of ‘Andremo no a Parigi’ is in the Library of the Conservatoire, but the finale of the ‘Viaggio’ which has been mentioned as containing national airs, is not there, and this curious fact has probably puzzled many.

2 The custom in Italy in those days was to sell an opera to a manager for two years, with exclusive right of representation; after that it became public property. The only person who derived no profit from this arrangement was the unprofitable composer. See also nob. 102.
wine from the cellar, which it is difficult to believe was in its first form applied to the taking of the Trocadéro! Adolphe Nourrit, who was not only a great artist, but a poet of very considerable dramatic power, was privately of much assistance to Rossini in the adaptation of his old music to the new words, and in the actual mounting of the piece in which he was to take so important a share. ‘Le Comte Ory’ was produced at the Académie, Aug. 20, 1828, and the principal characters were taken by Mme. Damoreau-Cinti, Mmes. Jawurek and Mori, Adolphe Nourrit, Lavassure, and Babadie. The Introduction—in place of an Overture proper—is based on the old song which gives its name to the piece. In the second act, the grace and charm of the melodies more than atone for the very doubtful incidents of the libretto; and this was the most successful portion of the work. ‘Charming!’ ‘Divine!’ are the usual comments on its performance; but no one seems yet to have noticed that the most delicious passage of the drinking chorus (‘C’est charmant! c’est divin!’) is borrowed from the Allegretto scherzando of Beethoven’s 8th Symphony. Rossini was at that time actually engaged with Habeneck, the founder of the Concerts of the Conservatoire, and his intimate friend, in studying the Symphonies of Beethoven; and it is easy to understand how impossible it must have been to forget the fresh and graceful movement referred to, in the termination of which many have indeed recognised a distinct allusion to Rossini himself.

The study of Beethoven was at any rate not a bad preparation for the very serious piece of work which was next to engage him, and for a great portion of which he retired to the chateau of his friend Aguado the banker at Petit-Bourg. Schiller had recently been brought into notice in France by the translation of M. de Berante; and Rossini, partly attracted by the grandeur of the subject, partly inspired by the liberal ideas at that moment floating through Europe, especially from the direction of Greece, was induced to choose the Liberator of the Swiss Cantons as his next subject. He accepted a libretto offered him by Étienne Jouy, Spontini’s old librettist, who, in this case was associated with Hippolyte Bis. Their words, however, were so unmusical and unrhymedical, that Rossini had recourse to Armand Marra, at that time Aguado’s secretary, and the whole scene of the meeting of the conspirators—one of the best in operatic literature, and the only thoroughly satisfactory part of ‘Guillaume Tell’—was rewritten by him, a fact which we are glad to make public in these pages.

This grand opera, undoubtedly Rossini’s masterpiece, was produced at the Académie on Aug. 3, 1829, with the following cast:—Arnold, Nourrit; Walter Furst, Lavassure; Tell, Babadie; Oddo, A. Dupont; Rodolph, Massel; Gessler, Prévote; Lentold, Prévôt; Mathilde, Damoreau-Cinti; Jenny, Babadie; Hedwige, Mori.

‘Tell’ has now become a study for the musician, from the first bar of the overture to the storm scene and the final hymn of freedom. The overture is no longer, like Rossini’s former ones, a piece of work on a familiar, well-worn pattern, but a true instrumental prelude, which would be simply perfect if the opening and the fiery peroration were only as appropriate to the subject as they are tempting to the executant. We find no absurdities like those in ‘Moses’—no song of thanksgiving accompanied by a brilliant polonaise, no more caabalettes, no more commonplace phrases or worn-out modulations,—in short, no more padding of any kind. True, it would not be difficult to criticise the length of the duet in the 2nd act, which recalls the duet in ‘Semiramide,’ and breathes rather the concert-room than the stage,—or the style of the finale of the 3rd act, which is not appropriate to the situation. But in place of thus searching for spots on the sun we prefer to bask in his radiance and enjoy his beneficent warmth.

The spectacle of a great master at the zenith of his glory and in the very prime of life thus breaking with all the traditions of his genius and appearing as in a second avatar is indeed a rare and noble one. The sacrifice of all the means of effect by which his early popularity had been obtained is one which Rossini shares with Gluck and Weber, but which our former experience of his character would hardly have prepared us for. He seems at length to have discovered how antagonistic such effects were to the simplicity which was really at the base of the great musical revolution effected by him; but to discover, and to act on a discovery, are two different things, and he ought to have full credit for the courage and sincerity with which, at his age, he forsook the flattery in which his genius had formerly revealed, for loftier and less accessible heights.

But though deserting, as he does in ‘Tell,’ the realm of pure sensation, and discarding the voluptuous music of his early operas, Rossini remains still the fresh and copious melodist that he always was. In fact, he is more. The strains in which he has depicted the Alps and their pastoral inhabitants are fresher, more graceful, more happy than ever; the notes which convey the distress of the agonised father; the enthusiastic expression of the heroes of Switzerland; the harrowing phrases which convey the anguish of a son renouncing all that he holds most dear; the astonishing variety of the colours in which the conspiracy is painted; the lofty strains of the purest patriotism; the grandeur of the outlines; the severity of the style; the coexistence of so much variety with such admirable unity; the truly Olympian dignity which reigns throughout—all surpass in their different qualities anything that he ever accomplished before. But what might not be expected from a composer who at thirty-seven had thus voluntarily submitted himself to the severity of...
French taste, and was bent on repaying our hospitality with so magnificent a masterpiece! But the career thus splendidly inaugurated was not destined to be pursued; circumstances, political and domestic, stopped him on the threshold. He was anxious to visit once more the City in which his beloved mother died in 1827, and where his father, who had soon tired of Paris, was waiting him. With this view he resigned his office as inspector of singing in France, and made an arrangement with the Government of Charles X., dating from the beginning of 1829, by which he bound himself for ten years to compose for no other stage but that of France, and to write and bring out an opera every two years, receiving for each such opera the sum of 15,000 francs. In the event of the Government failing to carry out the arrangement he was to receive a retiring pension of 6000 francs. 'Guillaume Tell' was thus to be the first of a series of five operas. After a serenade from the opera orchestra, Rossini, therefore, left Paris for Bologna. Here he was engaged in considering the subject of 'Faust,' with a view to his next work, when he received the sudden news of the abdication of Charles X., and the revolution of July 1830. The blow shattered his plans and dissipated his fondest hopes. He flattered himself that he had regenerated the art of singing in France. What would become of it again under a king who could tolerate no operas but those of Grétry? Anxious to know if his friend Lubbert was still at the head of the Académie de Musique, and if the new Intendant of the Civil List would acknowledge the engagements of his predecessor, he returned to Paris in Nov. 1830; and intending only to make a short stay, took up his quarters in the upper storey of the Théâtre des Italiens, of which his friend Severini was then director. Here however he was destined to remain till Nov. 1836. The new government repudiated the agreement of its predecessor, and Rossini had to carry his claim into the law-courts. Had his law-suit alone occupied him, it would have not been necessary to stay quite so long, for it was decided in his favour in Dec. 1835. But there was another reason for his remaining in Paris, and that was his desire to hear 'The Huguenot' and ascertain how far Meyerbeer's star was likely to eclipse his own. It is impossible to believe that a mere money question could have detained him so long at a time when almost every day must have brought fresh annoyances. After reducing 'Guillaume Tell' from five acts to three, they carried their love of composition so far as to engage only one act at a time as a 'taverne de rôdeurs,' or accompaniment to the ballet. This was indeed adding insult to injury. 'I hope you won't be annoyed,' said the Director of the Opera to him one day on the boulevard, 'but to-night we play the second act of Tell.' 'The whole of it?' was the reply. 'How much bitter disappointment must have been hidden under that reply! During the whole of this unhappy interval he only once resumed his pen, namely in 1832 for the 'Stabat Mater,' at the request of his friend Aguado, who was anxious to serve the Spanish minister Señor Valera. He composed at that time only the first six numbers, and the other four were supplied by Tadolini. The work was dedicated to Valera, with an expression of gratitude that it should never leave his hands. In 1834 he allowed Troupenas to publish the 'Soirées musicales,' 12 lovely vocal pieces of very original form and harmony, several of which have still retained their charm. The rehearsals of the Huguenot lingered on, and it was not till Feb. 29, 1836, that Rossini could hear the work of his new rival. He returned to Bologna shortly after, taking Frankfurt in his way, and meeting Mendelssohn. He had not been long in Bologna before he heard of the prodigious success of Duprez in the revival of 'Guillaume Tell' (April 17). Such a triumph might well have nerved him to fresh exertions. But it came a year too late: he had already taken an unfortunate and irrevocable resolution never again to break silence. It would be very wrong to conclude from this that he had lost his interest in music. The care which he bestowed on the Liceo of Bologna, of which he was honorary director, shows that the art still retained all its claims on him. He was especially anxious to improve the singing of the pupils, and among those who are indebted to his care, Marietta Alboni holds the first rank. Rossini's father died April 20, 1839, and he soon afterwards learned to his disgust that the MS. of the Stabat had been sold by the heirs of Señor Valera, and acquired by a Paris publisher for 2000 francs. He at once gave Troupenas full power to stop both publication and performance, and at the same time completed the work by composing the last four movements, which, as we have already said, were originally added by Tadolini. The first six movements were produced at the Salle Herz, Paris, Oct. 31, 1841, amidst very great applause. Troupenas bought the entire score for 6000 francs. He sold the right of performance in Paris during three months to the Escudiers for 8000, which they again disposed of to the director of the Théâtre Italian for 20,000. Thus three persons were enriched by this single work. It was performed complete for the first time at the Salle Ventadour, Jan. 7, 1842, by Grisi, Albertazzi, Mario and Tamburini. Notwithstanding its brilliant success, some critics were found to accuse the composer of importing the strains of the theatre into the church; but it must not be forgotten that religion in the South is a very different thing from what it is in the North. Mysticism could have no place in the mind of the man who had revived and immortalised the legend of Comte Ory. Such a man will naturally utter his prayers aloud, in the sunshine of noon, rather than breathe them to himself in the gloom and mystery of night. The

1 See Hiller's 'Mendelssohn,' and M.'s own letter, July 14, 1856.
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prayer and the scene of the darkness in ‘Moïse,’ as well as the first movement and the unaccompanied quartet in the Stabat, will always hold their place as religious music; and are of themselves sufficient to show that Rossini, sceptic as he was, was not without religious feeling.

But no triumphs from without or gratifications from within can shield us from physical ills. At the very moment that the Stabat was making its triumphant progress round the world, Rossini began to suffer tortures from the stone, which increased to such an extent as to force him in May 1843, to Paris, where he underwent an operation which proved perfectly satisfactory. We next find him writing a chorus to words by Marchetti for the anniversary festival of Tasso at Turin, on March 13, 1844. On the 2nd of the following September 'Othello' was produced in French at the Académie with Duprez, Barroilhet, Levassure, and Mme. Stolitz. Rossini however had nothing to do with this adaptation, which was arranged entirely by Benoist from airs in 'Mathilde de Sabran' and 'Armida.' Two interpolations in the body of the piece — the cavatina from 'L'Italiana in Algeri' in the part of Desdemona, and an air from the 'Donna del Lago' in that of Iago—were neither appropriate nor satisfactory.

While 'Othello' was thus on the boards of the opera, Troupenas brought out 'La Foi, l'Esperance et la Charite' (Faith, Hope, and Charity), three choruses for women's voices, the two first composed many years previously for an opera on the subject of 'Edipus.' These choruses are hardly worthy of Rossini. They justify Berlioz's sarcasm—his Hope has deceived ours; his Faith will never remove mountains; his Charity will never ruin him.' Troupenas also brought out a few songs hitherto unpublished, and those re-stricted the attention of the public in some degree to the great composer. His statue was executed in marble by Frée, and was inaugurated at the Académie de Musique, June 9, 1846. A few months later (Dec. 20), by his permission, a pasticcio adapted by Niederneyer to portions of the 'Donna del Lago,' 'Zelindra,' and 'Armida,' and entitled 'Robert Bruce,' was put on the stage of the Opera, but it was not successful, and Mme. Stolitz was even hissed. From his seclusion at Bologna Rossini kept a watchful eye upon the movements of the musical world. It would be interesting to know if he regretted having authorised the manufacture of this pasticcio. If we may judge from the very great difficulty with which some time later Méry obtained his permission to translate 'Semiramide' and produce it on the French stage (July 9, 1860), he did. It is certain that during his long residence at Bologna he only broke his vow of silence for the 'Inno popolare a Pio IX.' The commencement of this was adapted to an air from 'La Donna del Lago,' and its peroration was borrowed from 'Robert Bruce,' which gives ground for supposing that he himself was concerned in the arrangement of that opera, and explains his annoyance at its failure.

The political disturbances which agitated the Romagna at the end of 1847 compelled Rossini to leave Bologna. He quitted the town in much irritation. His turn for speculation, and his farming the fisheries, in order, as he said, that he might always have fresh fish, had given much offence. After the death of his wife (Oct. 7, 1845), he married (in 1847) Olympe Pelissier, with whom he had become connected in Paris at a time when she was greatly in public favour, and when she sat to Vernet for his picture of Judith and Holofernes. In fact at this time the great musician had to a great extent disappeared in the volupturny. From Bologna he removed to Florence, and there it was that this writer visited him in 1853. He lived in the Via Larga, in a house which bore upon its front the words Ad votum. In the course of a long conversation he spoke with works with no pretended indifference, but as being well aware of their worth, and knowing the force and scope of his genius better than any one else. He made no secret of his dislike to the violent antivocal element in modern music, or of the pleasure he would feel when 'the Jews had finished their Sabbath.' It was also evident that he had no affection for the capital of Tuscany, the climate of which did not suit him.

At length, in 1855, he crossed the Alps and returned to Paris, never again to leave it. His reception there went far to calm the nervous irritability that had tormented him at Florence, and with the homage which he received from Auber and the rest of the French artists his health returned. His house, No. 2 in the Rue Chausée d'Antin, and at a later date his villa at Passy, were crowded by the most illustrious representatives of literature and art, to such an extent that even during his lifetime he seemed to assist at his own apotheosis. Was it then more idle which made him thus bury himself in the Capua of his past successes? No one who, like the present writer, observed him coolly, could be taken in by the comedy of indifference and modesty that he pleased him to keep up. We have already said that, after Meyerbeer's great success, Rossini had taken the resolution of writing no more for the Académie de Musique and keeping silence.

The latter part of this resolution he did not however fully maintain. Thus he authorised the production of 'Bruschino' at the Bueffis Parisiens on Dec. 28, 1857, though he would not be present at the first representation. 'I have given my permission,' said he, 'but do not ask me to be an accomplice.' The discovery of the piece—which is nothing else but his early force of 'Il figlio per azzardo' (Venice, 1813)—was due to Prince Poniatowski, and some chorus librettist was found to adapt it to the French taste. A year or two later Méry with difficulty obtained his permission to transform 'Semiramide' into 'Sémiramis,' and the opera in its new garb was produced at the Académie July 9, 1860, with Carlotta Marchiafava as Sémiramis,
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per sister Barbara as Arase, and Obin as Assur. In this transformation Rossini took no ostensible part. Carafa at his request arranged the recitatives, and wrote the ballet music. These were mere revivals. Not so the sacred work which he brought out at the house of M. Pillet-Will the banker on March 14, 1864, and at the rehearsals of which he presided in person. We allude to the 'Petite messe solennelle,' which though so called with a touch of Rossian playfulness is a mass of full dimensions, lasting nearly two hours in performance. Rossini had always been on good terms with the bankers of Paris, and after Rothschild and Aguado he became very intimate with the Count Pillet-Will (1781-1860), a rich amateur, passionately fond of music, who had learned the violin from Baillot, and amused himself with composing little pieces for that instrument. His son, more retiring but not less enthusiastic than his father, had always been one of Rossini's most devoted admirers, and on the occasion of the inauguration of his magnificent house in the Rue Moncey, it was a happy thought of the composer to allow his 'Petite messe solennelle' to be heard there for the first time. This important composition, comprising solos and choruses, was written with the accompaniment of a harmonium and two pianos. On this occasion it was sung by the two Marchiades, Gardoni, and Agnesi, and was much applauded; the Sanctus and Agnus were raved, the chorus portions of the Credo were much admired, and the fluent style of the figured passages in the Gloria—perhaps the best portion of the work—was a theme of general remark. Rossini afterwards scored it with slight alterations for the full orchestra—perhaps a little heavily—and in this shape it was performed for the first time in public at the Théâtre Italien, on the evening of Sunday Feb. 28, 1869, on the 78th birthday of the composer, as nearly as that could be, seeing that he was born in a leap year, on Feb. 29.

In the last years of his life Rossini affected the piano, spoke of himself as a fourth-rate pianist, and composed little else but pianoforte pieces. Most of these were in some sense or other jeux d'esprit; some were inscribed to his parrot, or had the most fanciful titles—Value anti-dansante, 'Fausse couche de Polka-morzeka,' 'Etude asthmaticque,' 'Echantillon de blague,' etc. The whole were arranged in cases with such quaint names as 'Album olls podrida,' 'Les quatre mendiantes,' 'Quatre hors-d'œuvre,' 'Album de Château,' 'Album de Chaumière,' etc. For the Exposition universelle of 1867, however, he wrote a Cantata, which was performed for the first time at the ceremony of awarding the prizes on July 1, and was also executed at the opera at the free performances on August 15, 1867 and 68. It opens with a hymn in a broad style, in which the author of 'Sémiramide' and 'Moïse' is quite recognisable, but winds up with a vulgar quick-step on a matif not unlike the country dance known as

'L'Ostendaise.' The title, which we give from the autograph, seems to show that the son of the jolly 'trombador' of Pesaro was quite aware of the character of the finale of his last work.

À Napoléon III
et
à son vaillant Peuple.

——
Hymne
avec accompagnement d'orchestre et musique militaire
pourtaryon (solo), un Pontife,
chœur de Grands Prêtres
chœur de Vivandières, de Soldats, et de Peuple.
A la fin
Danse, Cloches, Tambours et Canons.
Excuses du peu!!

The final touch is quite enough to show that Rossini to the last had more gaiety than propriety, more wit than dignity, more love of independence than good taste. He preferred the society of artists to any other, and was never so happy as when giving free scope to his caustic wit or his Rabelaisian humour. His bons mots were abundant, and it is surprising that no one has yet attempted to collect them. It is a task which we commend to M. Joseph Vivier, the eminent horn-player, himself a master of the art, and formerly one of the liveliest and most intimate of the circle at Passy. One or two may find place here. When that charming actress Mme. Arnould Passy met Rossini for the first time she was a little embarrassed at not knowing exactly how to address him. 'To call you Monsieur would be absurd, and unfortunately I have no right to call you my master.' 'Call me,' said he, 'mon petit lapin.' One day, in a fit of the spleen, he cried out, 'I am miserable; my nerves are wrong, and every one offers me string instead.' D'Ortigue, the author of the Dictionary of Church Music, had been very severe on him in an article in the 'Correspondant' entitled 'Musical royalties,' and an enthusiastic admirer of the Italian School having replied somewhat angrily, Rossini wrote to him, 'I am much obliged to you for your vigorous treatment (lureau) of the tenure of my friend the Curé d'Ortigue.' A number of friends were disputing as to which was his best opera, and appealed to him:—You want to know which of my works I like best? Don Giovanni!' He took extreme delight in his summer villa at Passy, which stood in the avenue Ingres, and had a fine garden of about three acres attached to it. Here he was abundantly accessible to every one who had any claims on his notice, and the younger and gayer his visitors the more he seemed to enjoy them. More than one young English musician has cause to remember the charming familiarity of the great composer with his 'jeune confrère.' In that house he died on Friday Nov. 13, 1868, at 9 p.m. after a long day of agony. His funeral was magnificent. As Foreign Associate of the Institute (1853); Grand Officer of the Legion of Honour (1864), and the orders of St. Maurice and St. Lazare; commander of many foreign
orders, and honorary member of a great number of Academies and musical institutions—Rossini had a right to every posthumous honour possible. The funeral took place at the church of the Trinity on Saturday Nov. 21, 1868; it was gorgeous, and was attended by several delegations from Italy. Tamburini, Duprez, Gardoni, Bonnehée, Faure, Capoul, Belval, Obin, Delle Sedie, Jules Lefort, Agnese, Albouni, Adelina Patti, Nilsson, Krauss, Carvalho, Bloch, and Grossi, with the pupils of the Conservatoire, sang the Prayer from ‘Moïse.’ Nilsson gave a fine movement from the ‘Stabat’ of Pergolesi, but the most impressive part of the ceremony was the singing of the ‘Quis est homo’ from Rossini’s ‘Stabat mater’ by Patti and Albouni. To hear that beautiful music rendered by two such voices, and in the presence of such artists, over the grave of the composer, was to feel in the truest sense the genius of Rossini, and the part which he has played in the music of the 19th century.

At the opening of his career Rossini had two courses before him, either, like Simone Mayer and Paer, to follow the footsteps of the old Neapolitan masters, or to endeavour to revolutionise the Italian opera, as Gluck and Mozart had revolutionised those of France and Germany. He chose the latter. We have described the eagerness with which he threw himself into the path of innovation and the audacity with which while borrowing a trait of harmony or of piquant modulation from Majo (1745–74) or the skeleton of an effect from Generali (1753–1832) he distinguished those from whom he stole, according to the well-known maxim of Voltaire. His great object at first was to carry his hearers away, and this he did by the crescendo and the calante, two ready and successful methods. We have already mentioned his innovations in the accompaniment of the recitatives, first, in ‘Elisabetta,’ the full quartet of strings, and next in ‘Otello’ the occasional addition of the wind instruments. This was a great relief to the monotony of the old secco recitative. But his innovations did not stop there: he introduced into the orchestra generally a great deal more movement, variety, colour, combination, and (it must be allowed) noise, than any of his predecessors had done, though never so as to drown the voices. In Germany the orchestra was well understood before the end of the 18th century; and we must not forget that—not to speak of Mozart’s operas, of Fidelio, or of Cherubini’s masterpieces—before the production of the Barbier (1816), eight of Beethoven’s Symphonies were before the world. But in Italy instrumentation was half a century behind, and certainly none of Rossini’s predecessors in that country ever attempted what he did in his best operas, as for instance in the finale to Semiramide (1833), where the employment of the four horns and the clarinets, and the astonishingly clever way in which the orchestra is handled generally, are quite strokes of genius. The horns are always favourites of his, and are most happily used throughout ‘Guillaume Tell,’ where we may point to the mixture of pizzicato and bowed notes in the Chorus of the 1st act, the harp and bell in the Chorus of the 2nd act, and other traits in the Conspiracy scene as marks of real genius, for the happy and picturesque effects produced by very simple means. Rossini had further, like all the great masters, a strong feeling for rhythm, as the most powerful of all aids to interest and success, and was fond of quick movements and of triple time. But an excessive love of jewels is apt to lead to the use of shambles, and his incessant pursuit of effect led him to excessive ornamentation, to noise, and to a passion for attractive forms rather than for the feeling which should lie at the root of them. Much of this, however, was stoned for in his early operas by his masterly way of writing for the voices, by the strength of his melody, the copious flow of his ideas, and the irresistible contagion of his good spirits, especially in comic opera. Having thus secured his position in public favour, his next step—a very legitimate one—was to satisfy the demands of his own taste and conscience. During this second period the subjects of his operas increase in interest. In ‘Moïse’ he deals with the religious sentiment. In the ‘Donna del Lago’ he rivals Walter Scott on his own field; and in ‘Semiramide’ he has recourse to oriental history in his endeavour to give an independent value to his drama. During this period his melodies drop some of their former voluptuous character, but in return are more pathetic and more full of colour, though still wanting in tenderness and depth.

Lastly, in his Paris operas, and especially in ‘Guillaume Tell,’ the influence of French taste makes itself strongly felt, and we find a clearness, a charm, a delicacy in the small details, a sense of proportion and of unity, a breadth of style, an attention to the necessities of the stage, and a dignity—which raise this epoch of his career far higher than either of the others. Rossini’s music, as we have already said, has been very differently estimated. Ingres, whose view honesty in art held almost as high a place as genius or originality, has called it ‘the music of a dishonest (malhonnête) man.’ Berlioz would gladly have burnt it all, and Rossini’s followers, with it. On the other hand, Schubert, though fully alive to his weaknesses, as his caricatures of Rossini’s overtures show, and with every reason to dislike him from the fact that the ‘Rosine’ furore kept Schubert’s own works off the stage—contrasts his operas most favourably with the ‘rubish’ which filled the Vienna theatres at that time, and calls him emphatically a rare genius. ‘His instrumentation,’ he continues, ‘is often extremely original, and so is the voice writing,  

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1 The English reader will find these points happily touched on in Mr. C. H. H. Baring’s ‘History of the Violin,’ and in Mr. W. G. Shakespeare’s ‘History of the Violin’ (1870), the latter work taking the violin’s use of the solo bass voice, in which, consciously or not, he followed the lead of Mozart, has been already mentioned in this Dictionnaire, vol. 1, p. 466.

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nor can I find any fault with the music of Otello if I except the usual Italian gallopades and a few reminiscences of Tancrède. Mendelssohn too, as is well known, would allow no one to depreciate Rossini. Even Schumann, so intolerant of the Italian School, is enthusiastic over one of his operas, and calls it "real, exhilarating, clever music." Such exaggerations as those of Ingres and Berlioz are as bad as intentional injustice; it is better to recollect the very difficult circumstances which surrounded an Italian composer eighty years ago, and so understand why music which was once so widely worshipped has now gone out of fashion. Is it the fault of his librettos? No doubt he would have been wiser to stick to comic subjects, like that of The Barber of Seville, and to have confined himself for his librettos to the poets of his own family. Is it the elaborate ornamentation of much of his music? No doubt ornamented music decays sooner than that of a planer style, and it is always dangerous, though tempting, to adapt the fashionable form. But one main reason is to be found in the deterioration of the art of singing; the Paris opera can now boast neither "ténor de force" nor "ténor de grace"; and the recent revival of the Comte d’Or (Oct. 29, 1850) showed conclusively the mediocrity of the present singers at the Académie. In fact Rossini is now expiating his fault in having demanded too much from his singers. Some feeling of remorse on this head seems to have prompted his efforts to adapt the art of singing both to Paris and Bologna. Indeed so keenly alive was he to the tendencies which have degraded the stage since 1830, and so anxious to further the love of fresh melody and the prosecution of sound musical study, that he bequeathed to the Institute an annual sum of 6000 francs (£240) for a competition both in dramatic poetry and composition, specifying particularly that the object of the prize should be to encourage composers with a taste for melody. The prize was given on the first occasion to M. Paul Collins, author of the libretto of the 'Daughter of Jairus,' and to the Countess de Grandval, a distinguished musician, but hardly a remarkable melodist. The greater part of his property Rossini devoted to the foundation and endowment of a Conservatoire of Music at his native town, Pesaro, of which A. Rossini has just (June 1851) been appointed Director.

In order to complete this sketch it is necessary to give as complete a list as possible of his works. N.B. In the column after the names, (1) signifies that the score has been engraved; (2) that it is published for voices and piano; (3) that it is still in manuscript.

... 5
1 Letter to Kreisler's Biography of Schubert, chap. viii.
2 It is amusing to find Rossini accused in his own time, as being a liberal, that Wagner has been, of being a destroyer of the voice. The correspondent of the Allg. Musik. Zeitung, writing from Venice in April 1843, mentions a certain Countess Distechiatelli at Rome, who pronounced that his passages were so straining and ruinous for both throat and chest that if he wrote operas for ten years longer there would be no more singers left in Italy. Glielmi continues the correspondent, for whom he wrote the Conservatoria, is already completely ruined.

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III. SACRED MUSIC.

Stabat Mater, 1836-41. 1, 2, 3, 4, 5.
La Foi, L'Espérance, et le Châ-

té. 1844. 1, 2. Instrumented by

Passi. Petite Musée Scolastique, 1854.

Te Deum, for 8 tenors and

4 bass. Published at Bologna, per-
formed Nov. 28, 1847, for the re-establish-

ment of the service in the church of

S. Francesco dei Minori con-

ventuali.

Quoniam, bass solo and or-

chestra. 1, 2, 3, 4. O Stabat, 1 solo voice. Pub-
lished at Paris in 'Les Maitres,' and

reproduced in Rossiniana by

Amende in his 'Rossini.'

IV. MUSICAL NOBLE VOCAL MUSIC.

Gorgheghi e Volghe. A collection of

30 arias for the voice.

Ina, the music of the occasion of

Byron's death.

Non posso d'Amor, cantata.

Quando son grida. Duetto.

碘 e l'Eterea. Cantata for two

soprano and mezzo soprano.

Duetto, cantato, &c.

Aria.

Various other airs and pieces, thirty or forty

in number, will be found in the catalogue of

Ricordi, Luca, Brandus (Troupenas), and

Escudier, which it is hardly necessary to enumerate

here. — Probably no composer ever wrote so much

in albums as did Rossini. The number of these

pieces which he threw off while in London alone

is prodigious. They are usually composed to

some lines of Metastasio's, beginning 'Mi lagnor

tacendo della sorte amara,' which he is said to

have set more than a hundred times.

We are told that during the latter years of

his life Rossini composed a great quantity of

music for the P.F. solo, both serious and comic.

These pieces were sold by his widow en masse to

Baron Grant for the sum of £4000. After a

time the whole was put up to auction in London

and purchased by Ricordi of Milan, M. Paul

Dalloir, proprietor of a periodical entitled 'La

Musique,' at Paris, and other persons.

V. INSTRUMENTAL MUSIC.

Le rendez-vous de chasse. A ser-

que de 3 trumpets, composed for

H.H.M. the Sultan Abd-El

Medjidieh in 1828 for M. Schröder,

and dedicated to him.

March (Pas redoublié) composed


6 Marches for the marriage of


5 String Quartets, arranged for

Rosiotti for the P.F. by Mozzi

(Deal & Harel).

To enumerate and elucidate all the biographical

and critical notices of Rossini would require a

volume, we shall therefore confine ourselves to

mentioning those of importance either from their

authority, their ability, or the special nature of

their contents; and for greater convenience of

reference we have arranged them according to
country and date.

I. Italian.

G. Carpenti. Lettera all'anedoto autore dell' articolo

sul 'Tannhd' di Rossini. Milan, 1823, 5vo.

G. Carpentini. La Rossiniana, con le Lettere musicote-


Nic. Bettini. Rossini e la sua musica. Milan, 1824,
5vo.

P. Brighenti. Della musica rossiniana e del suo au-

tore. Bologna, 1833, 8vo.

Lib. Musiconedi. Parallelo tra i maestri Rossini e Bal-

lini. Palermo, 1833, 5vo.

Conservatorio sul merito musicale dei maestri

Bellini e Rossini, in riposta ad un Parallelo tra i med-

esimi. Bologna, 1834, 8vo. This pamphlet was

translated into French by M. de Ferras, and pub-
lished as 'Rossini et Bellini.' Paris, 1836, 5vo.

March (Pas redoblé) composed

for N.M. the Sultan Abd-El

Medjideh. Arranged for P.F. solo

(Benedicto) and 4 maîtres.

5 String Quartets, arranged for

Rossini for the P.F. by Mozzi

(Deal & Harel).

Virmaire et Ville Frébault. Les maisons comiques de

Paris, 1865, 12mo. One chapter is devoted to the

hospices of Rossini.


A. Pougin. Rossini. Notes, impressions, souvenirs,

commentaires. Paris, 1870, 5vo; 187 pages. The
detailed and annotated chronological list mentioned

on p. 5 has not yet been published.

O. Moutous. Rossini et son 'Guillaume Tell.' Bouy

(1873), 12mo. 15 pages.

Vander Straeten. La méthode populaire dans l'opéra

Guillaume Tell' de Rossini. Paris, 1879, 8vo.

III. German.


Theatrical work translated into Danish by Nicolai

(Copenhagen, 1846, 2 vols. 8vo); into Swedish by

Lundberg (Stockholm, 1850, 2 vols. 8vo); and into

French by M. de Ferras, Rossini, l'homme et l'artiste'

(Brussels, 1865, 8vo).
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Pl. Hiller. Flandereien mit Rossini. Inserted (with date) in Hiller's 'Aus den Tonleben der Musik' (Leipzig, 1868); translated into French by Ch. Schwartz in 'La France musicale,' 1870, and into English by Miss M. K. von Glasow in 'Once a Week,' 1870.


IV. English.


—Rossini and his School, 1881.

Portraits of Rossini are frequent at all periods of his life. Marchetti's statue, in which he is represented sitting, was erected in his native town in 1864. There is a good bust by Bartolini of Florence. In the 'foyer' of the Opera in the Rue Le Peletier, Paris (now destroyed), there was a medallion of Rossini by Chevalier; a duplicate of this is in the possession of the editor of the 'Mémoires.' The front of the new opera house has a bronze-gilt bust by M. Evrard. A good early engraving of him is that from an oil-painting by Mayer of Vienna (1820). Other ones may be mentioned that by Thévenin after Ary Scheffer (1843): still later, a full length drawn and engraved by Masson, and a photograph by Erwig, engraved as frontispiece to the P.F. score of Sériesmans (Heidelberg). Among the lithographs the best is that of Grévodon; and of caricatures the only one deserving mention is that by Dantan. [G.C.]

BOTA, or BOTTIA (Fr. Rote; Germ. Rotte). Not, as might be supposed from its name, a species of ivy or hurdy-gurdy, but a species of psaltery or dulcimer, or primitive zither, employed in the middle ages in church music. It was played with the hand, guitar-fashion, and had seven strings mounted in a solid wooden frame. [E.J.F.]

ROUGET DE LISLE, CLAUDE JOSEPH, author of the MARSEILLAISE, born at Montaigu, Lyons-le-Saulnier, May 10, 1760. He entered the School of Royal Engineers ('Ecole royale du génie') at Mâzères in 1782, and left it two years later with the rank of 'aspirant-lieutenant.' Early in 1789 he was made second lieutenant, and quartered at Joux, near Besançon. At Besançon, a few days after the taking of the Bastille (July 14, 1789), he wrote his first patriotic song to the tune of a favourite air. In 1790 he rose to be first lieutenant, and was moved to Strasburg, where he soon became very popular in the triple capacity of poet, violin-player, and singer. His hymn, 'à la Liberté,' composed by Ignace Pleyel, was sung at Strasburg at the fête of Sept. 25, 1791. While there he wrote three pieces for the theatre, one of which, 'Bayard en Bresse,' was produced at Paris Feb. 21, 1791, but without success. In April 1792 he wrote the MARSEILLAISE, of which an account has been given elsewhere. [See vol. ii, p. 210.] As the son of royalist parents, and himself belonging to the constitutio

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ROUND. 1. A species of canon in the unison, so-called because the performers begin the melody at regular rhythmical periods, and return from its conclusion to its commencement, so that it continually passes round and round from one to another of them. Rounds and Catches, the most characteristic forms of English music, differ from canons in only being sung at the unison or octave, and also in being rhythmical in form. Originating at a period of which we have but few musical records, these compositions have been written and sung in England with unwavering popularity until the present day. The earliest extant example of a round is the well-known 'Sumer is i-cumen in,' as to the date of which there has been much discussion; although it is certainly not later than the middle of the 12th century.

The Rounds, Canons, and Catches of England; a Collection of Specimens of the sixteenth, seventeenth, and eighteenth centuries adapted to Modern Use. The Words revised, adapted, or rewritten by the Rev. J. Powell (Bristol). The Rounds, Canons, and Catches, written by Edward F. Simmick, L.L.D., from which work much of the information contained in the above article has been derived.

N 2
of the 15th century. This ingenious and interesting composition (which is printed in facsimile in Chappell’s ‘Popular Music’ and in score in Hawkins) is preserved in the Keanian MSS. (1986) in the British Museum. It is (as the late Dr. Rimbaud has pointed out) founded on the old ecclesiastical litany chant ‘Pater de ocellis Deus,’ and is written for six voices; four of which sing the round proper or ‘rota’ (as it is termed in the Latin directions for singing it), whilst the other two sing an accompanying ground or ‘pea.’ Amongst early writers on music, the terms ‘round’ and ‘catch’ were synonymous, but at the present day the latter is generally understood to be what Hawkins (vol. ii) defines as that species of round wherein, to humour some conceit in the words, the melody is broken, and the sense interrupted in one part, and caught again or supplied by another, a form of humour which easily adapted itself to the coarse tastes of the Restoration, at which period rounds and catches reached their highest popularity. Those catches were immensely popular in the lower classes is proved by the numerous allusions to ‘aloha catches’ and the like in the dramas of the 16th and 17th centuries. According to Dryden (‘Legend of Thomas Cromwell,’ Stanza 29) they were introduced into Italy by the Earl of Essex in 1510.

The first printed collection of rounds was that edited by Thomas Ravenscroft, and published in 1609 under the title of ‘Pammelia. Musick Miscellanea; or Mixed Varieties of pleasant Roundelayes and delightfull Catches, of 3, 4, 5, 6, 7, 8, 9, 10. Parts in one.’ This interesting collection contains many English, French, and Latin rounds, etc., some of which are still popular. Amongst them there is also a curious ‘Round of three Country Dances in one’ for four voices, which is in reality a Quodlibet on the country-dance tunes ‘Robin Hood,’ ‘Now foot it,’ and ‘The Crampes is in my purse.’ ‘Pammelia’ was followed by two other collections brought out by Ravenscroft, ‘Deuteromelia’ in 1609, and ‘Melismata’ in 1611, and the numerous publications of the Playfords, the most celebrated of which is ‘Catch that catch can, or the Musical Companion’ (1657), which passed through many editions. The most complete collection of rounds and catches is that published by Warren in 32 monthly and yearly numbers, from 1763 to 1794, which contains over 800 compositions, including many admirable specimens by Purcell, Blow, and other masters of the English school. It is to be regretted that they are too often disfigured by an obscenity of so gross a nature as to make them now utterly unfit for performance. The round has never been much cultivated by foreign composers, but inodori are however well known, amongst them may be mentioned Cherubini’s ‘Perfida Clori.’

The quartet in Fidello, ‘Mir ist so wunderbar,’ as well as Curchmann’s trios, ‘Ti prego’ and ‘L’Addio,’ though having many of the characteristics of rounds, are not in true round-form, inasmuch as they are not infinite, but end in codas. They are canons, not rounds. A good specimen of the round proper is Dr. William Haye’s ‘Wind, gentle evergreen.’

II. Any dance in which the dancers stood in a circle was formerly called a round or roundel. The first edition of the ‘Dancing Master’ (1651) has thirteen rounds, for six, eight, or ‘as many as will.’ Subsequent editions of the same book have also a dance called ‘Cheshire Rounds,’ and Part II. of Walsh’s ‘Compleat Country Dancing Master’ (1719) has Irish and Shropshire rounds. These latter dances are however not danced in a ring, but ‘longways,’ i.e., like ‘Sir Roger de Coverley.’ In Jeremiah Clarke’s ‘Choice Lessons for the Harpsichord or Spinnet’ (1711), and similar contemporary publications, the word round is curiously corrupted into ‘Round O.’

[Note: 1. ‘Come now a roundel and a fairy song.’ Midsummer Night’s Dream, act. ii. sc. 3.

ROUND, CATCH, AND CANON CLUB. A society founded in 1843, by the late Enoch Hawkins, for the purpose of singing the new compositions of the professional members and others written in the form of Round, Catch, and Canon; hence the title of the Club. Among the original members were Messrs. Enoch Hawkins, Hobbs, Bradbury, Handel Gear, Henry Phillips, Addison, D’Almaine, and F. W. Collard. The meetings were originally held at the Crown and Anchor Tavern, whence the Club removed to Freemasons’ Tavern, thence to the Sketched House, again to Freemasons’ Tavern, and lastly to St. James’s Hall, where it still continues every Tuesday from the first Saturday in November until the end of March, ten meetings being held in each season. In the earlier years of
its existence the number both of professional and non-professional members at each dinner rarely exceeded eighteen, but now from sixty to seventy dine together. The management of the Club devolves upon the professional members, each of whom in turn takes the chair, and is alone responsible for the entertainment. The musical programmes now consist mainly of glee, although an occasional catch is introduced.

The professional members at the present time are Mesers. Winn, Baxter, Fred. Walker, Coates, and Hilton. The officers are—Mr. Winn, 'Clerk of the Records'; Mr. Baxter, 'Librarian'; and Mr. Coates, 'Chancellor of the Exchequer.' Mr. William Winn, vicar-choral of St. Paul's Cathedral, in 1876 succeeded to the post of 'Clerk' on the resignation of Mr. Francis after twenty-eight years of valuable service to the Club. The chairman of the evening is addressed as Mr. Speaker.' The Club has from time to time offered prizes for the composition of glee: in 1869 the first prize was won by Mr. Winn, and the second by Mr. Coates; in 1870 the competition had the same result; and in 1890 the first prize was awarded to Mr. Coates, and the second to Mr. Winn. For the non-professional members, who must be nominated and seconded by two members, there is an entrance fee of three guineas, and an annual subscription, for the ten meetings and dinners, of five guineas.

C.M.M.

ROUSSEAU, Jean Jacques, born at Geneva, June 28, 1712, died at Ermenonville, near Paris, July 3, 1778, five weeks after Voltaira. The details of his life are given in his 'Confessions'; we shall here confine ourselves to his compositions, and his writings on music. Although, like all who learn music late in life and in a desultory manner without a master, Rousseau remained to the end a poor reader and an indifferent harmonist, he exercised a great influence on French music. Immediately after his arrival in Paris he read a paper before the Académie des Sciences (Aug 22, 1749) on a new system of musical notation, which he afterwards extended and published under the title of 'Dissertation sur la musique moderne' (Paris, 1743, 8vo.). His method of representing the notes of the scale by figures—1, 2, 3, 4, 5, 6, 7—had been already proposed by Souhaité, but Rousseau's combinations, and especially his signs of duration, are so totally different as entirely to redeem them from the charge of plagiarism. A detailed analysis and refutation of the system may be found in Raymond's 'Des principaux systèmes de notation musicale' (Turin, 1831, 8vo.), to which the reader is referred; but it is evident that however convenient, or by means of figures may be for writing a simple melody, it becomes as complicated as the old system when modulation or polyphony are attempted. It very uniformity also deprives the reader of all assistance from the eye; the sounds must be spelt out one by one, and the difficulty of deciphering orchestral combinations or complicated harmonies becomes almost insuperable.

Copying music had been Rousseau's means of livelihood, and this led him to believe that the best way to learn an art is to practise it; at any rate he composed an opera 'Les Muses galantes,' which was produced at the house of La Popelinère, when Rameau, who was present, declared that some pieces showed the hand of a master, and others the ignorance of a schoolboy. Not being able to obtain access to any of the theatres, Rousseau undertook to write the articles on music for the Encyclopédie, a task which he accomplished in three months, and afterwards acknowledged to have been done hastily and unsatisfactorily. We have mentioned under the head of RAMSEY [vol. iii. p. 724] the exposé by that great musician of the errors in the musical articles of the Encyclopédie; Rousseau's reply was not published till after his death, but it is included in his complete works.

Three months after the arrival in Paris of the Italian company who popularised the 'Serva padrona,' in France, Rousseau produced 'Le Devin du village' before the King at Fontainebleau, on Oct. 16 and 17, 1752. The piece, of which both words and music were his own, pleased the court, and was quickly reproduced in Paris. The first representation at the Académie took place March 1, 1753, and the last in 1838, when some wag2 threw an immense powdered Perruque on the stage and gave it its deathblow. [DEVIN DU VILLAGE, vol. i. 845 b.] It is curious that the representations of this simple pastoral should have coincided so exactly with the vehement discussions to which the performances of Italian opera gave rise. We cannot enter here upon the literary quarrel known as the 'Guerre des Boufons,' or enumerate the hosts of pamphlets to which it gave rise, but it is a strange fact, only to be accounted for on the principle that man is a mass of contradictions, that Rousseau, the author of the 'Devin du Village,' pronounced at once in favour of Italian music.

His 'Lettre sur la musique Française' (1753) raised a storm of indignation, and not unreasonably, since it pronounces French music to have neither rhythm nor melody, the language not being susceptible of either; French singing to be but a prolonged barking, absolutely insupportable to an unprejudiced ear; French harmony to be crude, devoid of expression, and full of mere padding; French airs not airs, and French recitative not recitative. 'From which I conclude,' he continues, 'that the French have no music, and never will have any; or that if they ever should, it will be so much the worse for them.' To this pamphlet the actors and musicians of the Opera replied by hanging and burning its author in effigy. His revenge for this absurdity, and for many other attacks, was the witty 'Lettre d'un symphoniste de l'Académie royale de musique à ses camarades de
l’orchestre” (1753), which may still be read with pleasure. The aesthetic part of the “Dictionnaire de musique,” which he finished in 1764 at Motieret-Travers, is admirable both for matter and style. He obtained the privilege of printing it in Paris, April 15, 1765, but did not make use of the privilege till 1768; the Geneva edition, also in one vol. 4to, came out in 1767. In spite of mistakes in the didactic, and serious omissions in the technical portions, the work became very popular, and was translated into several languages; the English edition (London, 1770, 8vo) being by Waring.

Rousseau’s other writings on music are: ‘Lettre à M. Grimm, au sujet des remarques ajoutées à sa Lettre sur Ophalhe,’ belonging to the early stage of the ‘Guerre des Bouffons’; ‘Essai sur l’origine des langues,’ etc. (1753), containing chapters on harmony, on the supposed analogy between sound and colour, and on the music of the Greeks; ‘Lettre à M. l’Abbé Raynal au sujet d’un nouveau musée inventé par M. Bôme,’ dated May 30, 1764, and first printed in the ‘Mercure de France’; ‘Lettre à M. Burney sur la Musique, avec des fragments d’Observations sur l’Alceste italienne de M. le chevalier Gluck,’ an analysis of ‘Alceste’ written at the request of Gluck himself; and ‘Extrait d’une réponse du Petit Faiseur à son Prête-Nom, sur un morceau de l’Orphée de M. le chevalier Gluck,’ dealing principally with a particular modulation in ‘Orphée.’ From the two last it is clear that Rousseau heartily admired Gluck, and that he had by this time abandoned the exaggerated opinions advanced in the ‘Lettre sur la musique Française.’ The first of the above was issued in 1753, the rest not till after his death; they are now only to be found in his ‘Complete Works.’

On Oct. 30, 1775, Rousseau produced his ‘Pygmalion’ at the Comédie Française; it is a lyric piece in one act, and caused some sensation owing to its novelty. Singing there was none, and the only music were orchestral pieces in duet; it is revealed in the declaration. He also left fragments of an opera ‘Daphnis et Chloé’ (published in score, Paris, 1780, folio), and a collection of about a hundred romances and detached pieces, to which he gave the title ‘Consolations des Misères de ma vie’ (Paris, 1781, 8vo), all now forgotten. Rousseau was accused of having stolen the ‘Devin du Village’ from a musician of Lyons named Granet, and the greater part of ‘Pygmalion’ from another Lyonnais named Collonet. Among his most persistent detractors is Castille-Blase (see ‘Mémoire musicien,’ ii. 409), but he says not a word of the ‘Consolations.’ Now any one honestly comparing these romances with the ‘Devin du Village,’ will inevitably arrive at the conviction that airs at once so simple, natural, and full of expression, and so incorrect as regards harmony, not only may, but must have proceeded from the same author. There is no doubt, however, that the instrumentation of the ‘Devin’ was touched up, or perhaps wholly re-written, by Françoise, on whose advice, as well as on that of Jolyotte the tenor singer, Rousseau was much in the habit of relying.—‘Rousseau’s Dream’ was at one time a popular tune in this country. An air (‘de trois notes’) and a duettino, melodic and pretty but of the simplest style, are given in the ‘Musical Library,’ vol. iii. [G.C.]

ROUSSEAU’S DREAM. A very favourite air in England in the early part of this century. Its first appearance under that name is presumably as ‘An Air with Variations for the Pianoforte, composed and dedicated to the Rt. Hon. the Countess of Delaware, by J. B. Cramer. London, Chappell’ [1812].

But it is found (with very slight changes) a quarter of a century earlier, under the title of ‘Melissa. The words by Charles James, Esq., adapted to the Pianoforte, Harp, or Guitar. London, J. Dale, 1788.’ Whether the air is Rousseau’s or not the writer has not ascertained. It is not in his ‘Les Consolations,’ etc. (Paris, 1781).

ROUSSELOT, SCIPION, was born about the commencement of this century, entered the Conservatoire at Paris as a pupil of Baudot on the cello, and took the first prize in 1823. He then studied composition under Reicha, and on Feb. 9, 1834, produced a symphony of his composition at the concert of the Conservatoire; he also attempted opera, but was not happy in that department, though he is said to have rendered important assistance to Bellini in the instrumentation and harmonious arrangement of ‘I Puritani.’ His quartets, quintets, variations for the cello, and other chamber music, were much esteemed and played in Paris. In 1844 or 45, Rousselot came to England; he took the cello at the Musical Union concerts of the latter year. He was one of the party with Vieujtemps, Sivori, Sainton, and Hill, who performed the whole of Beethoven’s quartets at the house of Mr. Alsager, in a series of meetings beginning April 28, 1845, and a primo mover in that memorable undertaking, which introduced Beethoven’s later quartets to England. After Mr. Alsager’s death early in 1847, Rousselet carried on the performances at his own risk, under the name of the ‘Beethoven Quartet Society;’ and on May 4, 1847, gave a concert to Mendelssohn of his own works—the Quartet in D op. 44, no. 1; the Trio in C minor, op. 66; and the Oktet, op. 20: Mendelssohn himself playing Beethoven’s 33 variations, besides joining in the Trio, etc. Rousselet was deservedly popular in London, not only with the public but with his fellow artists; but the increasing admiration for Paganini’s superior playing withdrew attention from him,

1 Mendelssohn played without book, and left out Vier, 30, in 5-4, as he admitted afterwards to Mr. J. W. Lewis.
and in 1848 or 1849 he returned to Paris, where he has since led a very retired life. While in London he started a musical publishing business in Regent Street, but it did not succeed. His brother, Joseph François, a horn-player of great note, was born Feb. 6, 1803. He also was a pupil of the Conservatoire, especially under Danpre, and obtained the first prize in 1823. He has belonged to all the principal orchestras of Paris, lived for many years at Argenteuil, and died there in Sept. 1880.

BOVEDINO, CARLO, an excellent bass-singer, born in 1751, appears on the Italian Opera stage in London as early as 1778, and remained there, distinguished in serious and comic opera alike, for many years. He was also greatly in request for concerts, and his name is frequent in the best bills of the last decade of the century, both in town and country. He sang at Haydn's last beneficent concert, May 4, 1795. He is said to have sung in Paris in 1790, and he probably divided his time between the two capitals. England, however, was his home; he died in London, Oct. 6, 1822, and was buried in the churchyard of Chelsea New Church.

One of his daughters married C. Weisbel, brother of Mrs. Billington, and leader of the orchestras at the Italian Opera and Philharmonic.

ROVELLI. A family of eminent Italian musicians. Giovanni Battista was first violin in the orchestra of the church of S. Maria Maggiore of Bergamo, at the beginning of this century. Giuseppe, his son, was a cellist, born at Bergamo in 1753, and died at Parma, Nov. 12, 1803. Of Alessandro we only know that he was at one time director of the orchestra at Wiesbaden, and that he was the father of Pietro, who was born at Bergamo, Feb. 6, 1793, and received his first lessons, both in violin-playing and the general science of music, from his grand-

ROWLAND, ALEXANDER CAMPBELL, born at Trinidad, W. I., Jan. 1, 1836. His father served as bandmaster through the Peninsular campaign, was a fine clarinet-player, and good practical musician; the lad was brought to London at a very early age, in 1831 began to learn the violin and side-drum, and in 1833 entered the orchestra of the Queen's Theatre, as player on both instruments, and soon became known for his solos at the Lent Oratorios, the Promenade and other Concerts, and other occasions. In 1839 he had the honour of some special hints from Spohr as to the drum part in his Concertino 'Sonat und Jetzt,' at the Norwich Festival. (See Spohr's Autobiography, part i. p. 220.) From 1842 to 1846 he was a member of Jullien's band,
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 leaders of society at the Court of George I. Buononcini was invited to England from Rome, Ariosti from Berlin, and Handel left Cannons and went to Dresden to engage singers. Under these brilliant auspices the Academy opened at the King's Theatre, in the Haymarket, on April 3, 1720, with Giovanni Porta's "Numeron," and the following strong cast:—Seminio, Durastanti, Boscob, and Berenstadt. The season ended on June 25. It was remarkable for the production of Handel's "Radamisto" and D. Scarlatti's "Nardesio," the latter conducted by Roseingrave, and including Mrs. Anastasia Robinson in the cast. The second season lasted from Nov. 19, 1720, to July 5, 1721. The new works performed were 'Astario' (Buononcini), 'Arsace' (a pasticcio), 'Muzio Scaevola' (Ariosti, Buononcini, and Handel), and 'Ciro' (Ariosti). During the first year of the undertaking $15,000 of the subscription had been spent. The third season began Nov. 1, 1721, and ended June 16, 1722. The new operas were Handel's 'Floridante,' Buononcini's 'Crispo' and 'Griselda.' The fourth season lasted from Nov. 7, 1722, to June 15, 1723, and was remarkable for the first appearance in England of Corelli, who sang in Handel's 'Ottone' on Jan. 12. The other new works (besides 'Ottone') were Ariosti's 'Coriolano,' Buononcini's 'Ermia,' and Handel's 'Flavio.' In the fifth season (Nov. 27, 1723, to June 13, 1724) Buononcini's 'Farnace,' Ariosti's 'Vesprimano,' and a pasticcio called 'Aquilio,' were produced. At the end of the season Mrs. Robinson retired from the stage. The sixth season (Oct. 31, 1724, to May 19, 1725) opened with Handel's 'Tamerlano.' Ariosti's 'Artaserse' and 'Dario' (partly by Vivaldi), Handel's 'Rodelinda,' Buononcini's 'Calurnia,' and Vinci's 'Rapida' were the other new works produced. The seventh season (November 1725 to June 1726) ended abruptly, owing to the illness of Semesino, but it was remarkable for the first appearance of the celebrated Faustina Hasse, who sang in Handel's 'Alessandro.' The ninth season (May 5, 1726) Handel's 'Scipio' was also produced in March. Owing to Semesino's absence, the operas were suspended till Christmas, and the next season ended on June 6, 1727. Ariosti's 'Lucio Vero,' Handel's 'Admeto,' and Buononcini's 'Astyanax' (the last of his operas performed at the Academy) were the chief works; but the season, although short, was enlivened by the continual disturbances caused by the rivalry between Corelli and Faustina. The ninth season lasted from Oct. 3, 1727, to June 1, 1728. The operas were entirely under Handel's direction, his 'Siroe,' 'Telememo,' and 'Riccardo I' were produced, but the success and dissensions amongst the singers, caused the season to be more than usually disastrous. At the end of it, the whole sum subscribed as well as the receipts, was found to have been entirely spent. The company was dispersed, and although a few meetings of the court were held during the year, the establishment was
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allowed to die gradually, and was never revived. 1

ROYAL ACADEMY OF MUSIC.
The original plan for this institution was proposed by Lord Westmoreland (then Lord Burghersh) at a meeting of noblemen and gentlemen held at the Thatched House Tavern, London, on July 5, 1822. The proposal meeting with approval, at a second meeting, July 12, rules and regulations were drawn up and a committee was appointed to carry out the undertaking. According to the rules adopted, the constitution of the new Academy was to be modelled upon the British Institution. The king was announced as the principal Patron, the government was to consist of a committee of twenty-five Directors and a sub-committee of nine subscribers, and the school was to be supported by subscriptions and donations. There was also to be a Board, consisting of the Principal and four professors, and the number of pupils was not to exceed forty boys and forty girls, to be admitted between the ages of 10 and 15, and all to be boarded in the establishment. A sub-committee, the members of which were Lord Burghersh, Sir Gore Ousley, Count St. Antonio, Sir Andrew Barnard, Sir John Murray, and the Hon. A. Macdonald, was empowered to form the Institution.

Dr. Crotch was appointed the first Principal, and by September 1, the sum of £4,312 10s. had been collected, with an annual subscription of £510, including 100 guineas from George IV., which has been continued by his successors, William IV. and Queen Victoria. In November the house, No. 4, Tenterden Street, Hanover Square, was taken for the new school, but the opening was deferred until March 1823, on the 24th of which month the first lesson was given by Mr. Cipriani Potter to Mr. Kellow Pye.


The Foundation students who were first elected were the following:—Girls—M. E. Lawson, C. Smith, A. Chancellor, S. Collier, E. Jenkyn, M. A. Jay, C. Bolet, W. Linton, C. Porter. Boys—W. H. Holmes, H. A. M. Cooks, A. Gatreace, T. M. Mudie, H. G. Bla-

grove, Kellow J. Pye, W. H. Phipps, A. Devaux, C. Seymour, E. J. Neilson, and C. S. Packer. The pupils were divided into two classes, those on the foundation paying 10 guineas per annum, while extra students paid 20 guineas, or if they lodged and boarded in the establishment, 38 guineas. Although the first Report of the Committee (June 2, 1823) was satisfactory, yet financial difficulties soon made themselves felt. In March, 1824, the Committee reported a deficiency for the current year of £1,600, if the institution were conducted on the same plan as before. To meet this, the difference between the students' payments and stipends, and the fees were fixed for all at £40, the professors at the same time giving their instruction gratis for three months. Lord Burghersh also supplied the government for a grant, but without effect. In 1825 further alterations were made as to the admission of students, by which the numbers amounted in four months' time to a hundred, and Lord Burghersh made another appeal for a government grant. In spite of this, the year's accounts still showed an unsatisfactory financial condition. During the latter part of the year Moscheles was included among the staff of professors. Early in 1826 the increased number of students compelled the Academy to enlarge its premises, the lease of No. 5 Tenterden Street was bought, and the two houses were thrown into one. In February the government were petitioned for a charter. In reply it was stated that though unwilling to give a grant, they were ready to defray the cost of a charter. In 1827 the financial position of the Academy was so disastrous that it was proposed to close the institution; but a final appeal to the public procured a loan of £1,469, beside further donations, enabling the Directors to carry on the undertaking on a reduced scale and with increased fees. Henceforward the state of things began to mend. The charter was granted on June 23, 1830. By this document the members of the Academy and their successors were incorporated in a body corporate for ever hereafter to continue to be by the name of the 'Royal Academy of Music,' under the government of a Board of Directors, consisting of thirty members, with power to make rules and regulations; a Committee of Management, with full power over the funds and both students and professors; and a Treasurer.

In 1832 Dr. Crotch resigned his post of Principal, and was succeeded by Cipriani Potter, who retained office until his resignation in 1859. The financial position of the Academy, although not prosperous, remained on a tolerably secure footing. In 1834, William IV. directed that a quarter of the proceeds of the Musical Festival held in Westminster Abbey should be handed over to the institution. This sum, amounting to £3250, was devoted by the Committee to the foundation of four King's Scholarships, to be competed for by two male and two female students. Instead, however, of being invested separately,
the fund was merged in the general property of the Academy, a mistake which eventually led to the discontinuance of the scholarships. For the next ten years the financial condition of the Academy continued to fluctuate. In July 1853 the Committee of Management (which was totally unprofessional in its constitution) summoned the professors, revealed to them the decline of the funds, and proposed that they be turned over to the remedy to be adopted. The professors advised that the management should be made entirely professional. This course was so far adopted that a Board of Professors was appointed to advise the Committee.

The first act of this Board (Sept. 1853) was to recommend the discontinuance of the practice of students lodging and boarding on the premises. This recommendation was adopted, and since that time the Academy only in concert has a school. The Board found in 1853 was disbanded by Lord Westmorland in 1856, but after his death in 1859, a new Board was formed; this, however, found itself obliged to resign in 1864. Before its resignation it drew up a memorial to government, praying for an annual grant. After a conference with a deputation of Professors, Mr. Gladstone, then Chancellor of the Exchequer, inserted in the estimates for the year a sum of £500 'to defray the charges which will come in course of payment during the year ending March 31, 1865, for enabling the Directors of the Royal Academy of Music to provide accommodation for the Institution.' In 1866, upon the change of Administration, suggestions were made to the Committee on the part of the government, and were renewed personally in 1867 by the then Chancellor of the Exchequer, in consequence of which the Committee was induced to expend the whole of its funds in order to accommodate the institution to the designs in which it was invited to participate. In 1867, Lord Beaconsfield (then Mr. Disraeli), in reply to a question as to the grant, announced in the House of Commons that 'the Government were of opinion that they would not be authorised in recommending any enlargement of the grant, the results of the institution not being in fact of a satisfactory character.' This was followed by the total withdrawal of the grant, in order (to quote from an official letter addressed to Sir Sterndale Bennett) 'simply to give effect to the opinion that it was not so expedient to subsidise a central and quasi-independent association, as to establish a system of musical instruction under the direct control of some Department of Government.' In this emergency the Committee decided to close the establishment. The funds (including the sum devoted to the King's Scholarships) were totally exhausted. The Professors met in 1868 to consider what could be done, and generously offered to accept a payment pro rata. It was then however announced that the Committee had resigned the Charter into the hands of the Queen. Upon this the Professors obtained a legal opinion, to the effect that the Charter could not be resigned without the consent of every member of the Academy. As many of the members protested at the time against the resignation of the Charter, it was returned, and by great exertions on the part of the Professors, a new Board of Directors was formed under the Presidency of the Earl of Dudley, who appointed a new Committee of Management, in which the professional element was already an important element. From the time of this change the institution has continued to prosper. In 1868, on the return to office of the Liberal Ministry, Mr. Gladstone restored the annual grant of £500. In 1876 the number of pupils had so increased, that the lease of the house adjoining the premises in Tenterden Street had to be repurchased out of the savings of the institution. This house was joined on to the original premises, and a concert-room was formed out of part of the two houses. The result was a great boon not only to the students for their regular concerts, but to many concert-givers for whose purposes the more extensive rooms of St. James's Hall, Exeter Hall, etc., are too large. In July 1880 Mr. William Shakespeare was appointed conductor of the Students' Concerts, vice Mr. Walter Macfarren.

The following have been the Principals of the Academy from its foundation to the present time:—Dr. Crotch (1823-1832), O. F. Potter (1832-1859), Charles Lucas (1859-1866), William Sterndale Bennett (1866-1875), George Alexander Macfarren (1875).

The Academy is supported by the Government grant, subscriptions, donations, and fees from students. It is under the direction of a President (Earl Dudley), three Vice-Presidents (Sir Thos. Gladstone, Sir T. T. Bernard, and the Rev. Sir F. A. G. Ouseley, Bt.), and twenty-four Directors, amongst whom are Sir Julius Benedict, Sir J. M. Dunsley, Professor Macfarren and Misses. Cusin, Garcia, Halle, W. H. Holmes, W. Macfarren, Osbourne, Randegger, and Brinley Richards. The Committee of Management consists of the Principal, Sir Julius Benedict, and Misses. Cox, Dorrell, Garcia, Leslie, Low, Lun, W. Macfarren, Randegger, Brinley Richards, Sainton, Sparrow, Wood, and Dr. Steggall. There are seventy-eight Professors (including assistant and sub-professors), and the course of instruction comprises harmony and composition, singing, pianoforte, organ, harp, violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, horn, trumpet and cornet, trombone, military music, elocution, acoustics, and the English, French, German, and Italian languages. There are also classes for sight-singing, string quartets, and opera. The annual fee for the entire course of study is thirty guineas, with an entrance fee of five guineas, the only extra being two guineas a term for the ope rate class, and one guinea for the classes for the study of English, French, German, Italian, and acoustics. The library of the institute has been noticed in the article on Musical Libraries (vol. ii. p. 420).

The following are the principal Scholarships
and Exhibitions offered for competition; the Westminster’s Scholarship of £10, for female vocalists between the ages of 18 and 24; the Potter Exhibition of £12, for male and female candidates in alternate years; the Sterndale Bennett Scholarship, of two years’ free education in the Academy, for male candidates between the ages of 14 and 21; the Farepa-Ross Scholarship, of two years’ free education in the Academy, for British-born females between the ages of 18 and 21; the Sir John Goss Scholarship of 25 guineas, awarded triennially to male organists under 18; the Thalberg Scholarship of £20, for male and female pianists at alternate elections, between the ages of 14 and 21; the Novello Scholarship, of three years’ free education at the Academy, for male candidates between the ages of 14 and 18; the Lady Goldsmid Scholarship, of one year’s free education in the Academy, for female pianists; the Balfie Scholarship for composition, of one year’s free education at the Academy, for British-born males between the ages of 14 and 21; and the Hare Gift of £2, given annually for the best English ballad composed by pupils under 17. In addition to these, several prizes are offered for composition, and certificates of merit, silver and bronze medals, are awarded annually.

Public performances have been given by the pupils of the Royal Academy at various intervals from the date of its foundation. Their locality was sometimes in the Hanover Square Rooms and sometimes at Tenterden Street. The present custom is to have two concerts of chamber and choral music at the Academy, and one orchestral concert at St. James’s Hall every term. From 1828 to 1831 operatic performances were given in public by the students, but since then they have been discontinued, the performances of the operatic class being held privately once or twice in each term. There is orchestral and choral practice twice a week throughout the year, at which pupils have the opportunity of hearing their instrumental or vocal compositions and of performing concertos and songs with orchestral accompaniments. The number of pupils has increased from 300 in 1875, to 400 in 1881.

ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN, THE, was founded by the exertions of Feasting the violinist, and Weidemann the flutist, who were struck by the appearance of two little boys driving milk asses, who proved to be orphans of a deceased oboe-player named Kymne. [See Biographical vol. i. p. 51.] They immediately raised subscriptions to relieve the family, and feeling that some permanent establishment was required to meet such cases, induced the most eminent music-professors of the day to associate themselves together as a Society for that purpose. This excellent work was formally accomplished on April 19, 1738, and amongst its first members were Handel, Boyce, Arne, Christopher Smith, Carey, Cooke, Edward Peabody, Leveridge, Greene, Reading, Hayes, Pepusch, and Travers. In 1739 the members of the Society executed a ‘deed of trust,’ which was duly enrolled in the Court of Chancery; the signatures of the members, 226 in number, include the most eminent professors of music of the time. The deed recites the rules and regulations for membership and for the distribution of the fund, and provides for regular monthly meetings at the sign of Saint Martin, in St. Martin’s Lane. Handel took an especial and active interest in the welfare of the Society, composing concertos and giving concerts for the benefit of its funds, and at his death bequeathing to it a legacy of £2,000. The Handel Commemoration held in Westminster Abbey in 1784 brought a further addition of £6,000. In 1790 George III. granted the Society a charter, by virtue of which its management is vested in the hands of the ‘Governess’ and ‘Court of Assistants.’ In 1804 the funds of the Society not being in a flourishing condition, the king gave a donation of 500 guineas. Considerable sums have been given or bequeathed to the Society by members of the music-profession, especially Signor Borazio £1,000, Croadill £1,000, Beggay £2,000, Schull £1,000; the latest and largest amount, 1,000 guineas, being that of Mr. Thomas Molinex (Feb. 10, 1881), now resident in London, but for many years an eminent performer on the bassoon and double-bass at Manchester.

The Society pays away annually to relieve distress over £3,000, which amount is provided by donations from the public, subscriptions and donations of members of the Society, and interest (about £2,000 per annum) on the Society’s funded property.

Members of the Society must be professional musicians, and are of both sexes, the Royal Society of Female Musicians having been affiliated to the elder institution in 1866. [See ROYAL SOCIETY OF FEMALE MUSICIANS.] There is, says Dr. Burney, ‘no lucrative employment belonging to this Society, excepting small salaries to the secretary and collectors, so that the whole produce of benefits and subscriptions is nett, and clear of all deductions or drawbacks.’ The large staff of physicians, surgeons, counsel, solicitors, give their gratuitous services to the Society. The present secretary is Mr. Stanley Lucas, and the honorary treasurer Mr. W. H. Cummings. The Society’s rooms are at No. 13 Lisle Street, Leicester Square, and contain some interesting memorials of music, as well as a collection of portraits, including Handel, by Hudson; Hayds; Corelli, by Howard; Geminiani, by Hudson; Purcell, by Closterman; C. E. Horn, by Poock; John Parry, the elder; Sir W. Parsons; J. Sinclair, by Harlowe; Gaetano Crivelli, by Partridge; Domenico Francesco Maria Crivelli; J. S. Bach, by Clark of Eton; Beethoven, with autograph presenting it to C. Neate; W. Dance by his brother; and a life-size painting of George III. by Gainsborough. [W.H.C.]

ROYAL SOCIETY OF FEMALE MUSICIANS, THE, was established in 1859 by several ladies of distinction in the musical profession, amongst others Mrs. Anderson, Miss.
emphasise the expression. This consists of a slight ad libitum slackening or quickening of the time in any passage, in accordance with the unchangeable rule that in all such passages any bar in which this licence is taken must be of exactly the same length as the other bars in the movement, so that if the first part of the bar be played slowly, the other part must be taken quicker than the ordinary time of the movement to make up for it; and vice versa, if the bar be hurried at the beginning, there must be a rallentando at the end. In a general way this most important and effective means of expression is left entirely to the discretion of the performer, who, if it need scarcely be said, should take great care to keep it within due limits, or else the whole feeling of time will be destroyed, and the emphasis so desirable in one or two places will fail of its effect if scattered over the whole composition. Sometimes, however, it is indicated by the composer, as in the 1st Mazurka in Chopin's op. 6 of Op. 26, etc. This licence is allowable in the works of all the modern 'romantic' masters, from Weber downwards, with the single exception of Mendelssohn, who had the greatest dislike to any modification of the time that he had not specially marked. In the case of the older masters, it is entirely and unconditionally inadmissible, and it may be doubted whether it should be introduced in Beethoven, although many great interpreters of his music do not hesitate to use it. [See Tempo.] [J.A.F.M.]

RUBINELLI, GIOVANNI BATTISTA, celebrated singer, born at Brescia in 1753, made his first appearance on the stage at the age of 18, at Stuttgart, in Sacchini's 'Callirro.' For some years he was attached to the Duke of Württemberg's chapel, but in 1774 he sang at Modena in Paisiello's 'Alessandro nelle Indie' and Anfossi's 'Demofonte.' His success was very great; and during the next few years he performed at all the principal theatres in Italy. In 1786 he came to London, after a journey from Rome by no means propitious. The weather was unusually severe, and, in going through France his travelling chaise was overturned at Mâcon; besides which, when approaching Dover, the boat that landed him was upset, and the unlucky singer remained for a time up to his chin in the water. In spite of these perils he made a successful début in a pasticcio called 'Virginia,' his own part in which was chiefly composed by Tarchi. He next sang with Mara, in 'Armida,' and in Handel's 'Giulio Cesare,' revived for him, with several interpolations from Handel's other works. These have been most admirably sung by Rubinelli. 'He possessed a contralto voice of fine quality, but limited compass. It was full, round, firm, and steady in slow movements, but had little agility, nor did he attempt to do more than he could execute perfectly. His style was the true cantabile, in which few could excel him; his taste was admirable, and his science great; his figure tall and commanding; his manner and action solemn and dignified. In short he must be reckoned, if not the first, yet of ROZE, MANU, né PONSON, born March 3, 1846, at Paris; received instruction in singing from Molker at the Conservatoire, and in 1865 gained 1st prizes in singing and comic opera. She made her débüt Aug. 16 of that year at the Opera Comique as Marie, in Hérodé's opera of that name, and at once concluded an engagement for the next four years there, during which she appeared in 'L'Ambassadrice,' 'Joseph,' 'La Dame Blanche,' 'Le Domino Noir,' 'Fra Diavolo,' etc. She created the part of Djalma in 'Le Premier jour de Bonheur' of Auber, at his request, on Feb. 15, 1866; also that of Jeanne in Flotow's 'L'Ombre,' July 7, 1870. She was greatly admired at the Opéra Comique for her sympathetic voice and natural charm of person and manner. Her next engagement was at the Grand Opera, where she played Marguerite in 'Faust.' At the outbreak of the war she left the opera for the army, and served with zeal in the ambulance. After the war she sang for a season at the Théatre de la Monnaie, Brussels, and on April 30, 1872, first appeared in England at the Italian Opera, Drury Lane, as Marguerite, and as Marcelline in 'Les Deux Journées,' on its short-lived production, June 30, 1872. The ensuing seasons, until 1877, she passed at Drury Lane, where she made a distinct success, June 11, 1874, as Berengaria in Balfe's 'Il Talismano,' at Her Majesty's, and in the provinces, singing both in Italian and English in opera or the concert-room. In the winter of 1877 she made a highly successful visit to America, returning in 1879 to Her Majesty's Theatre, where she is now (1881) engaged. Her parts include Donna Anna, Donna Elvira, Famin, Susanna, Alice, Leonora (Verdi), Agatha, Mignon, Carmen, Aida, Ortrud, etc., Madame Roze has been married, 1st to Mr. Julius Perkins, an American bass singer of great promise, who died in 1875; and 2ndly to Mr. Henry Mapleson. On April 17, 1880, at Mr. Gay's orchestra concert, she revived with great success the 'Divinités du Styx' from Gluck's 'Alceste' (last sung here in 1871 by Viardot Garcia), and an air from Mozart's 'Il Re Pastore,' which was formerly a favourite with Madame Lind-Goldschmidt. [A.C.J.

RUBATO, lit. 'robbed' or 'stolen,' referring to the values of the notes, which are diminished in one place and increased in another. The word is used, chiefly in instrumental music, to indicate a particular kind of licence allowed in order to
the first class of fine singers.' (Lord Mount-Edgcumbe.) Burney says that his voice was better in a church or a theatre, where it could expand, than in a room; and concludes, 'There was dignity in his appearance on the stage, and the instant the tone of his voice was heard no doubt remained with the audience that he was the first singer. His style was grand, and truly dramatic, his execution neat and distinct, his taste and embellishments new, select, and masterly, and his articulation so pure and well accented that, in his recitatives, no one conversant in the Italian language ever had occasion to look at the book of the words while he was singing. Rubinielli, from the fulness of his voice and greater simplicity of style, pleased a more considerable number of hearers than Pacchierotti, though none, perhaps, so exquisitely as that singer used to delight his real admirers. Rubinielli, finding himself censured on his first arrival in England, for changing and embellishing his airs, sang "Return, O God of Hosts" in Westminster Abbey, in so plain and unadorned a manner, that even those who venerate Handel the most thought him insipid.'

After his season in London he returned to Italy, where he had enormous success at Vicenza and Verona, in 1791 and 1792, in 'La Morte de Cleopatra' of Nasolini, and 'Aegisthus' of Andreozzi. In 1800 he left the stage, and settled at Brescia, where he died in 1829.

The following lines, some of which are well known (suggested by the occasion of Carbonelli the violinist having relinquished the musical profession to become a wine merchant), bear witness to the powers and the popularity of Rubinielli. They are by the Rev. Dr. Wake, whose quaint spelling has been allowed.

Let Rubinielli charm the ear, And sing as erst with voice divine, To Carbonelli I address, Instead of music, give me wine. And yet perhaps with wine combined, Sweet music would our joys improve, Let both together then be joined, And fuse us as the gods above. Ancillon-like I'll sit and quaff, Old age and wrinkles I'll despise, Devout the present hours to laugh, And learn to morrow to be wise. [F.A.M.]

RUBINI, JOVANNI BATTISTA, the most celebrated of modern tenor singers, was born at Romano, near Bergamo, on April 7, 1795. The son of a professor of music, he learned the rudiments of his art from his father, and at eight years old could sing in church choirs and play the violin in an orchestra. He was then placed as a pupil with one Don Santo, a priest, organist at Adro, who lowered him home again, saying that he had no talent for a singer. In spite of this, the father persisted in teaching his unpromising son, and allowed him, at the age of twelve, to appear in public at the Romano theatre in a woman's part. The boy was next engaged at Bergamo as chorus-singer, and to play violin solos in the entr'actes. It happened while he was here that in a new drama that was brought out, an air by Lambert, of considerable difficulty, had to be introduced, for which it was not easy to find a singer. The song was finally entrusted to young Rubini, who acquitted himself with much applause, and was rewarded by the manager with a present of five francs. In after life he was fond of singing this song, in memory of his first triumph. His elation at the time must have been sadly damped just afterwards by the refusal of a Milan manager to engage him as chorus-singer, because of his insufficient voice.

After belonging for a time to a strolling company, and making an unsuccessful attempt at a concert tour with a violinist called Madj, he got a small engagement at Pavia, then another at Brescia for the Carnival; he next appeared at the San Moisè theatre at Venice, and lastly at Naples, where the director, Barbaja (according to Escudier), engaged him to sing with Pellegrini and Nozzari, in two operas written for him by Fioravanti. (The name of one of these operas, 'Adelson e Salvina,' is identical with that of an early work of Bellini's produced about this time.) With the public Rubini was successful, but so little does Barbaja appear to have foreseen his future greatness that he wished to part with him at the end of the first year's engagement, and only consented to retain his services at a reduced salary. Rubini preferred making some sacrifice to leaving Naples, where he was taking lessons of Nozzari, and he acceded to Barbaja's conditions, which very soon, however, had to be rescinded, owing to Rubini's brilliant successes at Rome (in 'La Gazzza ladra') and at Palermo. Some time in 1819 he married Mlle. Chomel, known at Naples as La Comelli, a singer of some contemporary celebrity, a Frenchwoman by birth, and pupil of the Paris Conservatoire.

His first appearance at Paris was on October 6, 1824, in the 'Cenerentola,' and was followed by others in 'Otello' and 'La Donna del Lago.' He was hailed unanimously as 'King of Tenors,' and gained here the series of triumphs which lasted as long as his stage career. He was still bound by his engagement with Barbaja, who by this time had become aware of his worth, and only yielded him for six months to the Théâtre Italian, claiming him back at the end of that time to sing at Naples, then at Milan, and at Vienna.

Up to this time he laurels had been won in Rossini's music, on which his style was first formed, and it was not till now that he found his real element, the vehicle most congenial to his special individuality, and thanks to which he was to reach the summit of his fame. Rubini was the foundation and rocke d'âtre of the whole phase of Italian opera that succeeded the Rossinian period. He and Bellini were said to have been born for one another, and in all probability Rubini was not more captivated by the tender, pathetic strains of Bellini, than the sensitive Bellini was influenced by Rubini's wonderful powers of expression. Such a singer is an actual source of inspiration to a composer, who hears his
own ideas not only realised, but, it may be, glorified. During the whole composition of 'Il Pirata,' Rubini stayed with Bellini, singing each song as it was finished. This fortunate companionship it cannot be doubted that we owe 'La Sonnambula' and 'I Puritani,' Donizetti, again, achieved no great success until the production of 'Anna Bolena,' his thirty-second opera, in which the tenor part was written expressly for Rubini, who achieved in it some of his greatest triumphs. It was followed by 'Lucia,' 'Lucrezia,' 'Marino Faliero,' and others, in which a like inspiration was followed by the same result.

Rubini first came to England in 1831, when freed from his engagement with Barbaja, and from that time till 1843 he divided each year between Paris and this country, singing much at concerts and provincial festivals, as well as at the Opera, and creating a farore wherever he went.

His voice—more sweet than 'robust,' save on the rare occasions when he put forth his full power—extended from E of the bass clef to B of the treble, in chest notes, besides commanding a false register as far as F or even G above that. A master of every kind of florid execution, and delighting at times in its display no one seems ever to have equilibrated him when he turned these powers into the channel of emotional vocal expression, nor to have produced so magical an effect by the singing of a simple, pathetic melody, without ornament of any kind ever. He indulged too much in the use of head-voice, but 'so perfect is his art,' says Erecdier, writing at the time, 'that the transition from one register to the other is imperceptible to the hearer. . . .' Gifted with immense lungs, he can so control his breath as never to expend more of it than is absolutely necessary for producing the exact degree of sound he wishes. So admirably does he conceal the artifice of respiration that it is impossible to discover when his breath renews itself, inspiration and expiration being apparently simultaneous, as if one were to fill a cup with one hand while emptying it with the other. In this manner he can deliver the longest and most drawn-out phrases without any solution of continuity. His stage appearance was not imposing, for his figure was short and awkward, his features plain and marked with small-pox. He was no actor, and seems rarely to have even tried to act. His declamation of recitative left something to be desired. 'In concerted pieces he does not give himself the trouble of singing at all, and if he goes as far as to open his mouth, it is only to preserve the absolute silence.' (Erecdier.) 'He would walk through a good third of an opera languidly, giving the notes correctly and little more,—in a duet blending his voice intimately with that of his partner (in this he was unsurpassed); but when his own moment arrived there was no longer coldness or hesitation, but a passion, a fervour, a putting forth to the utmost of every resource of consummate vocal art and emotion, which converted the most incredulous, and satisfied those till then inclined to treat him as one whose reputation had been overspelt.' (Chorley.) Some of his greatest effects were produced by an excessive use of strong contrasts between piano and forte, 'which in the last years of his reign degenerated into the alternation of a scarcely-audible whisper and a shout.' He was the earliest to use that thrill of the voice known as the vibrato (with the subsequent abuse of which we are all of us too familiar), at first as a means of emotional effect, afterwards to conceal the deterioration of the organ. To him too was originally due that species of musical sob produced by the repercussion of a prolonged note before the final cadence, which, electrifying at first as a new effect, has become one of the commonest of vocal vulgarisms. But such was his perfection of finish, such the beauty of his expression, such his thorough identification of himself, not with his dramatic impersonations but with his songs, that his hold on the public remained unweakened to the last, even when his voice was a wreck and his peculiarities had become mannerisms. He has had one great successor, very different from himself, in some of his principal parts, and numberless imitators, but no rival in the art of gathering up and expressing in one song the varied emotions of a whole opera, and to this may be due the fact that he was so much worse-tipped, and is so admirably remembered by numbers who never set foot in a theatre as by the most constant of opera-goers.

In 1843 he started with Listz on a tour through Holland and Germany, but the two separated at Berlin, and Rubini went on alone to St. Petersburg, where he created an enthusiasm verging on frenzy. By his first concert alone he realised 54,000 francs. The Emperor Nicholas made him 'Director of Singing' in the Russian dominions, and installed him in a palace.

In the summer of this year Rubini went to Italy, giving some representations at Vienna by the way. He returned to Russia in the winter of 1844, but finding his voice permanently affected by the climate resolved to retire from public life. He bought a property near Romano, where he passed his last years, and died, on March 5, 1854, leaving behind him one of the largest fortunes ever amassed on the operatic stage, which, unlike too many of his brother artists, he had not squandered. He seems to have been a simple, kindly-natured man, and letters of his, still extant, show that he was ready and willing to assist needy compatriots.

His imitators have brought discredit on their great original, among those who never heard him, by aping and exaggerating his mannerisms without recalling his genius, so that his name is associated with an impure and corrupt style of vocalisation. This has helped, among other influences, in bringing about the twofold reaction, in composers as well as singers, in favour of dramatic opera, and of vocal declamation rather than singing, in the sense in which that word would have been understood by Rubini.
ZUBINSTEIN. ANTON GREGOR, an eminent conductor and one of the greatest pianists the world has ever seen, was born Nov. 30, 1829, of Jewish parents, at Wechowynet, near Jassey. He received his first musical instruction from his mother, and afterwards from a pianoforte-teacher in Moscow named Vilion. So early as 1839 he was given his first concert tour with his teacher, journeying to Paris, where he made the acquaintance of Liszt, who was then teaching in that city, and under whose advice he there pursued his studies. A year later he made a more extended tour, going to England (1842), and thence to Holland, Germany, and Sweden. In 1845 he went to study composition with Professor Dehn in Berlin. From 1846–8 he passed in Vienna and Pressburg, teaching on his own account. In 1848 he returned to Russia, where the Grand Duchess Helen nominated him Kammer-Virtuosi. After studying diligently in St. Petersburg for eight years he appeared as a fully-fledged artist with pieces of original compositions, first in Hamburg and then all over Germany, where he found enthusiastic audiences and willing publishers. From this time his fame as a pianist and composer spread rapidly over Europe and America. He again visited Russia in 1857, and made his first tour with the Philharmonic on May 18. In 1858 he returned home again, gave brilliant concerts in St. Petersburg, Moscow, etc., and settled in the former city. At this period he was appointed Imperial Concert-director, with a life-pension. Thenceforward he worked in conjunction with his late friend Carl Schubert, for the advancement of music in Russia, and had the merit of being the founder of the St. Petersburg Conservatoire in 1862, remaining its Principal until 1867. The Russian Musical Society, founded in 1861, was also his. On leaving Russia he made another triumphant tour through the greater part of Europe, which lasted till the spring of 1870. When in his native country, in 1869, the Emperor decorated him with the Vladimir Order, which raised him to noble rank. In 1870 he rested awhile, and expressed the intention of retiring from public life; but it was not likely that this desire could be fulfilled. He held the Directorship of the Philharmonic Concerts and Choral Society in Vienna for the next year or two, and this was followed by fresh concert tours. Every year the same threat of retirement is made, but the entreaties of the public, and, probably, the desire of providing for his wife and family, brings the gifted genius before us again and again. He has recently extended his tours as far as the south of Spain, from whence he hastened back for the funeral of his brother Nicola. Of late years he has been threatened with the loss of his eyesight, a misfortune caused in some measure by his excessive application to composition; such a deprivation, however, would not prove an overwhelming catastrophe, as his memory is phenomenal.

Rubinstein's playing is not only remarkable for the absolute perfection of technique, in which he is the only rival Liszt ever had, but there is the fire and soul which only a true and genial composer can possess. He can play a simple piece of Haydn or Mozart so as to positively bring tears into the eyes of his hearers, but on the other hand, he will sometimes fall a prey to a strange excitement which compels him to play in the wildest fashion. An example (though hardly a commendable one) of his perfect mastery over tone is to be found in his performance of the Funeral March of Chopin's Sonata in Bb minor. This well-known piece, regardless of the composer's intentions, he begins ppp, proceeding crescendo, with perfect gradation, up to the Trio, after which he recommences ff and with an equally long and subtle diminuendo ends as softly as he began. As an effect—the idea of a hand passing—this is stale and unworthy of an artist, but as a tour de force it can only be justly appreciated by those who have heard it done and then sought to imitate it. It is an impossible feat.

The compositions of Rubinstein are not yet sufficiently mellowed by time for us to judge them fairly. Their style may be considered as the legitimate outcome of Mendelssohn; there is a fine broad vein of melody which is supported by truly grand and thorough technical skill. But there is also the fatal gift of fluency, and the consequent lack of that self-criticism and self-restraint which alone make a composer great. Rubinstein has written in every department of music, but as yet his songs and chamber-music are all that can be called really popular, excepting always his 'Ocean Symphony,' which is known all over the world. This is undoubtedly one of his very best works, the ideas throughout being vivid and interesting; while the orchestration shows unusual care. From the composer's having added an extra Adagio and Scherzo after the first appearance of this Symphony we may presume he has a particular regard for it, though to risk wearying an audience by inordinate length is scarcely the way to recommend a work to their favour. The 'Dramatic' Symphony (op. 95) has been admired, but is not frequently performed, while the other three symphonies the 1st and 3rd have each only been performed once in England. His Piano-concertos are very brilliant and effective, especially that in G (op. 45); they will perhaps in time take a permanent position. His Violin Concerto (op. 49) is a very fine work, though but little known. The Persian Songs (op. 34) are perhaps the most popular of his vocal works, but there are many very striking and successful specimens among his other songs—'Es blinckt der Thau' and 'Die Waldhexe' for instance—and the duets are full of beauty and invention. The numerous drawing-room pieces which he has written for the piano are far superior to most of their class, his writing for the instrument being invariably most brilliant, as is

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1 First performed in London by Musical Art Union (Kilburnworth) May 31, 1861; with extra movements, Crystal Palace, April 23, 1877; Philharmonic, June 11, 1878.
but natural in so great a pianist. His chamber-

music is not yet much known in England, and

he is apt to give the piano an undue prominence in it; the Quintet in F (op. 55) is almost a

Pianoforte Concerto in disguise. His operas and

oratorios have as yet found but qualified su-

c esses to lack dramatic force. This is in some measure due to his antagonism to the theories and practice of Wagner and the

modern German school. He has a preference for

sacred subjects, which are but ill fitted for

the stage, but as these works are all amongst his most recent productions it is manifestly impossible to give any decided opinion as to their eventual

success. The operas not included in the list of his

works with opus-numbers are ' The Demon' (in

rehearsal at Covent Garden, June 1881), 'Fera-

mors' (Lalla Rookh), 'The Children of the Heath,'

'The Macabees,' 'Dimitri Donatok,' and 'Nero.'

There are also about a dozen songs, and as

many fugitive pieces for piano without opus-

number, besides some small works published
during the composer's youthful days and reckoned

separately as opas. 1-10.

The complete list of Rubinstein's numbered

works is as follows: —

Op. 1. 6 little Songs in Low Ger-

man dialect, Voices and FF.

Schreiber.

2. 2 Prelieds, Opus Russian

themes, FF. solo (C). Schreiber.

3. 2 Melodies for PF. solo (F),

B. Schreiber.

4. Masses — Fantasia, Voices and PF.

solo (C). Schreiber.

5. Polonaise, Cracovienne and

Mazurka, FF. solo Schreib-

er.

6. Tarantella, FF. solo (Schreiber.

7. Impromptu-Capriccio, 'Hom-

nage aux Sens.' PF. solo (A minor). Schreiber.

8. 6 Songs (words from the

Russian), Voices and FF.

Schubert.

9. 3 nocturnes (Op. 51) and Capri-

cio (Op. 29) for PF. solo. KIsln-

ter.

10. Funeral Marches, PF.

solo (F). For an Artist (F

minor). 2. For a Hero (C

minor). Kisliner.

11. Barcarolle (F minor). Alle

Apresas (D minor). For PF.

solo. Kisliner.

12. 4-part Songs for Male

Voices. Kisliner.

13. 2 Songs from Heine. Voices

and PF. Kisliner.

14. 6 Songs. Voices and FF.

Kisliner.

15. 2 Russian Songs. Voices and

PF. Kisliner.

16. 2nd PF. Concerto (F).

17. 2 Songs from the Russian.

Voices and FF. Schreiber.

18. Abretonich (Laura) for PF.

solo. Schreiber.

19. Suite (10 Nos.) For PF.

solo. Schott.

20. 2nd Sonata for PF. and

Cello (G). B. & H.

21. 1st Symphony for Orchestra

(F). Kisliner.

22. 3rd Sonata for PF. solo (B.

& H).

23. String Quartets (G, C minor).

B. & H.

24. 2nd Scherzo for PF. and Cello

(D). B. & H.

25. 2nd Concerto for PF. and

Cello, (A minor). B. & H.

26. 2nd Sonata for PF. solo (C

major). B. & H.

27. 2 Caprices for PF. solo (G

minor). B. & H.

28. 2 Serenades for PF. solo.

Peters.

29. 6 Preludes for PF. solo.

Peters.

Rubinstein's appearance is remarkable. His

head is of a very Russian type, massive and noble,

without beard or moustache, but with a thick

shock of dark brown hair which as yet shows no

gray. In general look his face resembles the

ideal Beethoven of the sculptors. He is well

read, and his very wide travels have given him

much knowledge of men and things. His man-

ner is simple and genial, and he has the true

modesty of genius.

We have said that Rubinstein's first visit to

London was in 1842. He was then only just 12,

Mendelssohn and Thalberg were both here, and

the Philharmonic was thus naturally already oc-

cupied. No doubt he played in public; but the

periodicals are silent about him, and the only

printed mention of him to be found is in Mo-

scheles's diary for 1842 (" Leben," ii. 95), where

he is spoken of by that genial master as "the rival
to Thalberg ... a Russian boy whose fingers are

as light as feathers, and yet as strong as a man's.

He did not return to this country till 1857, when
RUBINSTEIN.

he appeared at the Philharmonic on May 18, playing his own Concerto in G. He came back in the following year, played again at the Philharmonic on June 7, and at the Musical Union May 11. In 1869 he came a fourth time, and played at the Musical Union only (May 18, June 1). In 1876 he made his fifth visit, played at the Philharmonic May 1, and gave four Recitals in St. James's Hall. In 1877 he had again recitals at the Crystal Palace, and gave his Orchestral Symphony (6 movements), and played Beethoven's Concerto in G, at the Crystal Palace on June 4. In 1881 he has given another series of Recitals at St. James's Hall, his opera 'The Demon' was brought out in Italian at Covent Garden on June 21, and his 'Tower of Babel,' with other music, at the Crystal Palace on June 11. Of his Symphonies four have been heard here, the last (op. 107) at the Crystal Palace, May 1881. The third Symphony in E does not yet band played in England. Of his P.F. Concertos four out of five have been heard, that in G three times; the first alone has not yet been played. Of his Overtures that in Bb (op. 60), that in C (op. 43), and that to 'Dimitri Donakoi' have all been played at the Crystal Palace, as well as the Ballet music of 'Faramore' and 'The Demon,' and 'Don Quixote.' Of his chamber-music the favourite pieces at the Monday Popular Concerts are, Cello Sonata in D (5 times), three pieces for P.F. and cello (op. 11, 4 times), Bb Trio (4 times), and P.F. Quintet (op. 99, twice).

Nicholas, his younger brother, who settled in Moscow, was also a fine pianist and no mean composer, though overshadowed by the fame of his great brother. He studied under Kulak and Dohn in Berlin during 1845 and 6. In 1850 he founded at Moscow the Russian Musical Society, which gives twenty concerts each year; and in 1864 the Conservatoire, and was head of both till his death. In 1861, in A, had England, and played twice at the Musical Union (June 4, 18). In 1878 he gave four orchestral concerts of Russian music in the Trocadéro at Paris with great success. He died of consumption in Paris, Mar. 23, 1881, on his way to Nice for his health, widely and deeply lamented. His latest published work is op. 17—'Scène du Bas, Polonaise.'

RUBINSTEIN, Joseph—no relation to the foregoing—has acquired some fame as a pianist and composer of drawing-room music. He has also obtained an enviable notoriety through certain newspaper articles in the 'Bayreuther Blätter' signed with his name (though believed by some to have been emanated from a more famous pen), and attacking Schumann and Brahms in a most offensive and vindictive manner. [F.C.]

RUCKERS, clavcin makers of Antwerp, who were working as masters between 1579 and 1667 or later, the first of whom, Hans Ruckers, is always credited with great improvements in keyboard instruments. It is certain that the tone of the Ruckers clavcins has never been surpassed for purity and beauty of tone-colour (timbre); and from this quality they remained in use in England, as well as in France and the Netherlands, until harpsichords and spinets were superseded, at the end of last century, by the pianoforte. The art of harpsichord making, as exemplified in London by Kirkman and Shudi, was directly derived from Antwerp and the Ruckers. Time seemed to have no effect with the Ruckers instruments. They were decorated with costly paintings in this country and France, when a hundred years old and more. New keys and new jacks replaced the old ones as long as the soundboard stood lasted the 'silvery sweet' tone. It has done so in some instances until now, but modern conditions of life seem to be inimical to the old wood; it will be difficult, if not impossible, to preserve any of these old instruments much longer. As a work of piety we have catalogued all that we have seen or can hear of, appending the list to this notice.

In John Broadwood's books, 1772-3, are several entries concerning the hiring of the Parisian, Faker, and Rouker harpsichords to his customers; to the Duchess of Richmond, Lady Pembroke, Lady Catherine Murray, etc., etc. In 1790 Lord Camden bought a 'double Ruker': in 1792 Mr. Williams bought another, the price charged for each being 25 guineas. These entries corroborate the statement of James Broadwood ('Some Notes,' 1838, printed privately 1862) that many Ruckers harpsichords were extant and in excellent condition fifty years before he wrote. He specially refers to those that was twenty years before in possession of Mr. Preston, the publisher, reputed to have been Queen Elizabeth's, and sold when Nonsuch Palace was demolished. To have been hers Hans Ruckers the elder must be credited with having made it.

If the tone caused, as we have said, the long preservation of the Ruckers clavcins, on the other hand the paintings which adorned them not unfrequently caused their destruction. A case in point is the instrument in the Parisian organist, Balbastre, whom Burney visited when on his famous tour. Burney says it was painted inside and out with so much delicacy as the finest coach or muffbox he had ever seen. Inside the cover was the story of Rameau's 'Castor and Pollux,' the composer, whom Burney had seen some years before, being depicted lire in hand and very like. He describes the tone as delicate rather than powerful (he would be accustomed in London to the sonorous pompous Kirkman's, which he so much admired), and the touch, in accordance with the French practice of quilling, as very light. This instrument was then more than a hundred years old, perhaps more than a hundred and fifty. We learn the fate of it from Rimbaud ('The Pianoforte,' 1860, p. 76), who tells us that it became the property of Mr. Godin of London, who sacrificed Ruckers' work, to display the paintings by Boucher and Le Prince that had adorned it, on a new grand piano made for the purpose by Zettler. This maker showed respect for his predecessor by preserving the soundboard, which he converted into a music box, the inscription 'Joannes Ruckers me fecit Antverpse' being transferred to the
back. This box ultimately became Rimbuult’s; the piano was sold at Godin’s sale by Christie & Manson in 1857.

It was this intimate combination of the decorative arts with music that led to the clavichord and clavichord makers of Antwerp becoming members of the arts and guild of St. Luke in that city. They were enrolled in the first instance as painters or sculptors. We must however go further back than Hans Ruckers and his sons to truly estimate their position and services as clavichord makers. For this retrospect the pamphlet of the Chevalier Léon de Burbure—Recherches sur les Facteurs de Clavicéines et les Luthiers d’Anvers (Brussels, 1863), supplies valuable information. We learn that at the end of the 15th and beginning of the 16th centuries, precisely as in England and Scotland at the same period, the clavichord was in greater vogue than the clavichord; possibly because clavichords were then always long, and the oblong clavichord recommended itself as more convenient and cheap for ordinary use; just as is now the case with grand and upright pianos. But about the year 1500 the clavichord had been made in the clavichord shape in Venice, and called Spinet. [See SPINET.]

This new form must have soon travelled to the Low Countries, and had superseded the Clavi- chord, as it did in England and France about the same epoch.

A clavichord maker named Josse Carest was admitted in 1523 to the St. Luke’s guild as a sculptor and painter of clavichords (literally ‘Josse Kerrest, clavecordmaker, styen soldeir’). Another Carest had been accepted in 1519 as an apprentice painter of clavichords (‘Goosen Karrest, schilder en Klavecimbelmaker, gheleeert by Peeter Mathys’). This is an earlier instance of the name Carest than that quoted by M. de Burbure as the oldest he had found in Belgium, viz. a house in the parish of Notre Dame, Antwerp, which, in 1532, bore the sign of ‘de Clavierimbele.’ No doubt at that time both clavichords and clavichords were in use in Antwerp, but in a few years we hear of the latter no more; and the clavichord soon became so important that, in 1557, Josse Carest headed a petition of the clavichord-makers to be admitted to the privileges of the guild as such, and not, in a side way, merely as painters and sculptors of their instruments. Their prayer was granted, and the ten petitioners were exempted from the production of ‘masterworks,’ but their pupils and all who were to come after them were bound to exhibit masterworks, being clavichords, oblong or with bent sides (‘viercante oft gehoecht clavismebele,’ square or grand as we should say), of five feet long or more; made in the workshops of master experimenters, who were annually elected, and to have the mark, design, or escutcheon, proper to each maker (syn eygen marcht, toeckeken).

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until 1594, but this may have been, as M. de Burbure suggests, a re-admission, to repair the loss of a record burnt when the Spaniards sacked the Hôtel de Ville in 1576. In those troubled times there could have been but little to do in clavecin-making. May we see in this a reason for his acquiring that knowledge of the organ which was to lead ultimately to his remodelling the long clavecin?

He had four sons, Francis, Hans, Andries, and Anthony. It is only with Hans (baptized Jan. 13, 1578) and Andries (baptized Aug. 30, 1579) that we are concerned, since they became clavecin makers of equal reputation with their father. We learn that in 1591 Hans Ruckers the elder became tuner of the organ in the Virgin's chapel of the Cathedral, and that in 1593 he added 14 or 15 stops to the large organ in the same church. In 1598 and 1599 either he or his son Hans (the records do not specify which) had charge of the organs of St. Bavon, and from 1617 to 1623 of St. Jacques. The like doubt exists as to the Hans who died in 1642. We believe that this date refers to the son, as the latest clavecin we have met with of his make is Mr. Leyland's beautiful instrument dated that year; the latest date of the father's clavecins at present found being either 1632 (doubtful, see No. 8) or 1614. The earliest is 1590, with which date three existing instruments are marked. The trade-mark of Hans, the elder, is here represented.

Of the instruments catalogued below it will be observed that eleven are probably by Hans the elder. The long ones are provided with the octave stop and, perhaps without exception (one being without details), have the two keyboards identified with him as the inventor. But it is interesting to observe the expedients agreeing with the statement of Pretorius, that octave instruments were employed with and in the long clavecins. These expedients doubtless originated before Hans Ruckers; indeed in the Museum at Nuremberg, there is an oblong clavecin of Antwerp make, signed 'Martinus Vander Biest,' and dated 1580, that has an octave spinet in it. 'Merten' Vander Biest entered the Guild in Antwerp, as one of the ten clavecin makers, in 1558. Now Messrs. Chapell of London own such an instrument, No. 9 in appended catalogue, made by Hans Ruckers, certainly the elder. No keys remain, but the scale of both the fixed and movable keyboards is the same, four octaves marked near the wrestpins $\text{si}$-$\text{si}$ (B–B). In this clavecin it is the left hand keyboard which is removable and is tuned an octave higher. In the Museum of the Conservatoire, Brussels, there is an oblong clavecin by Hans the elder (No. 4) wherein the octave spinet is above and not by the side of the fixed one—according to M. Victor Mahillon a later addition, though the work of the maker himself. This curious instrument formerly belonged to Étistes, and is dated 1610. While on the subject of these removable octave spinets we will refer to one with keyboards side by side made by Hans the younger (No. 13), and dated 1619, the property of M. Régibé, and another, a long clavecin, also by Hans the younger (No. 26), not dated, belonging to M. Snoeck of Renaix, that has the octave spinet fixed in the angle side, precisely as in a more modern one, made by Coenen of Kuremonde, which may be seen in the Plantin museum, Antwerp.

Hans Ruckers the younger—known to the Belgian musicologists as Jean, because he used the initials J. R. in his rose, while the father, as far as we know, used H. R.—was, as we have said, the second son. M. Régibé has supplied us with three of his roses.

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1. We hesitate to accept Pretorius' statement literally as to such spinets being tuned a fifth as well as an octave higher. This more likely originates in the fact that the $F$ and $G$ instruments had before its time been made at one and the same pitch, starting from the lowest key, although the composition of the keyboards and names of the stops were different; in organs where pipes of the same measurement had been actually used for the note $F$ or the note $G$. See Arnold Schlick's 'Spiegel der Orgelmeister,' 1611.

2. A woodcut of this rare instrument is given in Part I. of Dr. A. Reussmann's 'Illustrierte Geschichte der deutschen Musik,' Leipzig, 1861. Both keyboards, side by side, are apparently original, with white naturals and compass of 4 octaves $G$-$G$. It is the right-hand keyboard that is tuned the octave higher and is removable like a drawer. A full description of this double instrument is reproduced in Reussmann's work, copied out from the 'Musee der deutschen Vorzelt' (Nuremberg, 1578, No. 9).

3. Dr. John Bull accounts that Oswald Waelrant as organist of the cathedral in 1617, and retained the post until his death in 1638. He must have known Hans Rockers and his two sons well, and been well acquainted with their instruments.
Andries was admitted as a master in the Guild in 1611; and that he was employed to tune the organ of St. Jacques from 1631 until 1642. There is also evidence as to his having died in that year, and not the father, who would seem to have died before.

Mr. Vander Straeten has however brought us nearer Hans the younger, by reference to Sainsbury's collection of Original unpublished papers illustrative of the life of Sir Peter Paul Rubens1 (London, 1859, p. 208 etc.), wherein are several letters which passed in 1638 between the painter Balthazar Gerbrand at that time at Brussels, and the private secretary of Charles I., Sir F. Windesbank. They relate to the purchase of a good virginal from Antwerp for the King of England. Be it remembered that up to this time, and even as late as the Restoration, all clavichords in England, long or square, were called Virginals. [See Virginal.] Gerbrand saw one that had been made by Hans Ruckers the younger ('Johannes Rickarts'), for the Infanta. He describes it as having a double keyboard placed at one end, and four stops; exactly what we should now call a double harpsichord. There were two paintings inside the cover, the one nearest the player by Rubens; the subject Cupid and Psyche. The dealer asked £30 for it, such instruments without paintings being priced at £15. After some correspondence it was bought and sent over. Arrived in London it was found to be wanting 6 or 7 keys, and to be insufficient for the music; and Gerbrand was requested to get it exchanged for one with larger compass. Referring to the maker, Gerbrand was informed that he had not another on sale and that the instrument could not be altered. So after this straightforward but rather gruff answer Gerbrand was written to not to trouble himself further about it. Mr. Vander Straeten enquires what has become of this jewel.1 We agree with him that the preservation of the pictures has probably long since caused the destruction of the instrument. With such decoration it would hardly remain in a lumber room. Mr. Vander Straeten himself possesses a Jean Ruckers single harpsichord, restored by M. Ch. Meerson, of which he has given a heliotype illustration in his work. It is a splendid specimen of Hans the younger.

Andries Ruckers (the elder, to distinguish him from his son Andries), the third son of Hans, was, as we have said, baptized in 1579, and perhaps became a master in 1611. It is certain that in 1619 a clavichord was ordered from him, for the reunions and dramatic representations of the guild and purchased by subscription. As a member of the confraternity of the Holy Virgin in the cathedral he was tuning the chapel organ gratuitously in 1644. His work, spite of Burney's impression about the relative excellence of his larger instruments, was held in as great esteem as that of his father and brother, as the above-mentioned commission shows. In 1671, Jean Cox, choir master of the cathedral, left by will, as a precious object, an Andrés Ruckers clavichord. Handel, many years after, did the same. Within the writer's recollection there have been three honoured witnesses in London to this maker's fame, viz. Handel's (No. 47), dated 1651, given by Messrs. Broadway to South Kensington museum; Col. Hopkins's (No. 31) dated 1644; and Miss Twining's, a single keyboard one. (No. 45), dated 1640, still at Twickenham. A tradition exists that Handel had also played upon both the last-named instruments. We do not know when Andries Ruckers the elder died. He was certainly living in 1651, since that date is on his harpsichord (Handel's) at South Kensington. His roses are here given.

Of Andries Ruckers the younger, the information is most meagre. Born in 1607, we think he became a master in 1636. The christian name is wanting to the entry in the ledger, but as the son of a master, the son of Andries the elder is apparently indicated. The researches of M. Généard have proved the birth of a daughter to Hans the younger, but not of a son. It might be Christopher, could we attribute to him a master for a father. Regarding him, however, as living earlier, we are content to believe that Andries the younger then became free of the Guild; but as his known instruments are of late date it is possible that he worked much with his father.

We know from a baptism in 1665 that the younger Andries had married Catharina de Vries, perhaps of the family of Dirck or Thierré de Vries, a clavecin-maker whose death is recorded in 1648. Félib (Biographie universelle, 2nd edit., vili, 346) says he had seen a fine clavecin made by Andries the younger, dated 1667. M. Régibo possesses undoubted instruments by him, and has supplied a copy of his rose.

1 The Hitchcocks were at this time making splints in London with five octaves, G–G.

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(7). He has done the same for Christopher in the same manner as his own specimen. M. Vander

1 This instrument formerly belonged to the Rev. Thomas Twining, Rector of St. Mary, Colchester, who died in 1804. A learned scholar, he enjoyed the friendship of Burney and valued highly his favourite harpsichord, on which the great Handel had played. M. Charles Salmson and both this instrument and Messrs. Broadway's in his admirable lectures given in 1805-6 in London and the provinces.
Straten refers to another in the Museum at Namur. We cannot determine Christopher's relationship to the other Ruckers, but he might have been the her Christofel Ruckers, organist and clockmaker of Ternonde, where he set up a carillon in 1549—possibly a priest, at least the title 'her' would indicate a person regarded with veneration. The same writer in the 5th vol. p. 399 of 'La Musique aux Pays-Bas,' continues, 'who knows if this Christopher did not own a workshop for clavecin making. The priest was everything at that epoch, and a scholar an organ or spinet builder seems to us quite natural and normal.'

We will now give the list of the existing Ruckers instruments, as complete as we have been able to make it. The kind and never tiring help of M.M. Mahillon, Meersens, and Vander Straten of Brussels, and of M.M. Snoeck and Régibo of Renaix, as well as of other friends, in compiling it, is gratefully acknowledged.

Catalogue of Ruckers Clavecins, still existing (1881), as far as possible according to date. Extreme measurements of length and width.

In all the soundboards are painted with devices, generally of fruit, birds, and flowers.

I. HANS RUCKERS DE OUBE (the Elder).

<table>
<thead>
<tr>
<th>No.</th>
<th>Form.</th>
<th>Date</th>
<th>Dimensions.</th>
<th>General Description.</th>
<th>Present Owner</th>
<th>Source of Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Best side.</td>
<td>1590</td>
<td>7 6 by 3 9</td>
<td>2 keyboards, not original; black naturals; 45 oct., C-F; evenly painted.</td>
<td>A. Régibo.</td>
<td>Collection of M. Régibo, Brussels.</td>
</tr>
<tr>
<td>2</td>
<td>Best side.</td>
<td>1590</td>
<td>7 0 by 3 9</td>
<td>2 keyboards, not original; black naturals; 45 oct.;</td>
<td>G. Chouquet.</td>
<td>Musée du Conservatoire, Paris.</td>
</tr>
<tr>
<td>3</td>
<td>Best side.</td>
<td>1590</td>
<td>7 0 by 3 6</td>
<td>2 keyboards; case 'en laque de Chine'; 5 stops 'a gemmellier.'</td>
<td>Château de la Fléau, France.</td>
<td>Musée du Conservatoire, Paris.</td>
</tr>
<tr>
<td>4</td>
<td>Oblong.</td>
<td>1610</td>
<td>6 7 by 3 7</td>
<td>2 keyboards one above the other; white naturals; 45 oct., C-F; made of spruce.</td>
<td>Spire Blondel, 'La Revue Britannique,' Oct. 1893.</td>
<td>Musée du Conservatoire, Brussels.</td>
</tr>
<tr>
<td>5</td>
<td>Oblong.</td>
<td>1611</td>
<td>6 6 by 1 7</td>
<td>2 keyboards; case painted.</td>
<td>V. Mahillon.</td>
<td>Musée du Bem, Antwerp.</td>
</tr>
<tr>
<td>6</td>
<td>Oblong.</td>
<td>1614</td>
<td>5 6 by 1 7</td>
<td>2 keyboards; not original; 5 oct., etc.; F-G; white naturals; curved bent side and round narrow end; 2 gemmelliers and a soundplate of the last century, Ross No. 1.</td>
<td>M. Vander Straten and V. Mahillon.</td>
<td>M. Snoeck, Renaix.</td>
</tr>
<tr>
<td>7</td>
<td>Best side.</td>
<td>1614</td>
<td>7 6 by 1 3</td>
<td>2 keyboards; not original; 5 oct., etc.; F-G; white naturals; curved bent side and round narrow end; 2 gemmelliers and a soundplate of the last century, Ross No. 1.</td>
<td>C. Meersens.</td>
<td>Musée du Bem, Antwerp.</td>
</tr>
<tr>
<td>8</td>
<td>1612</td>
<td></td>
<td></td>
<td>Top painted. (The date inclines us to attribute this one to Hans the Younger); the rose is not described.</td>
<td>C. Meersens.</td>
<td>M. De Brysens, Yprens.</td>
</tr>
<tr>
<td>9</td>
<td>Oblong.</td>
<td>1614</td>
<td>3 7 by 1 5</td>
<td>2 keyboards side by side, the left-hand one removable, having its own belly and rose, but to be tuned an 5/4 poorer, and the fixed instrument, no keys left; 4 oct., B-F. Both stretchers inscribed 'Hans Ruckers FECIT FERMIUS.'</td>
<td>V. Vander Straten.</td>
<td>Messe, Chappell &amp; Co., London.</td>
</tr>
</tbody>
</table>

II. HANS RUCKERS DE JONGE (the Younger).

<table>
<thead>
<tr>
<th>No.</th>
<th>Form.</th>
<th>Date</th>
<th>Dimensions.</th>
<th>General Description.</th>
<th>Present Owner</th>
<th>Source of Information</th>
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<tr>
<td>12</td>
<td>Oblong.</td>
<td>1598</td>
<td>3 8 by 1 5</td>
<td>1 original keyboard; 45 oct., C-F; white naturals. Inscribed 'Hans Ruckers FECIT FERMIUS.' Ross No. 2.</td>
<td>G. Chouquet.</td>
<td>Musée du Conservatoire, Paris.</td>
</tr>
<tr>
<td>13</td>
<td>Oblong.</td>
<td>1599</td>
<td>7 4 by 3 7</td>
<td>2 original keyboards side by side, 4 stops to the fixed one, the other tuned five higher; 45 oct., C-F; white naturals. Ross No. 4. (See No. 2.)</td>
<td>M. Régibo, Renaix.</td>
<td>M. Régibo, Renaix.</td>
</tr>
<tr>
<td>14</td>
<td>Oblong.</td>
<td>1599</td>
<td>3 8 by 1 8</td>
<td>1 original keyboard; 45 oct., C-F; white naturals. Ross No. 9.</td>
<td>A. J. Hopkins.</td>
<td>M. Régibo, Renaix.</td>
</tr>
<tr>
<td>15</td>
<td>Oblong.</td>
<td>1599</td>
<td>6 7 by 1 5</td>
<td>1 original keyboard; 45 oct., C-F; white naturals. Inscribed 'Hans Ruckers FECIT FERMIUS.' Ross No. 12, and OVIRIS SPIRITUS LAUDED DOMINUM.</td>
<td>V. Mahillon.</td>
<td>M. Victor Mahillon, Brussels.</td>
</tr>
</tbody>
</table>

1 It is believed by M.M. Snoeck, Vander Straten, Régibo, and V. Mahillon, that few of the Ruckers clavecins are of the original compass of keys. The statements of compass in this list and also in Keyboard should be qualified by remark. The increase was, however, made long age, and in some instances possibly by the maker himself. M. Vander Straten, p. 548, has a quoted passage from Van Baelkensun: 'This was the time when clavecins had still a narrow keyboard. In the present day (1797) it would be difficult to meet with one of this kind; all the keyboards having been lengthened.' Again, white naturals are believed to be original in these instruments. Upon very old alterations it is not easy to decide.

We are of opinion that black naturals and ivory sharps were occasionally substituted when the paintings were done. In dealing with these questions, however, it is best to refrain from generalizing; many errors having arisen from too hasty conclusions.

2 M. Spire Blondel (Histoire Ancedote du Flageo) mentions a Ruckers clavecin, painted by Gravelet, as finding a buyer at the sale of Blondel d'Antinour. M. du Sommerard in a private letter refers to one found in a village, probably a Hans Ruckers. There are more in France, as M. Chouquet has heard of three, but has no particulars of them to communicate. Enquiry has failed to discover one in Holland or the Rhineland provinces.
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<tbody>
<tr>
<td>16</td>
<td>Bent side.</td>
<td>1627</td>
<td>6 4 by 2 3/4</td>
<td>1 original keyboard; 46 oct., C—E; white naturals; 8 stops; Rose No. 4; painting inside top drawn in 'La Musique aux Pays-Bas', tome 5. Inscribed as No. 16, and Musica Donum Domini.</td>
<td>M. Vander Straeten</td>
<td>Brussels.</td>
</tr>
<tr>
<td>17</td>
<td>Oblong.</td>
<td>1628</td>
<td>5 9 by 1 7/8</td>
<td>1 keyboard; 41 oct., G—F, without bass C; appears to have been extended by the maker from 32 oct. E—C. A marline 'a gaufrures'.</td>
<td>V. Mahillon.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>19</td>
<td>Bent side.</td>
<td>1633</td>
<td>8 2 by 3 8</td>
<td>2 keyboards; 8 oct. and 1 note, F—G; white naturals; 4 stops 'a gaufrures'. Rose No. 3.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>20</td>
<td>Bent side.</td>
<td>1637</td>
<td>6 1 by 3 9/16</td>
<td>1 keyboard; 44 oct., A—F; white naturals. Inscribed as No. 19, with date.</td>
<td>J. C. Horsey.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>21</td>
<td>Oblong.</td>
<td>1638</td>
<td>5 9 by 1 7/8</td>
<td>1 keyboard; 4 oct. etc., C—D; white naturals. Inscribed as No. 18, with date, and Musica Magni Donum Solani Dulci Laborum. Rose No. 2.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>22</td>
<td>Bent side.</td>
<td>1639</td>
<td>5 9 by 2 7/8</td>
<td>1 keyboard; 10 keys; 4 stops; Rose No. 4; black gold case.</td>
<td>South Kensington Mus- eum (gift of Mr. Mac- Kinlay).</td>
<td>London.</td>
</tr>
<tr>
<td>23</td>
<td>Bent side.</td>
<td>1648</td>
<td>7 4 by 2 8</td>
<td>2 keyboards; 46 oct., B—D; 4 stops at the side as originally placed; Rose No. 4, paintings.</td>
<td>A. J. Hitchman.</td>
<td>London.</td>
</tr>
<tr>
<td>25</td>
<td>Bent side.</td>
<td>1652</td>
<td>7 1 by 2 7</td>
<td>1 keyboard; 44 oct., G—D; black naturals; Rose No. 4; blackwood case with incised ivory; according to M. du Sommerard, Italian work.</td>
<td>A. J. Hitchman.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>26</td>
<td>Bent side.</td>
<td>...</td>
<td>5 1/2 by 2 0 3/4</td>
<td>2 keyboards; each 32 oct. E—C; black naturals; 2 stops to the best side instrument and Rose painted.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>27</td>
<td>Bent side.</td>
<td>...</td>
<td>5 1/2 by 2 7/8</td>
<td>1 original keyboard; 46 oct., C—E; 5 keys added in treble; Stops; Rose No. 2; painting of Organ playing a bass violin.</td>
<td>A. Régibo.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>28</td>
<td>Bent side.</td>
<td>...</td>
<td>6 0 by 2 7</td>
<td>1 original keyboard; 44 oct., A—F; 4 keys added in treble; Rose No. 3, cut in hard wood.</td>
<td>A. Régibo.</td>
<td>Brussels.</td>
</tr>
</tbody>
</table>

### III. ANDRIES RUCKERS DE OUD (the Elder)

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>30</td>
<td>Oblong.</td>
<td>1613</td>
<td>3 8 by 1 4</td>
<td>1 keyboard; 4 oct., C—G; white naturals. Inscribed ANDREAS RUCKERS ME FECIT ANTER- PEAL. NIS. Belonged to the clavecinist and carillonneur, Matthias Vanden Ughen, who put his mark upon it in 1760.</td>
<td>Musée du Conserva- toire, Brus- sel.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>31</td>
<td>Bent side.</td>
<td>1614</td>
<td>7 6 by 2 8</td>
<td>2 keyboards, not original; 47 oct., A—F; white naturals; buff leather, lute and octave stops; pedal, not original; case veneered last century. Inscribed as No. 30. Rose No. X.</td>
<td>Léon de Burgh.</td>
<td>London.</td>
</tr>
<tr>
<td>32</td>
<td>Bent side.</td>
<td>1615</td>
<td>4 0 by</td>
<td>Inscribed CONSORTIA KER—PARVIA. OBSCURIT. DISCERNA. MAXIM. DILABITUR; was in the College of Church of St. Jacques, Antwerp.</td>
<td>Léon de Burgh.</td>
<td>p. 28.</td>
</tr>
<tr>
<td>33</td>
<td>Bent side.</td>
<td>1618</td>
<td>7 4 by 2 10</td>
<td>44 oct., C—E; white naturals. Inscribed SOLI DEX GLORIA.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>34</td>
<td>Bent side.</td>
<td>1619</td>
<td>8 10 by 2 30</td>
<td>2 keyboards; 5 oct., C—G; the lowest note runs below the cello C; bell gilt and dispairs in Moorish style; painting of Orpheus outside. Inscribed as No. 30, with date. Rose No. 4.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>35</td>
<td>Bent side.</td>
<td>1620</td>
<td>5 10 by 2 8</td>
<td>1 keyboard; 33 oct., C—E; white naturals. Inscribed as No. 30, with date.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>36</td>
<td>Oblong.</td>
<td>1623</td>
<td>4 1 by 1 5</td>
<td>1 keyboard; 4 oct., C—G; white naturals.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>37</td>
<td>Oblong.</td>
<td>1625</td>
<td>5 7 by 1 7/8</td>
<td>1 keyboard; 4 oct., C—G; white naturals. Inscribed as No. 30, with date.</td>
<td>C. Meunen.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>38</td>
<td>Bent side.</td>
<td>1626</td>
<td>7 9 by 2 11</td>
<td>2 keyboards; 5 oct., F—F; white naturals; 3 stops; pedal not original; case veneered last century. Rose No. 6.</td>
<td>Dr. Hillah, London.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>39</td>
<td>Bent side.</td>
<td>1624</td>
<td>8 0 by 2 10</td>
<td>5 oct., F—F; 3 stops. Inscribed MUSICA LAR- TITAT CRESIB, MEDICINA DOLOUBUM.</td>
<td>V. Mahillon.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>40</td>
<td>Oblong.</td>
<td>1625</td>
<td>4 0 by 5 1/2</td>
<td>1 keyboard; 31 oct. and 3 notes; at least as new. Added to the last century. Inscribed as No. 31, and inside top as No. 31. The stand a row of balusters.</td>
<td>V. Mahillon.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>41</td>
<td>Oblong.</td>
<td>1628</td>
<td>5 8 by 1 7/8</td>
<td>1 original keyboard to right hand of front; 44 oct., C—E; white naturals. Inscribed inside top MUSICA. MAGNIFICA. SOLA- NI. DULCE. LABORUM. Rose No. 6.</td>
<td>E. Vander Straeten.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>42</td>
<td>Oblong.</td>
<td>1629</td>
<td>2 1 by 1 6</td>
<td>1 original keyboard to left hand of front; 44 oct., C—E; white naturals. Inscribed ANDREAS RUCKERS FEUIT ANTERPELL. Hardwood jacks of double thickness; painting inside top. Rose No. 2.</td>
<td>C. Régibo.</td>
<td>Brussels.</td>
</tr>
<tr>
<td>43</td>
<td>Oblong.</td>
<td>1634</td>
<td>...</td>
<td>Inscribed ANDREAS RUCKERS ANTE- PEAL.</td>
<td>In a village in Flanders.</td>
<td>E. Vander Straeten.</td>
</tr>
</tbody>
</table>
RUCKERS.

IV. ANDRIES RUCKERS DE JONGE (the Younger).

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Date</th>
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<th>Present Owner</th>
<th>Source of Information</th>
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</thead>
<tbody>
<tr>
<td>66</td>
<td>Bent side.</td>
<td>1598</td>
<td>5 0 by 2 5</td>
<td>2 keyboards not original; 8 oct.; black naturals; elect., like Tusk’s; beautifully painted. Inscribed as No. 30, with date.</td>
<td>M. Victor Mahillon, Brussels.</td>
<td>South Kensington Museum (gift, as having been Handel’s, of Messrs. Broadwood).</td>
</tr>
<tr>
<td>67</td>
<td>Bent side.</td>
<td>1598</td>
<td>5 0 by 2 5</td>
<td>1 original keyboard; 4 oct., C–D; white naturals. Inscribed ANDREAS RUCKER. 1664.</td>
<td>M. Victor Mahillon, Brussels.</td>
<td>South Kensington Museum (gift, as having been Handel’s, of Messrs. Broadwood).</td>
</tr>
<tr>
<td>68</td>
<td>Obblig.</td>
<td>1644</td>
<td>5 8 by 1 5</td>
<td>1 keyboard; 4 oct., C–G. Inscribed ANDREAS Ruck. 1660.</td>
<td>M. Victor Mahillon, Brussels.</td>
<td>South Kensington Museum (gift, as having been Handel’s, of Messrs. Broadwood).</td>
</tr>
<tr>
<td>69</td>
<td>Bent side.</td>
<td>1643</td>
<td>5 8 by 2 6</td>
<td>2 keyboards not original; nearly 8 oct. G–F, lowest G wanting; white naturals. Inscribed as No. 30, with date, and in Tanskert Grip: MUSICA DIVERSA DOMNUM ET DEI, and formerly ACTA VIRUM PROBT. Consort of monkeys on the belly, one conducting. Rosse No. 6.</td>
<td>A. J. Hopkins.</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>Obblig.</td>
<td>1643</td>
<td>5 8 by 1 5</td>
<td>1 original keyboard placed in the middle; 4 oct., C–G; white naturals. Rosse No. 6.</td>
<td>M. Régalé, Hanaua.</td>
<td>Musée du Steen, Anderwy.</td>
</tr>
<tr>
<td>71</td>
<td>Bent side.</td>
<td>1643</td>
<td>7 6 by 3 7</td>
<td>2 keyboards; the lower 4 oct., etc., B–G, the upper 3½ oct., E–G; only one key, a white natural, left; 7 stops; no name or rose, but style of work of A. R. Inscribed OBSERVATORIUM REGNUM DOMINUM ET DEI. BES FABRIS CRESCENT DISCORS IDEM MAXIMIS DILIGENTIUS.</td>
<td>Le Baron de Gér, Château de Villers, Pas de Calais, France.</td>
<td>V. Mahillon.</td>
</tr>
<tr>
<td>72</td>
<td>Obblig.</td>
<td>1639</td>
<td>5 8 by 1 5</td>
<td>1 keyboard; 4 oct., C–G; white naturals; Inscribed as No. 30.</td>
<td>M. Snoeck, Hanaua.</td>
<td>C. Moxena.</td>
</tr>
<tr>
<td>73</td>
<td>Bent side.</td>
<td>1638</td>
<td>5 6 by 2 8</td>
<td>2 keyboards; 4½ oct., B–F; white naturals; name and rose wanting; attributed to A. S. by work.</td>
<td>M. Snoeck, Hanaua.</td>
<td>C. Moxena.</td>
</tr>
<tr>
<td>74</td>
<td>Bent side.</td>
<td>1638</td>
<td>5 8 by 1 5</td>
<td>1 keyboard 3½ oct., E–G. Rosse No. 6.</td>
<td>M. Régalé, Hanaua.</td>
<td></td>
</tr>
</tbody>
</table>

V. CHRISTOPH RUCKERS.

<table>
<thead>
<tr>
<th>No.</th>
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</tr>
</thead>
<tbody>
<tr>
<td>81</td>
<td>Bent side.</td>
<td>1588</td>
<td>5 4½ by 2 5</td>
<td>Case painted in blue canvas in rococo style; attribution to the younger A. R. from the late date.</td>
<td>M. Levrard (from the Château de Percors, près Coucy).</td>
<td>S. Blondel.</td>
</tr>
<tr>
<td>82</td>
<td>Bent side.</td>
<td>1588</td>
<td>5 4½ by 2 5</td>
<td>1 original keyboard; 4 oct., C–G; white naturals; painting inside top. Rosse No. 7.</td>
<td>M. Régalé, Hanaua.</td>
<td>A. Régalé.</td>
</tr>
<tr>
<td>83</td>
<td>Bent side.</td>
<td>1588</td>
<td>5 10 by 2 4</td>
<td>1 original keyboard; 4 oct., C–G; white naturals. Rosse No. 7.</td>
<td>M. Régalé, Hanaua.</td>
<td>A. Régalé.</td>
</tr>
<tr>
<td>84</td>
<td>Obblig.</td>
<td>1588</td>
<td>5 9 by 1 5</td>
<td>1 original keyboard to the left; 4 oct., etc., G–E; white naturals. Rosse No. 7.</td>
<td>M. Régalé, Hanaua.</td>
<td>A. Régalé.</td>
</tr>
</tbody>
</table>

**RUDERSDORFF, HERRINS, born Dec. 12, 1821, at Ivanowsky in the Ukraine, where her father, Joseph Rudersdorff, a distinguished violinist (afterwards of Hamburg), was then engaged. She learned singing at Paris from Bordogni, and at Milan from de Micherout, also master of Clara Novello, Catherine Hayes, etc. She first appeared in Germany in concerts, and sang the principal soprano music, on production of Mendelssohn’s 'Lohengrin' at Leipzig, June 5, 1840. The next year she appeared on the stage at Carlarube with great success, and then at Frankfurt—where in 1844 she married Dr. Kuchenmeister, a professor of mathematics,—and at Breslau. Her parts consisted of Agatha, Reza, Valentine, Isabella, Elvira (Puritani). etc. From 1853 to 54 she sang at the Friedrich-Wilhelmstädter Theatre, Berlin, with great success, in light French operas of Adam, Auber, Boieldieu, Hérold, and Thomas, as Juliet (Bellini), and in new German operas, such as Beyer's 'Siegfried,' Lortzing's 'Undine,' etc., besides playing at Aix-la-Chapelle, Cologne and Dantzig. On May 23, 54, she first appeared in England in German opera at Drury Lane, as Donna Anna, and was fairly well received in that and her subsequent parts of Constance in Mozart's 'Entführung,' Agatha, Fidelio, and Margaret of Valois, and in English as Elvira in 'Masaniello.' She took up her residence in England for several years, only occasionally visiting Germany for concerts and festivals. She sang at the Royal Italian Opera in 1855, also from 1861 to 65, as Donas Anna and Elvira, Jenny, Bertha, Natalia (L'Etoile du Nord), etc.; and in English at St. James's Theatre for a few nights in Loder's opera, 'Raymond and Agnes.' But it was as a concert singer that she was best appreciated, her very powerful voice (not always pleasing), combined with admirable powers of declamation and certainty of execution, and thorough musicianship having enabled her to take high rank as a singer of oratorio. conspicuous may be mentioned, her rendering of the opening soprano recitatives in the 'Messiah' and of the air following, ' Rejoice greatly,' and of the final air and chorus in the 'Israel,' especially at the Handel Festivals, when her voice would tell out with wonderful effect against the powerful band and choir. In concerts, whatever she undertook she always showed herself a thorough artist, being devoted to her art, in which she worked with untiring industry. She proved by her revival of Mozart's fine scenes 'Ah! lo previdi' and 'Misera dove son,' and of
Handel's air from 'Semele,' 'O Sleep,' or by the introduction in their own tongue of Danish melodies and the Spanish songs of Yradier. She was engaged at the Boston festivals of 1871 and 72, and after the latter took up her permanent abode in the States, where she now resides. At the Birmingham Festival of '73 she wrote the libretto of Signor Raedegger's cantata 'Fridolin,' founded on Schiller's 'Gang nach dem Eisenhammer.' She had previously introduced, in 1869, at the Gewandhaus concerts, Leipzig, the same composer's scene 'Medea,' which she sang also at the Crystal Palace and in '72 at Boston. She has now retired from public life, and devotes herself to teaching singing. Among her pupils are Mesdames Anna Dradil, Emma Thurbye, and Isabel Fassett.

[A.C.]

RUDHALL. A family of bell founders of this name consigned on business in Bell Lane, Gloucester, from 1648 until late in the 18th century. Its successive members were Abraham, sen., Abraham, jun., Abel, Thomas, and John. From catalogues published by them it appears that from 1648 to Lady day, 1751, they had cast 2973 bells 'for sixteen cities' and other places 'in forty-four several counties,' and at Lady day 1774 the number had increased to 3594. The principal metropolitan peals cast by them were those of St. Bride, St. Dunstan in the East, and St. Martin in the Fields. The most eminent member of the family was Abraham junior, who brought the art of bell-casting to great perfection. He was born 1657, and died Jan. 25, 1736, 'famed for his great skill, beloved and esteemed for his singular good nature and integrity,' and was buried in Gloucester Cathedral. His daughter, Alicia, married William Hine, the cathedral organist. [See HING, WILLIAM.] The bells of the Rudhalls were distinguished for their musical quality [W.H.B.]

RUDOLPH JOHANN JOSEPH RAINER, ARCHDUKE of Austria, born at Florence, Jan. 8, 1788, died suddenly at Baden, Vienna, July 24, 1831, was the youngest child of Leopold of Tuscany and MariaLouisa of Spain. On the death of the Emperor Joseph II., Feb. 20, 1790, Leopold succeeded his brother as Emperor Leopold II., and thus Rudolph received an exclusively German education. Music was hereditary in his family. His great-grandfather, Carl VI., so accompanied an opera by Fux, that the composer exclaimed: 'Bravo! your Majesty might serve anywhere as chief Kapellmeister!' 'Not so fast, my dear chief Kapellmeister,' replied the Emperor; 'we are better off as we are!' His grandmother, the great Maria Theresa, was a well-educated dilettante, and a fine singer; her children, from very early age, sang and performed cantatas and little dramas, to words by Metastasio, on birthdays and fetes. His uncle, Max Franz, was Elector of Cologne, violin-player, and organiser of that splendid orchestra at Bonn, to which the Rombergs, Rheese, Reichas and Beethoven's belonged. It was his father, Leopold, who, after the first performance of Cimarosa's 'Matrimonio segreto,' gave all those who took part in the production a supper, and then ordered the performance to be repeated; and it was his aunt, Marie Antoinette, who supported Gluck against Piccinni at Paris.

Like the other children of the Imperial family, Rudolph was instructed in music by Anton Teyber, and had his first lesson as early as twelve or fourteen he played in the salons of his friends with credit to himself. In later years he gave ample proof of more than ordinary musical talent and taste; but none greater than this— that as soon as he had liberty of choice he exchanged Teyber for Beethoven. The precise date and circumstances attending this change have eluded investigation; but in his 17th year he received a separate establishment from his elder brother, then Emperor Francis I. of Austria (succeeded March 1, 1792), as 'Coadjutor' of the Prince Archbishop Colloredo of Olnitza. From the notices of Ries and other sources, it seems probable that the connection between Rudolph, a youth of sixteen, and Beethoven, a man of thirty-four, began in the winter of 1803—4.

Ries relates that Beethoven's breaches of court etiquette were a constant source of trouble to his pupil's chamberlains, who strove in vain to enforce its rules on him. He at last lost all patience, pushed his way into the young Archduke's presence, and, excessively angry, assured him that he had all due respect for his person, but that the punctilious observance of all the rules in which he was daily tutored, was not his business. Rudolph laughed good-humouredly and gave orders that for the future he should be allowed to go his own way.

Beethoven in 1817 told Fräulein Giannattasio, that he had struck his pupil's fingers, and, upon Rudolph's respecting the affront, he defended himself by pointing to a passage in one of the poems (Goethe?) which sustained him.

Beethoven's triple concerto, op. 56 (1804), though dedicated to Prince Lobkowitz, was written, says Schindler, for the Archduke, Seidler, and Kraft. The work does not require great execution in the piano part, but a youth of sixteen able to play it must be a very respectable performer.

The weakness of the Archduke's constitution is said to have been the cause of his entering the Church. The coadjutorship of Olmitza secured to him the succession; and the income of the position was probably not a bad one; for, though his allowance as Archduke in a family so very numerous was of necessity comparatively small, yet, in the spring of 1809, just after completing his 21st year, he subscribed 1500 florins to Beethoven's annuity. [See vol. ii. p. 59.] In 1818 Beethoven determined to compose a solemn Mass for the installation service of his pupil, a year or two later. On Sept. 28, 1819, the Cardinal's insignia arrived from the Pope, and the installation was at length fixed for March 9, 1820. But the Mass had assumed such gigantic proportions that the ceremony

1 This date is from the report of the event in the 'Wiener musikalische Zeitung' of March 20, 1820.
RUDOLPH, ARCHDUKE.

had passed nearly two years before it was completed.¹ [See SOLNENIS.] Instead of it, the music performed was a Mass in Bb, by Hummel; a 'Te Deum' in C, by Freindl; 'Ecce Sacrosancta magna', by a 'Herr P. v. R.'; and Haydn's Offertorium in D minor. The orchestra was increased for the occasion to 84 players. What an opportunity was here lost by Beethoven!

Besides the anuinity, Rudolph's purse was probably often opened to his master; but the strongest proofs of his respect and affection are to be found in his careful preservation of Beethoven's most insignificant letters; in the zeal with which he collected for his library everything published by him; in his purchase of the calligraphic copy of his works² made by Haslinger; and in his patience with him, under circumstances that must often have sadly tried his forbearance. For Beethoven, notwithstanding all his obligations to his patron, chafed under the interference with his perfect liberty, which duty to the Archduke-Cardinal occasionally imposed. There are passages in his letters to Ries and others (suppressed in publication), as well as in the conversation-books, which show how gallantly this light yoke was borne by Beethoven; and one feels in perusing those addressed to the Archduke how frivolous are some of the excuses for not attending him at the proper hour, and how hollow and insincere are the occasional compliments, as Rudolph must have felt. That Beethoven was pleased to find the Forty Variations dedicated to him by 'his pupil, R. E. H.' (Rudolph Erzherzog), was probably the fact; but it is doubtful whether his satisfaction warranted the superlatives in which his letter of thanks is couched. Other letters again breathe throughout nothing but a true and warm affection for his pupil. Köchel sensibly remarks that the trouble lay in Beethoven's aversion to the enforced performance of regular duties, especially to giving lessons, and teaching the theory of music, in which it is well known his strength did not lie, and for which he had to prepare himself. When the untamed nature of Beethoven, and his deafness, are considered, together with his lack of worldly judgment and his absolute need of a Mecenas, one feels deeply how fortunate he was to have attracted and retained the sympathy and affection of a man of such sweet and tender qualities as Archduke Rudolph.

We can hardly expect an Archduke-Cardinal to be a voluminous composer, but the Forty Variations already mentioned, and a sonata for PF. and clarinet, composed for Count Ferdinand Troyer, both published by Haslinger, are good specimens of his musical talents and acquirements. He is said for many years to have been the 'president' of the 'greatest Society of the Friends of Music' at Vienna, and bequeathed to it his very valuable musical library. He was also extremely fond of engraving, and several copper plates designed and engraved by him have been preserved to testify to very considerable taste and skill in that art.

A son of his, for thirty years past a well-known contributor to the German musical periodical press, wrote in 1861: 'Stockhausen was a natural portrait of his father. It shows a rather intellectual face, of the Hapsburg type, but its peculiarities so softened as to be more than ordinarily pleasing, and even handsome.'³

The Archduke's published works are the two alluded to above:—Theme by L. van Beethoven, with 40 variations—for PF. solo (Haslinger); Sonata for PF. and clarinet, op. 2, in A (Haslinger).

Those dedicated to him by Beethoven are as follows—a noble assemblage—

Concerto for PF. and orchestra, No. 4, in G (op. 56).

Do., do., No. 5, in Bb (op. 75).

Sonata for PF. solo, 'L'Absence, et le Retour', in E (op. 68).

Grand Sonata for the Hammerklavier in Bb (op. 106).—Canon. 'All' Heine Gute.'

Missa Solemnis, in D (op. 139).

Grand Fugue for Quartet (op. 130), and e-hand arrangement of the same.

Song, 'Gedenkenmahn.'

[A.W.T.]

RUDORFF, ERNST, was born in Berlin Jan. 18, 1840; his family was of Hanoverian extraction. At the age of five he received his first musical instruction from the daughter of Professor Lichtenstein and god-daughter of C. M. von Weber, an excellent pianist and of a thoroughly poetic nature. From his twelfth to his seventeenth year he was a pupil of Bargiel in PF. playing and composition. A song and a PF. piece composed at this period he afterwards thought worthy of publication (Op. 3, No. 1; Op. 19, No. 4). For a short time in 1858 he had the advantage of PF. lessons from Mme. Schumann, and from his twelfth to his fourteenth year learned the violin under Louis Ries. At Easter, 1857, he entered the first class of the Friedrichs Gymnasium, whence at Easter, 1859, he passed to the Berlin university. During the whole of this time his thoughts were bent on the musical profession. When Joachim visited Berlin in 1852 Rudorff had played before him, and had made such a favourable impression that Joachim advised his being allowed to follow the musical profession. His father was at first opposed to this, but at length consented that he should go at Michaelmas, 1859, and attend the Conservatorium and the University at Leipzig. After two terms of theology and history he devoted himself exclusively to music, and on leaving the Conservatorium at Easter, 1861, continued his musical studies for a year under Hauptmann and Reinecke. The summer of 1864 he passed at Bonn, and returned to Berlin without any fixed employment beyond that of cultivating his musical ability. Stockhausen was then conductor of a choral society at Hamburg. Rudorff went to him early in 1864, conducted those of the Society's concerts in which Stockhausen himself sang, and finally made concert tours with him. In 1865 he became professor at
RUDORFF.

the Cologne Conservatorium, and there in 1867 he founded the Bach Society, whose performance at their first concert in 1869 caused a great sensation, and gave such satisfaction to Rudorff himself that he at first refused an appointment as professor in the new Hoch Schule at Berlin under Joachim's direction. He afterwards changed his mind, and since Oct. 1869 has been first professor of PF.-playing and director of the piano classes in that institution, besides conducting part of the orchestral practices, and in Joachim's absence directing the public performances. In the summer of 1880, on Max Bruch's appointment as director of the Liverpool Philharmonic Society, Rudorff succeeded him as conductor of the Stern Singing-Society in Berlin, but without resigning his post at the High School.

The surroundings among which Rudorff grew up were in many respects most favourable. His father, a pupil of Savigny and a distinguished professor at the Berlin University, was not only deeply learned but was endowed with a poetical mind and a natural gift for music. His mother, a granddaughter of J. F. Reichardt, and a friend of the Mendelssohns, was devoted to music. Among the relations of the family were Th. W. Hacke, Schumann, and K. von Rauener; while Achim von Arnim, Schleiermacher and the brothers Grimm were intimate friends of his father's and constantly in the house. The influence of such characters as these on a boy of intellect and susceptibility is obvious, and they may be said to have formed him both morally and intellectually. He himself has made some not unsuccessful attempts at literature, of which his essay 'On the Relation of Modern Life to Nature' (Preuss. Jahrbücher, 1886, p. 261) is a good example.

As a musician he certainly ranks among the most distinguished of living Germans. He has much talent for PF-playing, though an unfortunate nervousness prevents him from exercising it much in public. His tone is beautiful, and his conception poetical, and he possesses considerable power of execution, never degenerating into display. He is a very good teacher, and numbers Miss Janoska among his pupils. But his greatest gifts are shown in composition. His musical style is founded throughout upon the romantic school of Chopin, Mendelssohn and Schumann, and especially of Weber. There prevails to a considerable extent in Germany a foolish inclination to undervalue that great genius on account of some weak points in his music; indeed, among the younger generation of German composers, Rudorff is the only one in whom we can trace his direct influence, and we owe to him the first edition of the score of 'Euryanthe' (Berlin, Schlesinger, 1866).

In addition to these the genius of Bach has influenced him powerfully. Rudorff however is no antiquated Romantist. There is in Germany at present a widespread effort to throw off the romantic style which characterised the first half of the century. The leader of this movement is Brahms, who has lately almost openly abandoned the romantic style. This is not the case with Rudorff; his sentiment is that of the Romanticists. But he agrees with Brahms in endeavouring to combine the sentiment of the romantic school with classical form. In this he has succeeded better in instrumental than in vocal music. Rudorff's sentiment is much too complicated to admit of his producing any really satisfactory compositions of a kind for which he nevertheless has a predilection, viz. unaccompanied part-songs. His part-songs interest by their elegance and thoughtfulness, but few, if any, leave a pleasant impression on the mind. This is true also of his solo songs. He has an almost feminine horror of anything rough or common, and often carries this to such a pitch as seriously to interfere with simplicity and naturalness. He has deeply imbibed the romantic charm of Weber's music, but the bold easy mirth which at times does not shrink from trivialities is unfortunately utterly strange to him. His melodies are intricate, and so artificially treated as to avoid natural development. Or they are so ingeniously harmonised as to give to what is really simple an appearance of singularity; and thus, owing to his vivid and passionate sentiment, his compositions often seem overstrained or extravagant. To this criticism, however, his earliest songs (op. 2 and 3) are not open. True, they follow closely in Schumann's steps, but they are among the most beautiful that have been written in his style.

But it is through his instrumental music that Rudorff will be longest known. He has produced a number of remarkable and distinguished works; PF. pieces, a sextet for strings, a romance for violin, etc., two overtures, a serenade, and variations on an original theme, all for orchestra; a ballad for orchestra and a piano fantasia composed about the same time are less happy. His first overture—in many respects the most charming thing he has written—fails here and there in respect to structure, but in his later orchestral works he shows a complete mastery over forms, from the simplest to the most complicated. That the sense of form should be so strong in a nature of so rich and wide a subjectivity is characteristic of this composer. In general his talent leads him to create that which is elegant, dreamy and tender, rather than that which is manly, powerful, and impetuous. The choral work with orchestral accompaniment, 'Der Aufsug der Romane,' fails at the beginning and end in those broad decided forms which are necessary to the style of the composition; but the middle part, which treats of spring and love, is of singular beauty. Through the 'Gesang an die Sterne' there breathes that solemn devotion to nature which was first illustrated in music by Beethoven.

Rudorff's works are for the most part of great technical difficulty. This is principally because the composer, we will not say over-loads them with detail, but over-elaborates them. This has kept his works from being as well known as they deserve. But he is sure to make a name in the future, even though he should never compose again.
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Ruddorff is however in the prime of life, and there is happily no prospect of his laying down his pen. The following is a list of his published works:

- Op. 1, variations for 2 PFs; op. 2, six songs; op. 3, six do. from Eichendorff; op. 4, six duets for PF; op. 5, sextet for strings; op. 6, four part-songs for mixed voices; op. 7, romance for cello and orchestra; op. 8, overture to 'Der blonde Ekkert' for orchestra; op. 9, six part-songs for female voices; op. 10, eight Fantasie-sticke for PF; op. 11, four part-songs for mixed voices; op. 12, overture to 'Otto der Schütz' for orchestra; op. 13, four part-songs for mixed voices; op. 14, fantasie for PF; op. 15, ballade for full orchestra; op. 16, four songs; op. 17, four do.; op. 18, 'Der Aufzug der Romanze, from Tieck, for solos, chorus and orchestra; op. 20, serenade for orchestra; op. 22, six 3-part songs for female voices; op. 24, variations on an original theme for orchestra; op. 25, four 4-part songs; op. 26, 'Gesang an die Sterne,' by Rückert, for 6-part chorus and orchestra; op. 27, six 4-part songs; op. 27, No. 1 étude for PF.; No. 2 concert étude for do. He also arranged Schubert's 4-hand fantasia in F minor (op. 103) for orchestra.

[R.] RUDEZAHLE. An opera in 2 acts; words by J. G. Rhode, music composed by C. M. von Weber, at Breslau, between October 1804 and May 1806. Weber's autograph list shows that the first act contained 15 scenes, the second 12. Of these pieces of music, however, only 3 have survived (in MS.)—a Chorus of Spirits, a Recitative and Arietta, and a Quintet. Of the overture (in D minor) only the last 11 bars of the first violin part exist; it was recast into the overture called 'The Ruler of the Spirits.' (See Jähn's List, nos. 44, 45, 46, 122; Anhang, no. 27.)

[R.] RUFFO, VINCENZO, an Italian composer of the 16th century, included by Bainti among the 'good musicians' of his 4th Epoch. He is stated by Fétis to have been born at Verona, and to have become maestro di capella, first of the cathedral at Milan, and then of that of his native place. Eitner gives the date of the latter as 1554. Another notice makes him also Maestro di Capella at Pistoia. Nine separate original publications of his works are mentioned by Fétis and Pougin, embracing a mass; 2 books of motets; 1 do. of Magnificatata; 1 do. of psalms; 4 do. of madrigals; and ranging in date from 1550 to 1583. The Catalogue of the Fétis Library, however, contains (No. 22123) a book of madrigals, dated Venice, 1545. The psalms and the mass are stated in the prefaces (1568, 74) to have been written for his patron Card. Borromeo, in accordance with the decrees of the Council of Trent (1563). An 'Adoramus' has been reprinted by Jöckel, and a madrigal, 'See from his ocean bed,' for 4 voices, was edited by Oliphant, and is given in Hull's ' Part Music, Class A.' The Library of Ch. Ch., Oxford, has a MS. motet à 3 of his, and the Sacred Harmonic Society (No. 1940) two madrigals.

[R.] RUGGIERI, the name of a celebrated family of violin-makers, who flourished at Cremona and Brescia. The eldest was FRANCESCO, commonly known as 'Ruggieri il Per' (the father), whose instruments date from 1668 to 1720 or thereabouts. JOHN BAPTIST (1700-1725) and PETER (1700-1720), who form the second generation of the family, were probably his sons; and John Baptist (called 'il buono'), who was indisputably the best maker in the family, claims to have been a pupil of Nicholas Amati. Besides these, we hear of GUIDO and VINCENZO Ruggieri, both of Cremona, early in the eighteenth century. The instruments of the Ruggieri, though differing widely among themselves, bear a general resemblance to those of the Amati family. They rank high among the works of the second-rate makers, and are often passed off as Amatis.

[E.J.P.] RUINS OF ATHENS, THE. A dramatic piece (Nachtspiel) written by Kotzebue, and composed by Beethoven (op. 113), for the opening of a new theatre at Pesth, February 9, 1812, when it was preceded in the ceremony by 'King Stephen' (op. 117). It contains an overture and 8 numbers, and was probably composed late in 1811. The 'Marcia alla turca,' No. 4, is founded on the theme of the Variations in D, op. 76, which was composed two years earlier. The March and Chorus, no. 6, were used in 1822, with the Overture, op. 124, for the opening of the Josephstadt Theatre, Vienna. The Overture to 'The Ruins of Athens' and the Turkish March were published in 1823, but the rest of the music remained in MS. till 1846.

[G.] RULE, BRITANNIA! The music of this noble ode in honour of Great Britain, which, according to Southey, 'will be the political hymn of this country as long as she maintains her political power,' was composed by Arne for his masque of 'Alfred' (the words by Thomson and Mallet), and first performed at Cliefden House, Maidenhead, Aug. 1, 1740. Cliefden was then the residence of Frederick, Prince of Wales, and the occasion was to commemorate the accession of George I, and the birthday of Princess Augusta. The masque was repeated on the following night, and published by Millar, Aug. 19, 1740.

Dr. Arne afterwards altered the masque into an opera, and it was so performed at Drury Lane Theatre on March 20, 1745, for the benefit of Mrs. Arne. In the advertisements of that performance, and of another in April, Dr. Arne entitles 'Rule, Britannia!' 'a celebrated ode,' from which it may be inferred that it had been especially successful at Cliefden, and had made its way, though the masque itself had not been performed in public. Some detached pieces had been sung in Dublin, but no record of a public performance in England has been discovered. The year 1745, in which the opera was produced, is memorable for the Jacobite rebellion in the North, and in 1746 Handel produced his 'Occasional Oratorio,' in which he refers to its suppression, 'War shall cease, welcome Peace,' adapting those words to the opening bars of
RULE, BRITANNIA!

‘Rule, Britannia!’—in itself a great proof of the popularity of the air.

When Britain first at Heaven’s command

By a singular anachronism, Mr. Scholcher, in his ‘Life of Handel’ (p. 299), accuses Arne of copying these and other bars in the song from Handel, instead of Handel’s quoting them from Arne. He says also: ‘Dr. Arne’s Alfred, which was an utter failure, appears to have belonged to 1751.’ It was not Arne’s Alfred that failed in 1751, but Mallet’s alteration of the original poem, which he made shortly after the death of Thomson. Mallet endeavoured to appropriate the credit of the masque, as he had before appropriated the ballad of ‘William and Margaret,’ and thereby brought himself into notice. Mallet’s version of Alfred was produced in 1751, and, in spite of Garrick’s acting, failed, as it deserved to fail.

Mr. Scholcher’s primary mistake led him to search further for resemblances between the music of Handel and of Arne. He found

in Handel, and

in Arne. Not knowing that this cadence was the common property of the whole world, he imagined that Arne must have copied it from Handel. His objections have been answered by Mr. Husk, Mr. Roffe, and others in vol. iv. and v. of ‘Notes and Queries,’ and Series, to which the curious may be referred. Even the late M. Fétis, who had Anglophobia from his youth, and who repaid the taunts of Dr. Burney upon French music with sneers upon English composers, admits that Arne eut du moins le mérite d’y mettre un cachet particulier, et de ne point se borner, comme tous les compositeurs Anglais de cette époque, à imiter Purcell ou Handel. M. Fétis’s sneer at the other English composers of cette époque as copyists of Handel is quite without foundation. Handel’s music, even with other words, was published under his name as its recommendation; English church musicians would have thought it heresy to follow any other models than those of their own school, and English melodists could not find what they required in Handel. Ballad operas, Arne’s Shakespearean songs, Vauxhall songs, bal-

1 See ‘William and Margaret,’ with and without Mallet’s alterations, in Appendix to vol. iii. of ‘ Roxburghe Ballads,’ reprinted for the Ballad Society; also an article in No. 1 of the periodical entitled ‘The Antiquary.’
2 See Chappell’s ‘Popular Music of the Olden Time.’

lads, and Anglo-Scottish songs, were the order of the day ‘à cette époque,’ and Handel’s purse suffered severely from their opposition.

The score of ‘Rule, Britannia!’ was printed by Arne at the end of ‘The Judgment of Paris,’ which had also been produced at Cleveden in 1740. The air was adopted by Jacobites as well as Hanoverians, but the former parodied, or changed, the words. Among the Jacobite parodies, Ritson mentions one with the chorus—

Rise, Britannia! Britannia, rise and fight!

Restores your injured monarch’s right.

A second is included in ‘The True Loyalist or Chevalier’s favourite,’ surreptitiously printed without a publisher’s name. It begins:—

Britannia, rise at Heaven’s command!

And crown thy native Prince again;

Then Peace shall bless thy happy land,

And plenty pour in from the main;

Then from the King of kings shall be—Britannia, rise and fight!

From home and foreign tyrants free! etc.

Another is included in the same collection.

A doubt was raised as to the authorship of the words of ‘Rule, Britannia!’ by Dr. Dinsdale, editor of the re-edition of Mallet’s Poems in 1851. Dinsdale claims for Mallet the ballad of ‘William and Margaret,’ and ‘Rule, Britannia!’ As to the first claim, the most convincing evidence against Mallet—unknown when Dinsdale wrote—is now to be found in the Library of the British Museum. In 1852 I first saw a copy of the original ballad in an auction room, and, guided by it, I traced a second copy in the British Museum, where it is open to all enquirers. It reproduces the tune, which had been utterly lost in England, as in Scotland, because it was not fitted for dancing, but only for recitation. Until Dinsdale put in a claim for Mallet, ‘Rule, Britannia!’ had been universally ascribed to Thomson, from the asser-

A great deal of what I had written in the other; neither could I retain of my friend’s part more than three or four single speeches, and a part of one song. He does not say that it was the one song of the whole that had stood out of the piece, and had become naturalised, lest his friend ‘should have too much credit, but ‘Rule, Britannia!’ comes under this description, because he allowed Lord Bolingbroke to mutilate the poem, by substituting three stanzas of his own for the 4th, 5th and 6th of the original. Would Mallet have allowed this mutilation of the poem had it been his own? Internal evidence is strongly in favour of Thom-
son. See his poems of ‘Britannia,’ and ‘Liberty.’ As a point in point or in point of fact, the reader should compare that which has been done by the like.

[W.C.]
RUMMEL. A German musical family. (1) Christian Franz Ludwig Friedrich Alexander was born at Brichsenstadt, Bavaria, Nov. 27, 1787. He was educated at Mannheim, and seems to have had instruction from the Abbé Vogler. In 1806 he took the post of bandmaster to the 2nd Nassau Infantry, made the Peninsular Campaign, married in Spain, a blackened prisoner, released, and served with his regiment at Waterloo. He was then employed by the Duke of Nassau to form and lead his court orchestra, which he did with great credit to himself till 1841, when it was dissolved. Christian Rimmel died at Wiesbaden Feb. 13, 1849. He was not only an able conductor and a composer of much ability and industry, but a fine clarinettist and a good pianoforte-player. His works are numerous, and embrace pieces for military band, concertos, quartets and other pieces for clarinet, many pianoforte compositions, especially a sonata for 4 hands (op. 26) waltzes, variations, etc., and a Method for the PF. (2) His daughter Josephine was born at Manzanares in Spain during the Peninsular War, May 12, 1812. She was pianist at the Court at Wiesbaden, and died Dec. 19, 1877. (3) His son Joseph, born Oct. 6, 1818, was educated by his father in music generally, and in the clarinet and PF in particular, on which of which he was a good player. He was for many years Kapellmeister to the Prince of Oldenburg, then residing at Wiesbaden—a post in which he was succeeded by Adolphe Henselt. Up to 1842 he lived in Paris, and then removed to London for five years. In 1847 he returned to Paris, and remained there till driven back to London by the war in 1870; and in London he resided till his death, March 25, 1880. Joseph Rimmel wrote no original music, but he was one of the most prolific arrangers of grand, concert and operatic selections for the PF, that ever existed. For nearly 40 years he worked incessantly for the houses of Schott and Escudier, publishing about 400 pieces with each house under his own name, besides a much larger number under nom de piane. His arrangements and transcriptions amount in all to fully 2000. He wrote also a series of exercises for Augener & Co., and for Escudier. (4) Joseph's sister Franziska, born at Wiesbaden, Feb. 4, 1821, was educated by her father until she went to Paris to study singing under Bordogna, and afterwards to Lamperi at Milan. She became principal singer at the Court of Wiesbaden, and at length married Peter Schott, the well-known music publisher at Brussels, who died in 1873. (5) Another son, August, became a merchant in London, where he still lives, and where (6) his son Franz was born, Jan. 11, 1853.

Franz Rimmel at the age of 14 went to Brussels to study the PF under Brassin, first as a private pupil and afterwards in the Conservatoire. He took the first prize for PF-playing there in 1872, and afterwards became one of the staff of teachers. He made his first public appearance at Antwerp Dec. 22, 1872, in Henselt's PF. Concerto; in July 1873 played the Schumann Concerto at the Albert Hall Concerts, London; and again at Brussels, before the King and Queen of the Belgians, with great distinction. He remained at the Conservatoire as professor till 1876, when on the advice of Rubinstein he threw up his post and began to travel, playing in the Rhine Provinces, Holland, and France. Early in 1877 he came to London, and played at the Crystal Palace on April 7. Next year he went to America, where he met with great success, though interrupted by a serious accident. He returned in 1881, and played again at the Crystal Palace on April 30. His répertoire is large, embracing the works of Tschaikowsky, Raff, Rubinstein, Liszt, as well as those of the more established classical masters.

RUNGENHAGEN, Carl Friedrich. See Singakademie.

RusSELL, William, Mus. Bac., son of an organ builder and organist, was born in London in 1777. He was a successful pupil under and, from 1793 to 1796, he was organist of St. Saviour's Southwark, Shrubsole, organist of Spa Fields Chapel, and Groombridge, organist of Hackney and St. Stephen's, Coleman Street. In 1798 he was appointed deputy to his father as organist of St. Mary, Aldermanbury, and continued so until 1793, when he obtained the post of organist at the chapel in Great Queen Street, Lincoln's Inn Fields, which he held until 1798, when the chapel was disposed of to the Wesleyan body. In 1797 he became a pupil of Dr. Arnold, with whom he studied for about three years. In 1798 he was chosen organist of St. Ann's, Limehouse. In 1800 he was engaged as pianist and composer at Sadler's Wells, where he continued about four years. In 1801 he was engaged as pianist at Covent Garden and appointed organist of the Foundling Hospital Chapel. He took his Mus. Bac. degree at Oxford in 1808. He composed two oratorios, 'The Redemption of Israel' and 'Job'; an 'Ode to Music,' an 'Ode to the Genius of Handel,' 'Christifull of Capa's 'Ode on St. Cecilia's Day,' and 'Ode to Harmony,' several glees, songs, and organ voluntaries, and about 20 dramatic pieces, chiefly spectacles and pantomimes. He edited in 1809 ' Psalms, Hymns and Anthems for the Foundling Chapel.' He was much esteemed both as pianist and organist. He died Nov. 21, 1813. [W.H.H.]

RUSLAN I LYUDMILA. A Russian romantic opera, in 5 acts, based on a poem by Pushkin, the music by Glinka. Produced at St. Peterburg, Nov. 27, 1842. The scene is laid in the Caucasus, in fabulous times, and the music is said to partake strongly of the Asiatic, oriental, character. The overture was played at the Crystal Palace, Sydenham, London, July 4, 1874.

RUST. A distinguished German musical family. Friedrich Wilhelm was born at Wörzitz, Dessau, July 6, 1739; his father was a person of eminence, and he received a first-rate education. He was taught music by his elder brother, who, as an amateur, had played the violin in J. S. Bach's orchestra at Leipzig; and
at 13 he played the whole of the Well-tempered Clavier without book. Composition, organ, and clavier he learned from Friedemann and Emmanuel Bach, and the violin from Höck and F. Benda; and in 1765, during a journey to Italy, from G. Benda, Tartini, and Pugnani. In 1766 he returned to Dessau, and became the life and soul of the music there. On Sept. 24, 1774, a new theatre was opened through his exertions, to which he was soon after appointed music-director. He married his pupil, Henriette Niedhart, a fine singer, and thenceforward, with a few visits to Berlin, Dresden, etc., his life was confined to Dessau, where he died. Feb. 28, 1796. His compositions include a Psalm for solo, chorus, and orchestra; several large Church Cantatas; Duodramas and Monodramas; Operas; music to Plays; Prologues and Occasional pieces, etc.; Odes and Songs (collections); Sonatas and Variations for the PF, solo—"A dozen of the former and many of the latter—Concertos, Fugues, etc., etc.; and three Sonatas for the violin solo, which have been republished by his grandson (Peters), and are now the only music by which Rust is known; that in D minor has been often played at the Monday Popular Concerts. His last composition was a violin sonata for the E string, thus anticipating Paganini. A list of his works, with every detail of his life, extending to 84 large pages, is given in Mendel. His eldest son was drowned; the youngest, Wilhelm Karl, born at Dessau, April 29, 1787, began music very early; and besides the teaching he naturally got at home, learned thorough-bass with Türk while at Halle University. In Dec. 1807 he went to Vienna, and in time became intimate with Beethoven, who praised his playing of Bach, and recommended him strongly as a teacher. Amongst other pupils he had Baroness Ertmann and Maximilian Bretanze. His letters to his sister on Beethoven are very interesting, and are given by Thayer, ii. 35-6. He remained in Vienna till 1827, when he returned to his native place, and lived there, teaching and making music, much beloved and sought after till his death, April 18, 1855. His memory appears to have been extraordinarily retentive and accurate, and an anecdote is given by his nephew in Mendel of his recollecting a composition of Palestina's after 48 years. He published little or nothing.

Wilhelm Rust is the son of Karl Ludvig, brother of the foregoing, himself an advocate, and fine amateur-player on both violin and PF. Wilhelm was born Aug. 15, 1822, at Dessau; he learned music from his uncle, Wilhelm Karl, and F. Schneider. After a few years wandering he settled in Berlin, where he soon joined the Singakademie. He played at the Philharmonie Society of Berlin, Dec. 5, 1849, and was soon much in request as a teacher. In Jan. 1861 he became organist of the St. Luke's church, and twelvemonths afterwards director of Vierling's Bach Society, which he conducted till 1874, performing a large number of fine works by Bach and other great composers, many of them for the first time. The list of occasional concerts conducted by him is also very large. With 1870 he undertook the department of counterpart and composition in the Stern Conservatorium at Berlin, and in 1879 succeeded E. F. E. Richter as Cantor of the St. Thomas school, Leipzig, where he now resides. He has been long connected with the Leipzig Bachgesellschaft, and has edited vol. v, vi, ix, xxiii, and xxv. His original works have reached op. 32, of which eight are for the PF, and the rest for voices.

RUY BLAS. A play by Victor Hugo, to which Mendelssohn composed an Overture, and a Chorus for soprano voices and orchestra. The Overture (op. 95), is in C minor, and the Chorus (op. 77, no. 3) in A. Both pieces were conceived, written, copied, rehearsed, and executed, in less than a week (see Letter, March 18, 1839). The first performance was Monday, March 11, 1839. Mendelssohn brought it to London in MS. in 1844 and it was tried at a Philharmonic rehearsal, but for some reason was not performed till a concert of Mrs. Anderson's, May 25, 1849, and is now in the library at Buckingham Palace. The MS. differs in a few passages from the published score, which was not printed till after Mendelssohn's death (No. 5 of the posth. works).

RUZICKA.1 WENZEL, deserves a corner for his connexion with Schubert. He was born at Jarmeritz in Moravia, where his father was schoolmaster, Sept. 8, 1758, and died at Vienna, July 21, 1823. At 14 he was sent to Vienna to support himself by music, which he did, continuing at the same time to make himself a thorough proficient in the rules of composition. In 1783 he was playing the violin, and in 1797 the viola, at the Hofburg theatre. He then appears to have gone to Veszprém in Hungary, and become chorus-master and military bandmaster, and to have put, or assisted to put, the famous Rakoczy march into its present shape. And there he composed his one large work, an opera, 'Bela futész,' which was first performed at Pesth, Feb. 31, 1801, and holds a high place in Hungary. On Dec. 1, 1792, he was made Adjunct, and on April 1, 1793. First organist to the Court at Vienna, a post which he held till his death. He had a great reputation as a teacher of composition, and when Salieri discovered Schubert's easy aptitude for music he handed him to Ruzicka for instruction. Ruzicka, however, did not keep the lad long, but returned him, saying much as Holzer had done before him. He knows everything already, God Almighty has taught it—A sonata of Ruzicka's for PF and violin is published by Meschetti.

RYAN, MICHAEL DESMOND, dramatic and musical critic, was born at Kilkenny, March 3, 1816, one of the numerous offspring of Dr. Michael Ryan, a physician of some position in the county. On the completion of his academical education at an early age, he entered the University of Edinburgh, early in the year 1832, for the purpose

1 Spelt also Ružička, Ružiččicka, etc.
RyAN.

of studying medicine. He remained in Edin-
burgh steadily pursuing his studies for some
three years, and had made satisfactory progress
until it came to the dissecting room, at which
his sensitive nature revolted. Being fairly well
read, a dabbler in literature, an enthusiastic
admirer of art, a good amateur musician, and
a keen follower of the stage, Mr. Ryan deter-
mined to quit Edinburgh and try his fortune in
London. Here he arrived in 1836, by chance
met with Mr. J. W. Davison, and commenced an
intimate friendship which lasted until the day
of his death. Mr. Ryan now entered upon his
literary career in earnest, writing articles and
poems for Harrison's Miscellany, etc., and pro-
ducing verses for songs, original and translated,
leaving them in abundance. His 'Christopher among
the Mountains,' in which he satirised Professor
Wilson's criticism upon the last canto of 'Childe
Harold,' and his parody of the 'Noctes Am-
brozieane,' were among his first ambitious efforts.
A set of twelve sacred songs, verified from the
Old Testament and set to music by Edward Leder
(D'Almaine), may also be mentioned. The
'Songs of Ireland' (D'Almaine), in which, in
conjunctio n with F. N. Crouch, new verses
w ere fitted to old melodies, is another example of
effective workmanship. In 1844 Mr. Ryan
became a contributor to 'The Musical World,'
and two years later sub-editor, a post which
he filled as long as he lived. For years he
was a contributor to the 'Morning Post,' 'Court
Journal,' 'Morning Chronical,' and other periodi-
cicals, writing criticisms on the drama and
music, which had the merit of being trenchant,
Spontaneous, and erudite. In 1849 he wrote the
libretto of 'Charles II.' for Mr. G. A. Macfarren.
The subject was taken from a well-known comedy
by Howard Payne, rendered popular at Covent
Garden by Charles Kemble's acting some quarter
of a century before. A short time afterwards
Mr. Ryan was commissioned by M. Jullien to
provide the libretto of a grand spectacular opera,
meant for the performance at Covent Garden, is a cir-
cumstance rare in itself if not absolutely unique.
With the late Mr. Frank Mori, Mr. Ryan col-
laborated in an opera called 'Lambert Simmel,'
originally intended for Mr. Sims Reeves, but
destined never to see the light. Of the various
other works, completed or mopped up, which he
produced, nothing need be said; the name of Des-
mond Ryan will be best remembered as that of an
intelligent critic, whose judgment was matured
by experience and dictated by a seldom failing
instinct. In 1857 he formed his first association
with the 'Morning Herald,' and its satellite,
developed into a musical and dramatic critic. Few temperaments, how-
ever, can sustain the excitement and toil de-
manded in these days of newspaper activity, and
after a painful and prolonged illness, Mr. Ryan
quitted this life on Dec. 8, 1863, followed to the
date of the regretful memorials of those who
had known and esteemed his character. Des-
mond Ryan was twice married, and left to mourn
him a widow and eight children.

SACCHIN1. Antonio Maria Gaspari, born
at Pozzuoli, near Naples, on July 23, 1734.
This 'graceful, elegant, and judicious com-
poser' as Burney calls him, who enjoyed great
contemporary fame, and was very popular in this
country, was the son of poor fishermen who had
no idea of bringing him up to any life but their
own. It chanced however that Durante heard
the boy sing some popular airs, and was so much
struck with his voice and talent that he got him
admitted into the Conservatorio of San Onofrio,
at Naples. Here he learned the violin from Nic-
cole Forenza, and acquired considerable mastery
over the instrument, which he subsequently
turned to good account in his orchestral writing.
He studied singing with Gennaro Manna; har-
mony and counterpoint with Durante himself,
who esteemed him highly, holding him up to his
other pupils, among whom were Jommelli, Pic-
ciilli and Guglielmi, as their most formidable
rival. Durante died in 1755, and in the follow-

ing year Sacchini left the Conservatorio, but not
until he had produced an Intermezzo, in two
parts, 'Fra Donato,' very successfully performed
by the pupils of the institution. For some years
he supported himself by teaching singing, and
writing little pieces for minor theatres, till, in
1763, he wrote a serious opera for the Argentine
theatre at Rome. This was so well received
that he remained for seven years attached to the
theatre as composer, writing operas not only for
Rome but many other towns. Among these,
'Alessandro nelle Indie,' played at Venice in 1768,
was especially successful, and obtained for its
composer, in 1769, the directorship of the 'Ope-
daleito' school of music there. He seems to
have held this office for two years only, but
during that time formed some excellent pupils,
among whom may be mentioned Gabrieli, Canti,
and Pasquali.

In 1771 he left Venice, and proceeded by way
of Munich, Stuttgart, and other German towns,
to England, arriving in London in April 1772.
His continental fame had preceded him to this
country, and a beautiful air of his, 'Cara luci,'
introduced by Guarducci into the pasticcio of
'Tigrane,' as early as 1767, had, by its popular-
ity, paved the way for his music to True, a
strong clique existed against the new composer,
but he soon got the better of it. 'He not only
supported the high reputation he had acquired on the Continent, but vanquished the enemies of his talents in England. His operas of the "Cid" and "Tamerlano," were equal, if not superior, to most of the musical dramas performed in any part of Europe; indeed each of these dramas was so entire, so masterly, and yet so new and natural, that there was nothing left for criticism to casuare such innumerable beauties to point out and admire. (Burney.)

In addition to the operas named above, he produced here 'Lucio Vero' and 'Nitettia e Persoe.' His perfect comprehension of the art of writing for the voice, and the skill with which he adapted his songs to their respective exponents, contributed an important element to the success of his music, even indifferent singers being made to appear to advantage. His popularity, however, declined after a time, from a variety of causes. Jealousy led to cabals against him. 'Upon a difference with Rauzzini, this singer, from a friend, became a foe, declaring himself to be the author of the principal songs in all the late operas to which Sacchini had set his name, and threatening to make an affidavit of it before a magistrate. The utmost of this accusation that can be looked upon as true may have been that during Sacchini's severe fits of the gout, when he was called upon for his operas before they were ready, he employed Rauzzini, as he and others had done Anfossi in Italy, to fill up the parts, set some of the recitatives, and perhaps compose a few of the airs for the under singers.' (Burney.) He would probably have lived down this calumny, prompted as it was by personal spite, but his idle and dissolute habits estranged his friends, impaired his health, and got him deeply into debt, the consequence of which was that he left this country and settled in his un-Burney says in 1784, Fêtes in 1782. It seems probable that this last date is correct, as several of his operas were produced in the French capital during 1783-4. He had been there on a visit in 1781, when his 'Isola d'Amore,' translated by Framery and adapted to the French stage, was played there successfully, under the name of 'La Colonie.' His 'Olimpiade' is said to have been deprived of a hearing through the jealousy of Gluck. Burney says, that in Paris Sacchini was almost adored. His works were often performed and widely popular there after his death, but during his life his luck seems to have been almost invariably bad. He started with an apparent advantage in the patronage of Joseph II. of Austria, who was in Paris at the time, and recommended the composer to the protection of his sister, Marie Antoinette. Thanks to this, he obtained a hearing for his 'Rinaldo' (rearranged and partly rewritten for the French stage as 'Renaut'), and for 'Il gran Cid,' which, under the name of 'Chimène,' was performed before the Court at Fontainebleau. Both of these works contained great beauties, but neither had more than a limited success. 'Dardanus,' a French opera, was not more fortunate, in 1784. 'Edipe à Colone' was finished early in 1785. This, his masterpiece, brought him his bitterest disappointment. The Queen had promised that 'Edipe' should be the first opera at the royal theatre during the Court's next residence at Fontainebleau. The time was approaching, but nothing was said about it, and Sacchini remarked with anxiety that the Queen avoided him and seemed uneasy in his presence. Suspense became intolerable, and he sought an audience, when the Queen unwillingly and hesitatingly confessed the truth. 'My dear Sacchini, I am accused of showing too much favour to foreigners. I have been so much pressed to command a performance of M. Lemoiné's "Phèdre" instead of your "Edipe" that I cannot refuse. You see the situation; forgive me.' Poor Sacchini controlled himself at the moment, but on arriving at home gave way to despair. The Queen, he believed, his only chance gone. He took to his bed then and there, and died three months afterwards, on October 7, 1786.

It is very difficult to form a just estimate of this composer, whose merits were great, yet whose importance to the history of Art seems so small. The dramatic music of the end of the last century is summed up to us in the operas of Gluck and Mozart, exclusive of many others, akin to these in style and tendency, deficient only in the vital element which makes one work live while others die out. At the time of their production the line may have seemed more difficult to draw. One drop of essence may be distilled from a large quantity of material, yet without the proportion of material, that drop would not be obtained. Among the secondary writers of this transition period, Sacchini must rank first. A little more force, perhaps a little less facility, and he might have been a great, instead of a clever, graceful, elegant and judicious composer. He, better than most Italians, seems to have understood the dawning idea of the 'poetical basis of music'; unfortunately the musical ideas, of which the superstructure must (after all) consist, while good and appropriate as far as they went, were limited. His dramatic sense was keen and just, but was not backed by sufficient creative power to make a lasting mark. Fear, remorse, love, hatred, revenge,—these things repeat themselves in the world's drama from Time's beginning to its end, but their expressions are infinite in variety. They repeat themselves, too, in Sacchini's operas, but always in very much the same way. In his later works, the influence of Gluck's spirit is unmistakable. There is a wide gulf between such early Italian operas as 'L'Isola d'Amore,' consisting of the usual detached series of songs, duets, and concerted pieces, and the 'Edipe à Colone,' under which each number leads into the next, and where vigorous accompanied recitative and well-contrasted, dialogued choruses carry on and illustrate the action of the drama, while keeping alive the interest of the hearer. Burney remarks that Sacchini, 'observing how fond the English were of Handel's oratorio choruses, introduced
SACCHINI.

solern and elaborate choruses into some of his operas; but, though excellent in their kind, they never had a good effect; the mixture of English singers with the Italian, as well as the awkward figure they cut as actors, joined to the difficulty of getting their parts by heart, rendered those compositions ridiculous which in still life would have been admirable. In Paris they managed these things better, for in all the operas of Sacchini's which were composed or arranged for the French stage, choruses are used largely and with admirable effect, while in 'Edipe' they are the principal feature. A somewhat similar transition to that is apparent in comparing Piccinni's earlier and later works; but his French operas are only Italian ones modified and enlarged. Sacchini had far more dramatic spirit, and took more kindly to the change. He bears the kind of relation to Gluck that Piccinni does to Mozart, but he approached his model more nearly, for he handled Gluck's theory almost as well as Gluck himself: had he possessed the one thing lacking—force of originality, there might have been much in his works for criticism to censure, but they might not now have been forgotten. As it was, they made a hard struggle for life. The 'Edipe' was continuously on the boards of the Académie for 43 years (from 1787 to 1830), which can be said of no other opera. During this time it had 583 representations. It was revived in July 1843, and was performed six times in that year and once in May, 1844.

Sacchini understood orchestral as well as chorale effect. His small, oboe, horns, and sometimes trumpets and bassoons, being the only additions to the string quartet, but the treatment is as effective as it is simple. His part-writing is pure and good, while the care and finish evident in his scores is hard to reconcile with the accounts of his idle and irregular ways. The same technical qualities are shown in his compositions for the church, which in other ways are less distinguished than his operas from contemporary works of a similar kind.

Much of Sacchini's music is lost. Fétis gives a list of 21 sacred compositions, and the names of 41 operas, the chief of which have been mentioned here, but Burney puts the number of these much higher. The last of them, 'Arrivo et Evelina,' was left unfinished. It was completed by J. B. Rey, and performed with success after the composer's death (April 29, 1786). He also left six trios for two violins and bass; six quartets for two violins, two horns and bass; and two sets, each of six harpichord sonatas, with violin, as well as twelve sonatas (ops. 3 and 4) for clavier solo. These were all published in London. One of the sonatas, in F, is included in Pauer's 'Alte Meister.' [See the list, vol. ii. 247.] A couple of cavatines are given by Gevaert in his 'Gioire d'Italie,' and an antiphon for two voices by Choron in his 'Journal de Chant.' [F.A.M.]

SACKBUT (Fr. Saguebute, Sambahue; Span. Sacabuche; Ital. Trombone; Ger. Posaune). An old name for the Trombone or Bass-trumpet.

There is good evidence that, besides the Tube and Litius, the Romans had instruments of the trumpet family, provided with a slide for altering their pitch. Indeed a fine specimen, discovered in the ruins of Herculanum, and presented to George III. is now in possession of Her Majesty the Queen. Some such instrument was known to Shakespeare, who has the passage:

The Trumpets, sackbuts, palletries, and fife
Make the sun dance.—Coriolanus.

It is also named by Burton in his 'Anatomy of Melancholy'; 'As he that plays upon a Sagbut by pulling it up and down alters his tones and tunes.' The word translated Sackbut in the English Bible is sabaca, which was probably a stringed instrument, and which some identify with the aouthev of the Greeks.

It is a singular fact that the sackbut or trombone, though known in Germany, a century ago had in this country fallen into disuse. This is clearly proved by the following extract from Dr. Burney's 'Account of the musical performances in Westminster Abbey and the Pantheon on May 26, 27, 29, and June 3 and 5, 1784':

In order to render the band as powerful and complete as possible it was determined to employ every species of instrument that was capable of producing grand effects in a great orchestra and spacious building. Among these the SACKBUT or DOUBLE TROMPET was sought; but so many years had elapsed since it had been used in this kingdom, that neither the instrument nor a performer upon it could easily be found. It was however discovered, that in his Majesty's private military band there were six musicians who played the three several species of sackbut, tenor, bass, and double bass.

On referring to the band-list the following entry is found:

TROMBONI OR SACKBUTS.
Mr. Kast. Mr. Mosler. Mr. Pick.

These performers played on other instruments when the Sackbuts were not wanted.

For musical details, see Trombone. [W.H.S.]

SACRED HARMONIC SOCIETY. This Society was originated by Thomas Brewer, Joseph Hart, W. Jeffeys, Joseph Surman, and — Cockrell, who first met, with a view to its establishment, on Aug. 21, 1832. Its practical operations did not however commence until Nov. 20 following. Its first meetings were held in the chapel in Gate Street, Lincoln's Inn Fields, many years since converted into a music hall. Its first concert was given in the chapel on Tuesday evening, Jan. 15, 1833. The programme comprised selections from Handel's 'Messiah,' and 'Funeral Anthem,' and from Perry's 'Fall of Jerusalem' and 'Death of Abel,' with Attwood's Coronation Anthem, 'O Lord, grant the king a long life,' and the hymn

1 'The most common Sackbut, which the Italians call Trombeo, and the Germans Pusswa, is an instrument below the common trumpet; its length about nine feet when folded, and sixteen straight. There is a manual by which a note can be acquired a foot lower than the usual lowest sound on the trumpet, and all the tones and semitones of the common scale.' (Footnote in the original.)
\textbf{Sacred Harmonic Society.}

"Adoete fideles." The names of the principal singers were not published; Thomas Harper was engaged as solo trumpeter. The then officers of the Society were John Newman Harrison, president; Thomas Bever, secretary; J. G. Moghinia, treasurer; Joseph Surman, conductor; George Perry, leader of the band; and F. C. Walker, organist. In Nov. 1833, the permission to meet in the chapel being suddenly withdrawn, the Society removed to a chapel in Henrietta Street, Brunswick Square, and shortly afterwards to a room belonging to the Scottish Hospital in Fleur de Lys Court, Fleet Street; but at mid-summer, 1834, it migrated to Exeter Hall, which was its home until Michaelmas, 1836. The concerts were for the first two years given in the Minor Hall, and consisted principally of selections, in which a few short complete works were occasionally introduced, such as Handel's 'Dettingen Te Deum,' Haydn's 'Mass,' No. 1, Bishop's 'Seventh Day,' and Romberg's 'The Transient and the Eternal.' The Society having on June 28, 1836, given a concert in the Large Hall in aid of a charity with very great success, was shortly afterwards induced to give its own concerts there. At the same time an important change in its policy was effected, viz. the abandonment of miscellaneous selections for complete oratorios, a change which was received by the public with great favour. Up to that period, even at the provincial festivals, it was very rarely that any complete oratorio, except Handel's 'Messiah' was performed, whilst the programmes of the so-called "Oratorios" at the two patent theatres on the Wednesdays and Fridays in Lent were a mongrel mixture of oratorio songs and choruses, secular songs of all kinds, and instrumental solos. The first concert given in the Large Hall on the Society's own account was Handel's 'Messiah,' on Dec. 20, 1836, the orchestra consisting of about 300 performers. In 1837 the works performed included Mendelssohn's 'St. Paul' (March 7), for the first time in London and second in England; Handel's 'Messiah,' Israel in Egypt,' and 'Dettingen Te Deum.' Haydn's 'Creation,' and the Mass known as Mozart's 11th. On Sept. 12 another performance of 'St. Paul' was given, in the composer's presence [see Mendelssohn], of which he wrote to the Committee of the Society—"I can hardly express the gratification I felt in hearing my work performed in so beautiful a manner,—indeed, I shall never wish to hear some parts of it better executed than they were on that night. The power of the chorus,—that large body of good and musical voices,—and the style in which they sang the whole of my music, gave me the highest and most heartfelt treat; while I reflected on the immense improvement which such a number of real amateurs must necessarily produce in the country which may boast of it." During the year the number of performers was increased to 500. In the same year the formation of a musical library was commenced, and Robert Kaps, Boyce appointed honorary librarian. In 1838 Handel's 'Judas Macabeus,' 'Samson,' and 'Solomon' were revived, and Beethoven's 'Mass in G,' Spohr's 'Last Judgment,' and Perry's 'Fall of Jerusalem' introduced. 1839 witnessed the revival and repetition of Handel's 'Joshua.' A new organ was built for the Society by Walker, and opened Jan. 23, 1840, with a performance by Thomas Adams. Handel's 'Saul' was revived, and Elvey's 'Resurrection and Ascension,' and Perry's 'Thanksgiving Anthem on the birth of the Princess Royal' introduced. 1841 was distinguished by a revival of Handel's 'Jephthah,' and by two performances of a selection of anthems. The latter was received with great interest, public attention having been then lately drawn to our cathedral music. The programme was chronologically arranged and exhibited the various changes in the style of English church music from Tallis to Samuel Wesley, a period of two centuries and a half. It is true that a performance of a so-called 'Selection of Anthems' had been given in the preceding year, but the programme being unjustifiably arranged—a few anthems being interspersed with songs and other pieces in no wise connected with church-music—had produced but little effect: the distinguishing feature of it was two admirable performances upon the organ by Mendelssohn. Perry's 'Death of Abel,' was also brought forward in 1841. In 1842 Handel's 'Jubilate Deo,' and Beethoven's 'Mount of Olives' (the 'Engedi' version), were introduced. In 1843 Spohr's 'Fall of Babylon' was produced, conducted by the composer, who was then on a visit to England; Dr. Crotch's anthem, 'The Lord is king,' was performed for the first time; Mendelssohn's 'Hymn of Praise' was introduced, and also Handel's 'Deborah.' The new introductions in 1844 were a Coronation Anthem and an organ concerto by Handel, Mendelssohn's 42nd Psalm, and Haydn's Mass, No. 16; but the season was chiefly distinguished by two performances of Mendelssohn's 'St. Paul,' conducted by the composer. Handel's 'Athenian,' Purcell's 'Jubilate in D,' and cantatas, Saul and the Witch of Endor, Neukom's 'David,' and a new selection of anthems, were brought forward for the first time in 1845. In 1846 the new introductions comprised Perry's 'Belshazzar's Feast,' Mendelssohn's 114th Psalm, Haydn's Mass, No. 2, and some minor pieces. 1847 was an important epoch in the Society's annals; Handel's 'Belshazzar' was revived, and a new selection of anthems given, but the greatest event was the production for the first time in its improved form of Mendelssohn's 'Elijah,' under his own personal direction. Four performances of it were given, and it at once took that firm position which it has ever since maintained. Subsequently Spohr visited this country at the invitation of the Society and conducted two performances of his 'Fall of Babylon' and one of his 'Christian's Prayer' and 'Last Judgment' (the last for the only time in England), and produced his '54th Psalm, Milton's version,' composed expressly for the occasion. An occurrence also took place during this year which eventually
led to changes which had an important influence on the fortunes of the Society. A committee, appointed to investigate the conduct of Joseph Surman, both in respect of his dealings with the Society and his execution of the office of conductor, having unaniomously reported adversely to him, he was removed from his office Feb. 15, 1848. [Surman.] Pending a regular appointment the remaining concerts of the season were conducted by the leader of the band, George Perry. Mr. (now Sir Michael) Costa was elected conductor, Sept. 22, 1848. Very beneficial results followed this appointment: both band and chorus were strengthened and improved, and the number of performers was augmented to nearly 700. The performances of the season consisted principally of more effective renderings of the stock pieces, but Mendelssohn's music for 'Athalia' was introduced with great success. In 1850 nothing new was given but Mendelssohn's 'Lauda Sion' in an English dress. 1851 was chiefly remarkable for the number of concerts given—31. 'Messiah,' 'Elijah,' and the 'Creation' having been performed alternately, one in each week, from May to September for the gratification of visitors to the Great Exhibition in Hyde Park. Later in the year Haydn's 'Seasons' was introduced for the first time. In 1852 Spohr's 'Calvary' and the fragments of Mendelssohn's 'Christus' were introduced. In 1853 some changes took place in the officers of the Society, R. K. Bowley becoming treasurer, and W. H. Huak succeeding him as librarian: Mozart's 'Requiem' was first brought forward this year. 1854 was distinguished by two performances of Beethoven's Mass in D. Griesbach's 'Daniel' was also brought forward, and the Society undertook the performance of the music at the opening of the Crystal Palace on May 10. In 1856 Costa's 'Eli' was performed for the first time in London with marked success. In 1857 Rosini's 'Stabat Mater' was introduced, and the Society undertook the musical arrangements for the first Handel Festival at the Crystal Palace. [See Handel Festival.] In 1862 Beethoven's 'Mount of Olives' was given with its proper libretto. Costa's 'Naaman' was introduced to a London audience in 1865. In 1867 Benedict's 'Legend of St. Cecilia' was given for the first time in London. In 1870 Beethoven's Mass in D was again performed. The Society sustained the loss, by death, of three of its principal officers, J. N. Harrison, president, R. K. Bowley, treasurer, and T. Brewer, secretary and, for a few weeks, president. They were replaced by D. Hill, president, W. H. Withall, treasurer, and J. F. Puttick, secretary. In 1873 the last-named died, and E. H. Mannering was appointed in his stead. Bach's St. Matthew 'Passion' was given for the first time. In 1874 Dr. Croft's 'Palestine' was introduced, and Macfarren's 'St. John the Baptist' given for the first time in London. Mozart's Litany in Bb, an English dress, was introduced in 1877. In 1878 Rossini's 'Moses in Egypt' was restored to its original position as an oratorio. Nothing new was brought forward in the season of 1879–80, which ended on April 30, 1880, with 'Israel in Egypt.' Owing to a change in the proprietorship of Exeter Hall the Society had to quit that building, and the concerts of the season 1880–81 were given in St. James's Hall, the number of performers being reduced, on account of the limited space of the orchestra, to about 500. The first concert was on Dec. 3. Sullivan's 'Martyr of Antioch' (first time in London) and Cherubini's Requiem in C minor were brought out during the season. The Society's library, in the 44 years which have elapsed since its formation, has become the largest collection of music and musical literature ever gathered together by a musical body in England. Space does not allow here of even a brief list of its principal contents, and the reader is therefore referred to the last edition of its printed catalogue, issued in 1872. [See also Musical Libraries, vol. ii. p. 430.] The Society also possesses some interesting original portraits, statues, and autographs. It is in constitution an essentially amateur body, none but amateurs being eligible for membership, and the governing committee being chosen by and from the members. Every member is required to take some part in the orchestra, and a strict examination as to his qualification for so doing is made prior to his admission. The most eminent professors are engaged as principal vocalists, soloists, instrumentalists, the rest of the band and the voices of the chorus being amateurs. The members are comparatively few in number, the majority of the amateurs being assistants, who give their gratuitous services, but pay no subscription. The subscription of members, originally £1, is now £2 2s. od per annum. Subscribers to the concerts pay £3 3s. od, £2 12s. 6d., or £2 2s. od. per annum, according to the position of their seats. [W.H.H.]

Sacred Harmonic Society, the beneficiary fund of 1789, was instituted March 14, 1855, for the aid of necessitous persons who had at any time been connected with the Sacred Harmonic Society. It differs from a benefit society in the fact that relief is not restricted to subscribers to the Fund, and that none are entitled to the receipt of stated sums upon the happening of stated events. Each applicant's case is considered on its merits, and either a temporary grant or a small continuous pension awarded as circumstances may require. The management of the Fund is entrusted to an independent committee, chosen by the Governors of the Fund from the members of the Sacred Harmonic Society. An annual subscription of 10s. 6d. constitutes a Governor, and a donation of £2 5s. at one time a Life Governor. The claims upon the Fund have been so numerous and urgent that it has been impossible to increase its capital to the desired extent. [W.H.H.]

Saggio di Contrappunto (Pattern of Counterpoint). A very important work, published at Bologna, in 1774–5, by the Padre Giambattista Martini, in two large 40 volumes, dedicated to Cardinal Vincenzo Malvezzi, and
now becoming very scarce. The full title, 'Esempio, o sia saggio fondamentale pratico di contrappunto sopra il canto fermo,' etc., sufficiently explains the design of the work, in which the author endeavours to teach the Art of Contrapunto, based on the most perfect obtainable models, than by any code of written laws. The method adopted for this purpose is above all praise. The bulk of the volume consists of a series of examples, in the form of Motets, Madrigals, Movements from Masses, and other similar Compositions, selected from the works of the greatest Masters of the 16th and 17th centuries, beautifully printed, from movable types, in lute-shaped notes, resembling those found in Italian Part-Books of the best period, but, without the Ligatures which render those books so puzzling to the modern Musician. The Masters selected are, Agostini, Aniucca, Barbieri, Baroni, Benevoli, Bernabei, Caressana, Cifra, Clari, Corvo, Falconio, Foggi, Gabusaci, Gesualdo, Lotti, Marcello, Marenzio, Minardi, Monteverde, Morales, Navarro di Siviglia, Nistram, Olsani, Ortis, Pescenni, Palestrina, P. Pontio Parmigiano, Pasquale, Pert, Picchi, Prata, Predieri, Ricordi, A. Scarlatti, Stradella, Turini, Vittoria, Willaert, Zarlino, and several Anonymi. The works are arranged in accordance with the characteristics of their respective Schools; and each Movement is illustrated by a copious series of annotations, explaining its general design, pointing out the various devices employed in its construction, and calling particular attention to its merits, and the lessons to be learned from it. The amount of sound scholarship, and able criticism, displayed in these annotations, renders the work extremely valuable for purposes of study; while the rarity of the original edition suggests the desirability of a careful reprint.

[Text continues...]

SAINT ANNE'S TUNE. This well-known tune, in accordance with a practice of which there are several examples, was constructed by the addition of a new continuation to a fragment of an older melody. A seven-part motet of Palestrina's, published in May 1569, leads off in the first treble with this phrase

\[ \text{identical with the first phrase of St. Anne's; after which the resemblance ceases. The entire first strain of the tune is said to be traceable to a French chanson of the 16th century. It was adopted by J. S. Bach as the subject of an organ fugue, known in England as 'St. Anne's fugue'—a misleading title, as, except in the identity of its subject with the first strain of St. Anne's, the fugue has no connection with the hymn-tune. As early as 1638 the same strain was employed by Henry Lawes as the commencement of the tunes set by him to the 9th and 10th Psalms in Sandy's 'Paraphrase upon the Psalms of David.'} \]

1 The 'Old Hundredth' psalm tune is another instance. Its first strain is the commencement of several distinct tunes.
The supposition, however, that "Leeds" was originally in Barber's Psalm-book has been disproved by the recent discovery of a copy of an early edition of the collection, which from the evidence of the preface appears to be either the third or fourth, and to have been published about 1696. The title-page is unfortunately missing. This volume, a smaller book than the edition of 1715, contains but twelve hymn-tunes arranged in two parts, and neither the tune in question nor Denby's name occurs in it. Until therefore an edition of Barber's Psalms is found, containing "Leeds," and of earlier date than 1708, Denby must be regarded as merely the author of a rearrangement of Croft's tune.

That some confusion existed respecting the authorship may perhaps be inferred from the fact that Dr. Miller, a Yorkshire organist, in his "Psalms of David," 1750, gives "St. Anne's, Dr. Croft," on one page, and opposite to it: "Leeds, Denby," in triple time and as a different tune. On the other hand it may be noticed that in another Yorkshire collection, John and James Green's "Collection of choice Psalm Tunes" (Sheffield, 3rd ed. 1715), St. Anne's tune is quoted under that name. Dr. Sullivan has employed St. Anne's with excellent effect in his Te Deum performed at St. Paul's in the Thanksgiving Service, Feb. 27, 1872, on occasion of the recovery of the Prince of Wales; and in another piece ("The Son of God") has harmonised the tune with varying effects in successive verses in an admirable manner.

G.A.O.

SAINT-AUBIN, JEANNE CHARLOTTE SCHRODER, a very remarkable opera-singer, born in Paris, Dec. 9, 1764. She was daughter of a theatrical manager, born to act as a mere child, and when only 9, charmed Louis XV. by her precocious talent. In 1782 she married Saint-Aubin, an actor in Mlle. Montansier's company, and in 1786 made her first appearance at the Académie, in 'Colinette à la Cour,' but perceiving that she was not qualified for so large a stage, had the good sense to cancel her engagement with the Opéra, and transfer herself to the Comédie Italienne. There her pleasing and expressive face, refined and graceful acting, and singing, always intelligent and in tune, could be properly appreciated, and she speedily became a favourite both with the public and the dramatists. No actress ever created a greater number of roles; sentimental, pathetic, ingénue, soubrette, grandes coquettes, or burlesque characters—all came alike to her. Her singing was not so remarkable as her acting, but she sang romances

with great charm of expression, and by taste and skill supplied the lack of power in her voice, became the acknowledged star of the company and its most profitable member. She was, however, badly treated by the management, for though admitted as sociétéire to the fourth of a share in 1788, she was not advanced to a full share till 1798, after her success in 'Le Prisonnier.' In 1800 she lost all her savings by the bankruptcy of the Théâtre Favart, but on the union of the two comedy-companies she retained her position as sociétéire, and was appointed one of the five members of the management, a post which she resigned on Mme. Dugazon's retirement, not wishing to be the only woman on the board. At her farewell benefit (April 2, 1808) she took the part of Mme. Belmont in 'Le Prisonnier,' leaving Rosine, her own creation, to her second daughter, Alexandrine. Her elder daughter also appeared in the 'Concert Interrompu.' Her modest pension of 100 francs a month was increased by Louis XVIII. to 3000. She took her final farewell, assisted by her eldest daughter, Mme. Duret, on Nov. 7, 1818, in 'Une heure de mariage,' and was as much applauded as ever. Mme. Saint-Aubin lived to a great age, and died in Paris, Sept. 11, 1850. Three of her children distinguished themselves; the son, JEAN DENIS, born at Lyons in 1783, a violinist and composer of great promise, died at Paris in 1810.

The elder daughter, CÉCILE, born at Lyons in 1785, a pupil of Garat, made her début in 1805 at the Opéra Comique in 'Le Concert interrompu,' but went back to the Conservatoire to study, and did not reappear till 1808. In the interval she gained both style and taste in singing, but remained an indifferent actress. Under the name of Mme. Duret she rose for a short time to distinction as the favourite singer of Nicolò Isouard, who composed several important and difficult parts for her. Her best creations were in 'Le Billet de Loterie,' and 'Jeannot et Colin.' Her voice was of considerable compass, even and sonorous, though rather heavy; she vocalized with skill, and articulated distinctly, but her breath was short and drawn with effort. She retired in 1820. Her sister ALEXANDRINE, born at Paris 1793, made a brilliant début at the Théâtre Feydeau in 1809, and in the following year excited great enthusiasm in Isouard's 'Cendrillon.' This was however the only original part in which she distinguished herself, and on her marriage with an actor at the Vaudeville in 1812, she retired from the stage.

G.C.C.

SAINT-GEORGES, JULES HENRI VERNOY, MARQUIS DE,—not to be confused with the notorious Chevalier de Saint-Georges (1745-1799 or 1801)—born in Paris 1801, died there 1875, writer of novels, and author of numerous libretti for operas and opéras-comiques, was the favourite collaborateur of Haïrwy. Among his 120 librettos we need only specify those for Donizetti's 'Fille du Régiment'; Adolphe Adam's 'La Marquise,' 'Cagliostro,' 'Le Bijou perdu,' operas; and 'Giselle,' 'La jolie Fille de Gand,' and 'Écorce,' ballets; Aubé's 'L'Amessadriche,'
ST. JAMES’S HALL CONCERT ROOMS.

wondered on the stage. She was never a perfect vocalist; less violent and extravagant in her singing than the generality of French singers, but still with too much of the national style,” says Lord Mount-Edgcumbe, who admits however that she was an excellent musician. But her power lay in her extreme sensibility. In truth and force of expression she was unequalled; her declamation was impassioned, her play ‘terrible,’ her silence ‘eloquent.’

In 1785 she made a journey to Marseilles, which resembled a royal progress. The excitement she created amounted to frenzy, and when she left Provence she carried away more than a hundred crowns, many of them of great value.

But on her return to Paris she found new rivals to dispute her sway. She failed, too, as Clytemnestra, a part altogether unsuited to her.

It ended four years later by her marrying the Comte d’Entraigues, of strong royalist sympathies, in which she participated warmly. In 1790 he had emigrated to Lausanne, and there their marriage took place, at the end of that year. It was only after the Revolution, in 1797, when the Count, imprisoned at Milan by Bonaparte, had been released by his wife, who found means of enabling him to escape, and of preserving his portfolio, full of political papers. For this service she was rewarded by Louis XVIII, with the Order of St. Michel and, it seems, by her husband with the recognition of their marriage.

The Count afterwards entered the Russian diplomatic service, and was employed on secret missions. The peace of Tilsit changed his tactics. He possessed himself in some of the secret articles of the Treaty, and hastened with them to England to communicate them to the government. For this he is said to have received a pension. He established himself, with his wife, at Barnes, near Richmond, where, July 22, 1812, they were assassinated by their servant, who stabbed them as they were getting into their carriage, and blew out his own brains afterwards.

The man had been bribed by emissaries of Fouche’s, sent to watch the carriage of the Count d’Entraigues, and had allowed them to take copies of correspondence with the Foreign Office, entrusted to his care by his master. He had reason to think that his treachery was being discovered, and fear of the consequences probably prompted him to the dreadful deed. [F.A.M.]

SAINT JAMES’S HALL CONCERT ROOMS were erected, at the cost of a company with limited liability, from designs by Owen Jones. Messrs. Lucas were the builders.

The project was taken up by two of the music-publishing firms, Messrs. Beale & Chappell of Regent Street, and Chappell & Co. of New Bond Street; and the company was formed mainly by them, and among their friends. Messrs. T. F. Beale and W. Chappell became the tenants of the Crown for the land, holding it in trust for the Company. The capital was fixed at £40,000, because the original estimate for the new building was £25,000, and the remainder was supposed to be an ample sum for
compensations, working expenses, etc. It was then unknown that between Regent Street and Piccadilly was the ancient boundary of Thorny Island with its quicksand, but this was encountered in the course of the building, and had to be faced with concrete foundations, in order to make a sure foundation. Other demands raised the cost of the building to beyond £70,000.

The Great Hall was opened to the public on March 25, 1858, with a concert for the benefit of Middlesex Hospital, given in presence of the Prince Consort.

The principal entrance to the Great Hall is from Regent Street, and that to the Minor Hall from Piccadilly—the former street being higher than the latter. The dimensions of the Great Hall are 139 feet in length, 60 in height, and 60 in breadth. It will seat on the Ground Floor 1100; in the Balcony 517; in the Gallery 210; in the Orchestra 300; total 2127. The above is as the numbered benches and seats are usually arranged, but, by placing the seats closer together, many more persons can be seated.

Under the further part of the Great Hall is the Minor Hall, 60 feet by 57, having also a Gallery, an orchestra, and a small room. Under the Regent Street end of the Great Hall is one of the dining rooms, 60 feet by 60, and on the Regent Street level is another dining room 40 feet by 40, with a large banqueting-room on the floor above, etc.

In 1860 alterations and additions were made to the Restaurant attached to the Concert Rooms, at a further outlay of £3,000. The Company was eventually enabled to pay these charges, through the unceasing devotion and generosity of some of the directors, in a typical personal responsibility to mortgagees and bankers, while they diminished the debt annually through the receipts of the Company. Many concerts were given for the express purpose of engaging the Hall on off-nights, especially the Monday Popular Concerts, which have now become an institution, but were originally started by Chappell & Co. to bring together a new public to fill the Hall on Monday nights. In 1874 three more houses in Piccadilly were purchased to add to the Restaurant. The rebuilding of these entitled a further expenditure of £45,000, so that the total cost has exceeded £210,000. Mr. George Leslie has been Secretary to the Company from its first institution, and so continues.

W.C.

SAINT-SAÈNIS, CHARLES CAMILLE, born Oct. 9, 1835, in the Rue du Jardinet (now No. 3) Paris. Having lost his father, he was brought up by his mother and a great-aunt, whom he called 'bonne maman.' She taught him the elements of music, and to this day the composer keeps the little old-fashioned instrument on which this dearly-loved relative gave him his first lessons. At seven he began to study the piano with Stamats, and afterwards had lessons in harmony from Maleden. Gifted with an excellent ear and a prodigious memory, he showed from childhood a marvellous aptitude for music, and an unusual thirst for knowledge.

In 1847 he entered Benoist’s class at the Conservatoire (the only one he attended) and obtained the second organ-prize in 1849, and the first in 1851.

He left in the following year, but competed for the Prix de Rome, which was however won by Léonce Oken, his senior by six months. He was not more fortunate at a second trial in 1854; although by that time he had made a name in more than one branch of composition. These academic failures are therefore of no real importance, and we merely mention them because it is remarkable that the most learned of French contemporary musicians should have gained every possible distinction except the Grand Prix de Rome.

Saint-Saëns was only sixteen when he composed his first symphony, which was performed with success by the Société de Sainte Cécile. In 1853 he became organist of the church of St. Merri, and shortly after accepted the post of pianoforte professor at Niedermeyer’s École religieuse. Though overwhelmed with work he found time for composing symphonies, chamber-music, and vocal and instrumental pieces—and for playing at concerts, where he became known as an interpreter of classical music. In 1858 he became organist of the Madeleine, and distinguished himself as much by his talent for improvisation as by his execution. He only resigned this coveted post in 1877, when he was much gratified by the appointment of Theodore Dubois, a solid musician, worthy in every respect to be his successor.

The stage in Paris being the sole road to fame and fortune, all French musicians naturally aim at dramatic composition. Saint-Saëns was no exception to this rule. He was in the first rank of pianists and organists, and his cantata 'Les Noces de Prométhée' had been awarded the prize by the International Exhibition of 1857, and performed with great éclat, but these successes could not content him, and he produced 'La Princesse jaune,' 1 act, at the Opéra Comique, June 12, 1872, and 'Le Timbre d’argent,' a fantastic opera in 4 acts, at the Théâtre Lyrique Feb. 23, 1877. Both operas were comparative failures; and, doubtless discouraged by so harsh a judgment from the Parisian public, he produced his next work, 'Samson et Dalila,' a sacred drama (Dec. 1877), at Weimar, and 'Étienne Marcel,' opera in 4 acts (Feb. 8, 1879), at Lyons.

Whether as a performer or a conductor, M. Saint-Saëns likes a large audience, and this desire has led him to become an extensive traveller. He has been in Russia, Spain, and Portugal, besides paying repeated visits to Germany, Austria, and England, so that he may be truly said to have acquired a European reputation. His fame mainly rests on his instrumental music, and on his masterly and effective manner of dealing with the orchestra. He is an excellent contrapuntist, shines in the construction of his orchestral pieces, has a quick ear for picturesqueness of detail, and has written enough fine music to procure him a honourable position among French composers. He has very great power of combination, and of seizing instanta-
SAINT-SAËNS.

nously all the latent capacities of a given theme, both in the way of melody and harmony. In addition to his other claims to distinction, Saint-Saëns is a first-rate musical critic, and has contributed articles to 'La Renaissance,' 'L’Estafette,' and 'Le Voltaire,' the best of which he intends to publish separately. He was elected member of the Institute, vice Henri Reber, Feb. 19, 1881.

The printed catalogue of his works includes 64 opus numbers, besides many unnumbered pieces. Even if the following list has been compiled and classified.

Dramatic and lyrique: — The 4 opéras already mentioned, and 'Les Noces de Froideville' (Circumstance of the Fresco, Sept. 1, 1837). — 'Le Déluge' (1839); 'Le Lyre et la Cithare,' a ballet composed for the Birmingham Festival (Aug. 26, 1859). Another ballet, written for the Centenary of the Champs Elysées (Versailles, June 26, 1880), has not been published.

Orchestral: — 8 symphonies, in Bb and D major; March for military band and orchestra (performed at the giver of music at the Paris Exhibition of 1878); Marche funèbre pour la Pêche (Poneida, Barbacane, Gavotte, Romance, and finale); 4 symphonies ensembles; 'Le Ronet d’Omphale,' 'The Droits,' 'Dante Macleray,' and 'Le Tablier de Verre'; a very important 'Suite Algérienne' (Ponce, Habeco, Marsan, and Marche militaire française); 'Une Nuit Etrange,' barcarolle; 'Le Jodjé et l’Allia,' transcription. Also a prize symphony in F (1844) for the Société des Arts de Bordeaux, a G. A. overture 'Spécial à l’année,' awarded the prize by the same society, and several minor pieces.

Chamber music: — Messe à 4 voix for solo, chorus, orchestra, full organ, harpsichord, and orchestra; Messe de Requiem, for solo, chorus, and orchestra; 'Oratorio de Noël' for ditto; '天津市' ope is Bb, for chorus and organ; 'Pie Jesu,' for solo, chorus, and orchestra. Also 13 motets and several pieces for full orchestra and chorus, especially 'Nuptiales' (op. 9) and 'Elevation' (op. 12).

Concerted music with orchestra: — 4 PF. concertos (in D, G minor, Bb, and E flat minor). M. Saint-Saëns is a dark, mournful-looking man, with delicate, almost sharp Features, and bright, intelligent eyes. In England he is no stranger. He first appeared here at the Musical Union, in 1871. In 1874 he played Beethoven’s Concerto in G at the Philharmonic, and again on July 2, 1879, his own PF. Concerto in G minor, and Bach’s Prelude and Fugue in A minor on the organ. Later in the same year, Dec. 6, he played the same work, and conducted his ‘Rouet d’Omphale’ at the Crystal Palace. The Concerto was first introduced there by Miss Helen Hopkirk, a very rising pianist, Mar. 15, 1879; the Cello Concerto in A was played by Herr Hollman, Nov. 27, 1880, and the Overture to the ‘Princesse jaune’ on the 6th of the same month. At the Popular Concerts three of his works are known, the Cello Sonata (op. 32); a trio for PF. and strings in F (op. 18), and a quartet in Bb (op. 41).

SAINTON.

SAINTON, PROSPER PHILIPPE CATHERINE, an eminent violin-player, born June 5, 1813, at Toulouse, where his father was a merchant. He received his education at the College of Toulouse, and was destined to the law, but his great talent for music, combined with other reasons, fortunately altered this, and in 1832 he entered the Conservatoire at Paris, and studied the violin under Habeneck, taking the first prize in 1834. For a year or two after this he was in the orchestra of the Société des Concerts, and the Grand Opéra; and then made an extended tour through Italy, Germany, Russia, Finland, Sweden, Denmark, and Spain, with great success. In 1835 he was appointed Professor of the violin in the Conservatoire of his native city. In 1844 he made his first visit to England and played at the Philharmonic on June 10 and July 8 of that memorable season, under the baton of Mendelssohn. The following year he returned, was appointed Professor at the Royal Academy of Music, and settled in London, where, with occasional visits to the continent, he has resided ever since. He took the 1st and 2nd violin alternately with Sivori, Ernst, Molique, and Vieuttempe, at the performances of Beethoven’s quartets, at the house of Mr. Alasger in 1845 and 1846, which resulted in the ‘Beethoven Quartet Society.’ He was also a constant leader at the performances of the Musical Union, the Quartet Association, the Monday Popular Concerts, etc., etc. On the establishment of the Royal Italian Opera at Covent Garden, April 6, 1847, Mr. Sainton became leader of the orchestra, a post which he held until 1871, when he accompanied Sir Michael Costa to the rival house, and remained there till 1880. He was leader of the Philharmonic band from 1846 to 1854 inclusive, and of the Sacred Harmonic Society since 1845, conducting the performances of the latter Society in the absence of his chief, as he did those of the Opera. He has been also for many years leader of the Birmingham Festivals, and other provincial musical performances. From 1848 to 1855 he was conductor of the State Band and Violin Solo to the Queen, resigning the post of his own accord. At the opening of the International Exhibition of 1852 Mr. Sainton conducted the performance of Sterndale Bennett’s Ode (to Tennyson’s words) and was presented by the composer with the autographed copy of the work as a token of his gratitude and consideration. Among the many pupils whom he has formed
during his long career as Professor of the Violin at the Royal Academy may be mentioned H. Weist Hill [see Weist Hill], F. Amor, A. C. Macfusse, A. Burns, Miss Gabrielle Vaillant, W. Sutton, and many more good players. His works comprise 3 Concertos for the violin with orchestra; a Solo de Concert; a Rondo mazurka; 3 Romances; several airs with variations; and numerous Fantasias on operas. In 1860 Mr. Sainton married Miss Dobly the well-known English contralto singer.

[Q.]

SAINTON-DOLBY, Charlotte Helen, was born in London in 1821, and gave signs of possessing decided musical talent when still young. Her earliest instructress was a Mrs. Montague, from whom she received piano-lessons. On the death of her father Miss Dobly determined to adopt the musical profession, and in 1832 entered the Royal Academy of Music, where she first studied under Mr. J. Bennett and Mr. Elliott, and then under Signor Crivelli. In 1837 so great was her promise that she was elected a King’s Scholar, although her voice was still weak and not fully developed. She remained at the Academy for five years, and after leaving was elected an honorary member of the institution. Almost from the date of her first appearance in public, until her retirement in 1870, Miss Dobly remained unrivalled as a singer of oratorio and English ballads. The admirable skill with which she controlled a powerful contralto voice, the exquisite intonation, perfect enunciation, and noble declamation which distinguished her singing, caused her to take a very high place, not only among English, but among European artists of the present century. She made her first appearance at the Philharmonic in a quartet, June 14, 1841, and in a solo, April 14, 1842. In the winter of 1846–7 Mendelssohn, who had been delighted by her singing in ‘St. Paul,’ obtained for her an engagement at the Gewandhaus Concerts at Leipzig, where she appeared with great success as she had done in England. About this time Mendelssohn dedicated to her his Six Songs (op. 57), besides writing the contralto music in ‘ Elijah’ with the special view to her singing it. Her success in Leipzig was followed by several concert tours in France and Holland, in both of which countries Miss Dobly established her reputation as a singer of the first rank. In 1860 she married Mr. Prosper Sainton, the eminent violinist, and ten years later she retired from public life. In 1874 Mme. Sainton opened her Vocal Academy, at which she has successfully trained many excellent artists in the admirable school of pure vocalisation, of which she is herself so distinguished an example. Besides her labours in connection with this Academy, Mme. Sainton has of late years appeared before the world as a composer. Her cantatas ‘The Legend of St. Dorothea,’ and ‘The Story of the Faithful Soul,’ produced respectively at St. James’s Hall on June 14, 1876, and Steinway Hall on June 19, 1879, have been performed in the provinces and the colonies with unvaried success. Mme. Sainton has also written many ballads and songs, and is (1881) engaged upon a work of more importance than she has yet attempted.

[Q.]

SALA, Nicola, born at a little village near Benevento, Naples, in 1701, and brought up in the Conservatorio della Pietà dei Turchini under Fago, Abos, and Leo. He died in 1800, and devoted the whole of a long life to his Conservatorio, in which he succeeded Fago as second master, and Caffaro, in 1787, as first master. The great work to which all his energies were devoted was his ‘Regole del contrappunto pratico,’ in 3 large volumes, containing methodical instruction in the composition of fugues, canons, etc., which was published in 1794. During the disturbance in Italy the engraved plates vanished for a time and were supposed to be lost. Choron then reprinted the work (Paris 1803), but the plates were afterwards discovered. Both editions are in the Library of the Sacred Harmonic Society. Sala wrote little besides this work. Three operas, ‘Vologero,’ 1737; ‘Zenobia,’ 1761; and ‘Merope,’ 1769; an oratorio, ‘Giulitta,’ 1780; 3 ‘Prologues’ on the births of kings of Naples; a Mass, a Litany, and a few smaller pieces, are mentioned by Florimo (Cenni storici, 582).

[Q.]

SALAMAN, Charles Kensington, born in London, March 3, 1814; began music early—violin, PF., and composition. In 1824 was elected student of the Royal Academy of Music, but soon left it and became pupil of Mr. Neate, the friend of Beethoven. He made his first public appearance at Blackheath, in 1828, as a PF., player; then went to Paris and took lessons of Herz, and in the following summer returned to London and began teaching, playing, and writing. In 1830 he composed an ode for the Shakespeare commemoration, which was performed at Stratford-on-Avon April 23, and was repeated in London. From 1833 to 1837 he gave a series of concerts in London, at one of which he played Mendelssohn’s G minor Concerto for the third time in England—the former two performances having been by the composer himself. In 1846, 7, and 8 he resided at Rome, and while conducting Beethoven’s Symphony No. 2 (for the first time in Rome), the concert was interrupted by the news of Louis Philippe’s flight from Paris. On March 18, 1850, he played at the Philharmonic. In 1855 he began a series of lectures on the History of the Pianoforte, and other musical subjects, which he continued both in London and the country for several years. In 1858 he was one of the founders of the Musical Society of London, and acted as secretary to it until the year 1865. He is now one of the Committee of the Musical Association. Mr. Salaman has been for many years a well-known professor and teacher of music in London. He has composed many songs, some of which were by Horace, Catullus, and Anacreon; Psalms (the 8th, 29th); and

1 Also dedicated to Mme. Livin Frere.
various PP pieces. He contributed to 'Concordia,' during its existence, and still occasionally writes in the 'Musical Times.'

SALICIONAL or SALICET, a soft-toned organ-stop of a reedy quality. The pipes are of a very small scale, the tenor C being of about the same diameter as the middle C of an ordinary open diapason. The mouth is also much more cut up than that of a diapason pipe. The origin of the word Salicet is plain; to this day country boys make toy wind-instruments out of 'witty'; but witty is also called 'sally,' and 'sally' is salix a willow. In some counties a willow is called (by combining both names) a 'sally-witty.' A Salicet is therefore a stop made to imitate a rustic 'willow-pipe.' The introduction of the Salicional or Salicet was later than that of the Dulciana (said to have been invented by Muselius), and it must be considered merely as a variety of that stop. It is of 8 ft. or unison pitch.

J.S.

SALE, John, born at Gainsborough, March 19, 1734, was admitted in 1766 a lay clerk of St. George's Chapel, Windsor, and held that post until his death, Oct. 2, 1802.

His son, John, born in London in 1758, was in 1767 admitted a chorister of St. George's Chapel, Windsor, and Eton College under William Webb, and so continued until 1775. In 1777 he obtained a lay clerk's place in both choirs. On June 1, 1790, he was admitted a gentleman of the Chapel Royal in the room of Nicholas Lade or Ladd; in 1794 he succeeded John Soaper as vicar chorall of St. Paul's; and in 1796 John Hindley a lay vicar of Westminster Abbey. At Christmas 1796 he resigned his appointments at Windsor and Eton.

In 1800 he succeeded Richard Bellamy as almoner and master of the choristers of St. Paul's. On Jan. 14, 1812, he was appointed successor to Samuel Webbe as secretary to the Catch Club, and soon afterwards resigned his places of almoner and master of the choristers of St. Paul’s. He was also conductor of the Glee Club. He possessed a rich, full, and mellow-toned bass voice, and sang with distinct articulation and energetic expression. He was for thirty years a principal singer at the Concert of Ancient Music and other leading concerts in London, and at various provincial festivals. He composed several glees, which were included, with glees by Lord Mornington and other composers, in collections published by him. He died Nov. 11, 1827. He left two sons, viz—

JOHN BERNARD, born at Windsor, 1779, and admitted a chorister of St. George's Chapel, Windsor, and Eton College in 1785. In 1800 he succeeded Richard Bellamy as lay vicar of Westminster Abbey; on Jan. 19, 1803 was admitted a gentleman of the Chapel Royal, in the place of Samuel Champness, and in 1806, on the death of Richard Gise, obtained a second lay vicar's place at Westminster Abbey. On March 30, 1809, he succeeded Michael Rock as organist of St. Margaret’s, Westminster. About 1836 he was appointed musical instructor to the Princes (now Queen) Victoria. In 1838 he was admitted organist of the Chapel Royal on the death of Stukeley. His voice was a powerful bass, and his style of singing chaste and refined; he excelled in anthems, glees and other part singing. He was for many years principal second bass at the Concert of Ancient Music. He long enjoyed a high reputation as a teacher of singing and the pianoforte. His compositions were few, consisting only of some chants, psalm-tunes, Kyries, glees, songs and duets. One of his duets, 'The Butterfly,' was long in favour. In 1837 he published a collection of psalm and hymn tunes, chants, etc., with a concise system of chanting. He died Sept. 16, 1856. Of his three daughters, two, MARY and SOPHIA, were organists and teachers of music; Sophia died May 3, 1860. The youngest, LAURA, was the wife of William John Thomas, the antiquary, and originator of 'Notes and Queries.'

The other son, GEORGE CHARLES, born at Windsor in 1796, was admitted a chorister of St. Paul’s under his father in 1803. He afterwards became a skilful organist, in 1817 succeeded Dr. Busby as organist of St. Mary, Newington, and in 1826 was appointed organist of St. George’s, Hanover Square. He died Jan. 23, 1860. [W.H.H.]

SALIERI, ANTONIO, Court-capellmeister at Vienna, son of a wealthy merchant, born Aug. 15, 1750, at Legnano in the Venetian territory, learnt music early from his brother Franz, a pupil of Tartini. After the death of his parents a friend of the family named Muenzel took him to Venice, where he continued his studies, and made the acquaintance of Gassmann, composer and late Capellmeister to the Emperor, who became much interested in him, and took him to Vienna in June 1766. Here Gassmann continued his fatherly care, provided his protégé with teachers and himself instructed him in composition, made him acquainted with Metastasio, and introduced him to the Emperor Joseph, whose chamber-concerts he henceforth attended, and often took an active part in. While Gassmann was in Rome, composing an opera for the Carnival of 1770, Salieri conducted the rehearsals for him, and composed his own first comic opera, 'Le Donne letterate,' which received the approval of Gluck and Calasbigi, and was performed with success at the Burgtheater. On Gassmann's death in 1774 Salieri returned his paternal kindness by doing all in his power for the family, and educating the two daughters as opera singers. In the same year the Emperor appointed him court composer, and on Bonno's death in 1788 he became Court-capellmeister. He was also a director of the Opera for 24 years, till 1790, when he resigned, and out of compliment to him the post was given to his pupil Weigl. In 1778 Salieri was in Italy, and composed five operas for Venice, Milan, and Rome. For the Emperor's newly-founded National-Singspiel he wrote 'Der Rauch
SALIERI. 219

sangtehnr' (1781), and for a fête at Schönbrunn 'Prima la musica, poi le parole' (1786).

3 When the Académie de Musique in Paris requested Gluck to suggest a composer who could supply them with a French opera in which his own principles should be carried out, he proposed Salieri, who accordingly received the libretto of 'Les Danaides' from Molina, worked at it under Gluck's supervision, and personally superintended its production in Paris (April 26, 1784). He was entrusted with librettos for two more operas, and returned with a great increase of fame to Vienna, where he composed an opera buffa, 'La Grotte di Trofonio' (Oct. 13, 1785), the best of his kind and one of his finest works, which had an extraordinary success, and was engraved by Artaria. In 1787 he again visited Paris, where the first of his operas, 'Les Horaces,' had failed (Dec. 7, 1786), owing to a variety of untoward circumstances, a failure amply retrieved however by the brilliant success of 'Axur, Re d'Oman' (June 8, 1787) or 'Tarare,' as it was first called. This, which has remained his most interesting work, was first performed in Vienna, Jan. 8, 1788. Another work composed in Vienna for Paris was a cantata, 'Le Dernier Jugement' (libretto by Chevalier Roger), ordered by the Société d'Apollon, and performed there and at the Concerts Spirituels with great applause from the connoisseurs. In 1801 Salieri went to Trieste to conduct an opera composed for the opening of a new opera-house. This was his last Italian opera, and 'Die Neger' (Vienna, 1804) his last German one, for owing to his dislike to the change of his dramatic music, he devoted himself chiefly to church music, composing also a few instrumental pieces, choruses, and canons in various parts, published as 'Scherzi armonici.' On June 16, 1816, he celebrated the fiftieth anniversary of the commencement of his career in Vienna, when he was decorated with the gold 'Civille-Ehrenmedaille' and chain, and honoured by a fête, at which were performed special compositions by himself and the pupil with whom he composed operas. Salieri was also vice-president of the Tonkünstler Society, and till 1818 conducted nearly all the concerts. For the twenty-fifth anniversary of its foundation (1796) he composed a cantata 'La Riconoscenza,' and for the fiftieth (1831) a part-song, 'Zu Ehren Joseph Haydn,' to whom the society was largely indebted. Salieri was also a generous contributor to the funds. He took great interest in the foundation of the Conservatorium (1817) and wrote a singing-method for the pupils. He lost his only son in 1805, and his wife in 1807, and never recovered his spirits after it. During his latter years he suffered much, but never failed to derive comfort from the beauties of nature, for which he had always a great taste. On June 14, 1824, after fifty years of service at court, he was allowed to retire on his full salary, and not long afterwards died, May 7, 1825.

His biographer, Edler von Mosel ('Über das Leben und die Werke des Anton Salieri,' Vienna, 1827), describes him as a methodical, active, religious-minded, benevolent, and peculiarly grateful man, easily irritated, but as quickly pacified. He was very fond of sweets, especially pastry and sugar-plums, and drank nothing but water. We have seen how he discharged his obligations to Gasmann. He gave gratuitous instruction and substantial aid of various kinds to many poor musicians, and to the library of the Tonkünstler Society he bequeathed 41 scores in his own handwriting (24 operas, and 7 cantatas) now in the Hofbibliothek. In accordance with his own wish his Requiem was performed after his death at the Italian church, and is still sung on certain terms with Haydn, whose two great oratorios he often conducted, and Beethoven dedicated to him in 1799 three sonatas for PF, and violin, op. 12 (1799). In the first vol. of his 'Beethoven's Studien' (Rieter-Biedermann, 1873), Mr. Nottebohm has printed ten Italian vocal pieces, submitted by Beethoven to Salieri, with the corrections of the latter. These chiefly concern the arrangement of the notes to the words, so as to conform to the rules of Italian prosody, and produce the sweetest effects. The pieces are undated, but internal evidence fixes them to the period between 1793 and 1802. It appears that as late as 1809 the great composer consulted his old adviser as to the arrangement of his Italian, probably in the 'Four Ariettas and Duet' of op. 82; and that even then, when Beethoven was so fiercely independent of all other musicians, their relations were such that he voluntarily styled himself 'Salieri's pupil.' As regards Monsignor Armanda Montors the story is not certain, for though the accusation of having been the cause of his death has been long ago disproved, it is more possible that he was not displeased at the removal of so formidable a rival. At any rate though he had it in his power to influence the Emperor in Mozart's favour, he not only neglected to do so, but even intrigued against him, as Mozart himself relates in a letter to his friend Puchberg. After his death however, Salieri befriended his son, and gave him a testimonial, which secured him his first appointment.

1 Mozart's 'Schlempheldwerke' was given the same evening.
2 The playbill of the first 13 performances described it as an opera by Gluck and Salieri, in accordance with a stipulation of the publisher Hasse, but before the 12th representation (Gluck publicly stated in the 'Journal de Paris' that Salieri was the sole author).
3 The following anecdote is connected with this cantata. Salieri was talking over this work with Gluck, who with much feeling in his voice said that he would be the voice to be assigned to the part of Christ, for which he finally proposed a high tenor. Gluck assented, adding, half in joke, half in earnest, 'Before long I will sing you words from the other world, when your favours speak.' Four days later, Nov. 15, 1797, he was dead.
4 The autograph of Schubert's Cantata—both words and music by him—was sold by auction in Paris, May 14, 1851.
His works were too much in accordance with the taste, albeit the best taste, of the day to survive. He drew up a catalogue of them in 1818. They comprise 5 Masses, a Requiem, 3 Te Deums, and several smaller church works; 4 oratorios (including 'La Passione di Gesù Cristo,' performed by the Tonkünstler Societät in 1777); 1 French, 3 Italian, and 2 German cantatas, and 5 patriotic part-songs; several instrumental pieces; 3 operas to French, and 33 to Italian words; 1 German Singspiel, 1 German opera ('Die Neger'), and numerous vocal pieces for one or more voices, choruses, canons, fragments of operas, etc.

SALOMON, ELIZA, whose maiden name was Monday, was born at Oxford in 1787. Her mother's family had produced several good musicians; her uncle, William Mahon (born 1753, died at Salisbury, May 2, 1816), was the best clarinetist of his day; her aunts, Mrs. Warton, Mrs. Ambrose, and Mrs. Second, were excellent singers of the second rank. She was a pupil of John Ashley, and made her first appearance at Covent Garden in the Lenten concerts given by him under the name of 'Oratorios, March 4, 1803. About 1805 she married James Salomons, went to reside at Liverpool, where she became distinguished as a concert singer, occasionally appearing in London, and rapidly attaining the highest popularity. In 1812 she sang at Gloucester Festival, and in 1815 at the Concert of Ancient Music. From that time to the close of her career her services were in constant request at nearly all the concerts, oratorios, and festivals in town and country. Her voice was a pure soprano of the most beautiful quality, of extensive compass, very brilliant tone, and extraordinary flexibility. She excelled in songs of agility, and was unsurpassed for the rapidity, neatness, and certainty of her execution, and the purity of her taste in the choice of ornament. In the higher and more intellectual qualities of singing, expression and feeling, she was wanting. But she exerted admiration, even from those most sensible of her deficiencies, by the exquisite loveliness of her voice and the ease with which she executed the most difficult passages. She unfortunately acquired the habit of intemperance, which eventually occasioned derangement of the nervous system, and in 1825 she suddenly lost her voice. She visited the continent, hoping by change and rest to recover it, but in vain; the jewel was gone never to be regained. She endeavoured to gain a livelihood by teaching singing, but, although she was well qualified for it, the ignorant public concluded that, as she herself had lost the power of singing, she was incapable of instruction others. She re-married a Rev. Mr. Hinde, who died leaving her totally destitute. A concert was given for her relief, June 24, 1840, which proved a complete failure. She gradually sank into a state of the greatest poverty, and was dependent upon the bounty of those who had known her in prosperity for subsistence. In 1845 an effort was made to raise a fund to purchase an annuity for her, but it was only partially successful. She died at No. 33 King's Road East, Chelsea, June 5, 1849. Her death was registered in the names of Eliza Salmon Hinde.

Her husband, JAMES SALMON, son of James Salmon (gentleman of the Chapel Royal, Nov. 30, 1789, vicar choral of St. Paul's, and lay clerk of St. George's Chapel, Windsor, died 1817), received his early musical education as a chorister of St. George's, Windsor. In 1805 he was appointed organist of St. Peter's, Liverpool, and was in much esteem as a performer. In 1813, having fallen into embarrassed circumstances (by some attributed to his wife's extravagance, and by others to his own irregularities), he enlisted as a soldier and went with his regiment to the West Indies, where he died.

WILLIAM, another son of James Salmon, sen., born 1789, was also a chorister of St. George's. He was admitted a gentleman of the Chapel Royal, May 28, 1817, and was also lay vicar of Westminster Abbey and lay clerk of St. George's, Windsor. With an ungrateful voice he sang with much taste and expression, and was an excellent singing master. He died at Windsor, Jan. 26, 1838.

W. H. H.

SALO, GASPARO DI, a celebrated violin-maker of Brescia, probably born at Salo, a small town on the lake of Garda. The date of his birth is unknown, but he is supposed to have worked during the latter years of the 17th and earlier years of the 17th century. Gasparo di Salo was one of the earliest makers of stringed instruments who employed the pattern of the violin as distinguished from that of the viol. His works are of a primitive pattern, more advanced than that of Zanetto and other old Brescian makers, but totally different from that of the contemporary Amati family. The model varies, being sometimes high, sometimes flat: the middle curves are shallow, and the sound-holes straight and angular. The wood is generally well chosen, and the thicknesses are correct; and the tone of the instrument, when of the flat model and in good preservation, is peculiarly deep and penetrating. The pattern of Gasparo di Salo was partially revived in the last century, owing no doubt to its great tone-producing capacity, by the celebrated Joseph Guarnerius (see that article), and to a less extent by some of the French makers. As a maker of tenors and double-basses Gasparo di Salo has never had an equal, and his instruments of these classes are eagerly sought after. The objection to his tenors is their great size, but their effect in a quartet is unrivalled. The two finest specimens known, formerly in the possession of Dr. Steward of Wolverhampton, are now in the collection of Mr. John Adam of Blackheath. Gasparo's violins, which are mostly of small size, are not in request for practical purposes.

E.J.P.

SALOMON, JOHANN PETER, a name inseparably connected with that of Haydn, born
Salomon.

At Bonn, 1 Feb. 1745 (christened Feb. 2), early became an expert violinist, and in 1748 was admitted into the orchestra of the Elector Clement August. In 1765 he made a concert-tour to Frankfort and Berlin; and Prince Henry of Prussia, who had an orchestra and a small French opera-company at Rheinsberg, made him his Concertmeister, and composer of operettas. He had already showed his appreciation for Haydn by introducing his symphonies whenever he could. On the prince's sudden dismissal of his band, Salomon went to Rome, where he was well received, but being so near London he determined to go there, and on March 23, 1781, made his first appearance at Covent-Garden Theatre. The pieces on this occasion were Mason's 'Elfrida,' set to music by Dr. Arne, and Colonna's 'Ode on the Passions,' with solos and choruses by Dr. Arnold, both of which he led, besides playing a solo in the middle. The 'Morning Herald,' says of him: 'He does not play in the most graceful style, it must be confessed, but his tone and execution are such as cannot fail to secure him a number of admirers in the musical world. From this time he frequently appeared at concerts as soloist, quartet-player (violin and viola) and conductor. He quarrelled with the directors of the Professional Concerts, soon after their foundation, and thenceforward took an independent line. During Mara's first season in London, in 1784, he conducted and played solos at all her concerts. The 'Morning Chronicle' says, 'in 1785, Salomon, though his passion for the violin was not excelling in tone, was in the greatest point, in pathetic expression, excelled by none! Whose violin-playing approaches nearer the human voice? On the whole Salomon is a mannerist, but he has much originality—he is very susceptible—he is a genius.' In 1786 he gave a series of subscription concerts at the Hanover Square Rooms, and produced symphonies by Haydn and Mozart. From that time he contented himself with an annual benefit concert, but acted as leader at others, both in London, as at the Academy of Ancient Music in 1789; and elsewhere, as at the Oxford Commemoration, Winchester and Dublin. A grand chorus composed by him in honour of the King's recovery, performed by the New Musical Fund in 1789, and repeated at his own concert, was his one successful vocal piece. He removed in 1790 to No. 18 Great Pulteney Street (opposite Broadwood's), in which house Haydn stayed with him in the following year. The two had long been in correspondence, Salomon endavouring in vain to secure the great composer for a series of concerts; but as he was at Cologne on his way from Italy, where he had been to engage singers for the Italian Opera, he saw in the papers the death of Prince Esterhazy, hurried to Vienna, and carried Haydn back in triumph with him to London. This period of Haydn's stay in England was the most brilliant part of Salomon's career as an artist, and after the return of the former to Vienna the two continued the best of friends. In 1796 Salomon resumed his concerts, at which he was assisted by Mara, the young tenor Brahman, and his own promising pupil Pinto. On April 21, 1800, he produced Haydn's 'Creation' at the King's Theatre, though not for the first time in England, as he had been forestalled by John Ashley (Covent Garden, March 28). Salomon's active career closes with the foundation of the Philharmonic Society, in which he took a great interest, playing in a quartet of Boccherini's, and leading the orchestra, at the first concert in the Argyll Rooms, March 8, 1813. Up to the last he was busy planning an Academy of Music with his friend Ayrton. A fall from his horse caused a long illness, from which he died Nov. 28, 1815, at his house No. 70 Newman Street. He was buried Dec. 2 in the south cloister of Westminster Abbey. He bequeathed his house to the Munchs of Bonn, his next of kin; £200 to F. Ries, for the benefit of his brother Hubert; and his Stradivarius violin (said to have belonged to Corelli, and to have his name upon it) to Sir Patrick Blake, Bart., of Burry S. Edmunds. 3

Salomon was, on the whole, a first-rate solo-player, but his special field was the quartet, in which he showed himself a solid and intelligent musician. Haydn's last quartets were composed especially to suit his style of playing.

He was a man of much cultivation, and moved in distinguished circles. He published an engraving of him by Facius from Hardy's picture. Another portrait by Lansdale was sent by Salomon himself to the Museum at Bonn. His best epitaph is contained in a letter from Beethoven to his pupil Ries in London (Feb. 28, 1816): 'Salomon's death grieves me much, for he was a noble man, and I remember him ever since I was a child.' 3

Saltarello or Saltarella (Latin saltare, to jump).

I. In 16th-century collections of dance tunes the melodies usually consist of two distinct divisions, the first of which is written in common time, the second in 3 time. The former was probably danced like our English country-dances (i.e. the dancers standing in two lines facing each other) and bore the distinguishing name of the dance, while the latter was like the modern round dance and was variously entitled Nachtzantz, Proportio, Hoppeltanz, or Saltarello, the first three being the German and the last the Italian names for the same movement. Thus in Bernard Schmidt's Tabulaturbuch (Strasburg, 1577) are found the following dances: 'Possomesso Comun' with 'Il suo Saltarello'; 'Ein guter Hofdantz' with 'Nachdantz'; 'Alemano vallo. Ein guter neuer Dantz' with 'Proportz darauf'; and 'Ein guter neu Dantz' with 'Hoppeldantz darauf.' Similarly in Queen Eliza-

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1 The Salomons' house was 515 Bœringue, the same in which Beethoven was born.

2 See the 'Westminster Abbey Registers' by J. L. Chester, D.C.L. Sir F. Blake's property was sold after his death, and nothing is now known by the family about the violin.

3 Fohl's 'Haydn in London,' 75 to 85.
SALTARELLO.

beth's Virginal Book (preserved at Cambridge in the Fitzwilliam Museum) there is an elaborate 'Galiastra Passamezzo' by Peter Philips (dated 1592) which consists of ten 8-bar divisions, the 9th of which is entitled 'Saltarella.' The Saltarello, or Proporcio, was always founded on the air of the first part of the dance, played in 3 time with a strong accent on the first beat of the bar. The manner in which this was done will be seen by examining the following example, from the 2nd book of Caroso da Sermoneta's 'Nobilita di Dams' (Venice, 1600). It is part of a Balietto 'Laura Sorte,' the second part of which (a Gagliarda) and the last 40 bars of the Saltarella are not printed here for want of space.

\[\text{Music notation}\]

II. A popular Roman dance, in 3-4 or 6-8 time, danced by one or two persons, generally a man and a woman, the latter of whom holds up her apron throughout and part of the dance. The step is quick and hopping, and the dance gradually increases in rapidity as the dancers move round in a semicircle, incessantly changing their position, and moving their arms as violently as their legs. The music is generally in the minor, and is played on a guitar or mandoline, with tambourine accompaniment. The finale to Mendelssohn's Italian Symphony contains two Saltarellos—

\[\text{Music notation}\]
in each of which the jumping or hopping step is very apparent. In contrast to these is a Tarantella, used as a third subject, a continuous flow of even triplets. [W.B.S.]

SALVAYRE, GERVAIS BERNARD, born June 24, 1847, at Toulouse, and educated at the Maitrise and the Conservatoire, where he studied the piano and harmony, and took a first prize for cello. He then went to Paris, entered the Conservatoire, and studied composition under Ambrose Thomas, and the organ under Bonois. He made his way upwards slowly, taking the first organ-prize in 1868, and the Grand Prix not till 1872, though he had been a competitor since 1867. At that time Bazin was professor of composition, Thomas having become director of the Conservatoire. During his two years in Rome Salvayre learned the mandoline, and made himself thoroughly acquainted with the bella musica Romana; and his first publications (Milan, Ricordi) were some Italian songs—'Sospiri miei,' 'Inamoramento,' 'Dolore del tradimento,' 'Serenata romana,' and 'Serenata di Francesco da Rimini.' Industrious to a degree, he brought back (besides the regulation compositions as government student, which he had punctually forwarded) a number of compositions in various styles, and was thus ready for any opportunity which might bring him into notice. Among these Roman works were a 'Sbart Matre,' an orchestral piece, 'Les Baschentes'; the 113th Psalm for orchestra, solos and chorus; and an oratorio, 'Le Jugement dernier,' which he subsequently remodelled, and produced at the Chaitelet concerts as 'La Resurrection' (1876). Other compositions were an 'Ouverture Symphonique' (Concerto populaire), and a brilliant divertissement for the ballet inserted in Grisey's 'Amours du Diable' on its revival (Chaitelle, Nov. 1874). Having at length found his way to the boards, Salvayre produced at the Gaiete (then recently transformed into an opera under Albert Vindsint) 'Le Bravo' (April 18, 1877), libretto by Blaves, from Cooper's novel. The piece was transformed from an opera comique into a spectacular drama, and had an immense success, partly owing to the singing of Bouhy the baritone, and Halleur the prima donna. It has since been performed at several theatres of importance both in France and elsewhere, 'Le Fandango,' a one-act ballet (Opera, Nov. 26, 1877), was less fortunate. So far M. Salvayre's gift seems rather for stage and dramatic music than for light comedy, or more poetical conceptions. [G.C.]

SALVE REGINA. One of the 'Antiphons of the Blessed Virgin Mary,' appointed, in the Roman Breviary, to be sung, from the Feast of the Holy Trinity to the Saturday before the First Sunday in Advent, either at the end of Compline, or, when Compline is not sung, at the end of Vespers.

The Plain Chant Melody of 'Salve Regina'—noble example of the use of the Mixed Dorian Mode—rarely fails, by its melodious Intervals, and rich Ligatures, to attract the attention of English visitors to foreign Cathedrals.
Since the 15th century, it has been frequently treated, in the Motet style, with excellent effect. Palestrina has left us five superb settings, four of which are included in Messrs. Breitkopf & Härtel's new edition of his works; and most of the other great Masters of the Polyphonic Schools have left at least an equal number. It has also been a favourite subject with modern Composers, many of whom have treated it, more or less happily, with Accompaniments for the Orchestras, or Organ. Perugolesi's last composition was a 'Salve Regina,' which is generally regarded as his greatest triumph in the direction of Church music. Much of the work is in the Buckingham Palace Library, and contains the following dates:—end of 1st part, 'Sept. 29, 1741' (N.B. Messiah was finished 14th of same month); end of 2nd part, '9 (i.e. Sunday) Oct. 11, 1741'; end of chorus, 'Glorious hero,' 'Fine dell' Oratorio, S. D. G., London, G. F. Handel, 2 (i.e. Thursday) Oct. 29, 1741'; then the words, 'Fine dell' Oratorio,' have been struck out, and 'Come, come,' 'Let the bright triumph in the direction of Church music, win a note at end, 'S. D. G.—G. F. Handel, Oct. 12, 1742.' It was produced at Covent Garden, Lent 1743—the first after Handel's return from Ireland.

Handel esteemed it as much as the Messiah, and after his blindness went when he heard the air 'Total eclipse.' It was revived by the Sacred Harmonic Society, Nov. 14, 1838, and has often been performed since. The score was published by Wright; by Arnold in his edition; by the Harleian Society, edited by Bimbade; and produced in 1835 by Breitkopf & Härtel (Chrysander, 1861). [G.]

SAN CARLO, the largest and most beautiful theatre of Naples, has almost the same proportions as La Scala of Milan, with which it contends for the theatrical primacy in Italy. It was built in 1737 by the architect Carasalio, on plans by Medrano, a General of the R. E., and was completed with extraordinary celerity in only nine months. Some alterations and improvements were made in it by Fuga and Nicolini towards the end of the last century. It was completely burnt down in 1816, and rebuilt even more elegantly and quickly than before, in six months, by the said Antonio Nicolini. In 1844 San Carlo underwent a thorough restoration and considerable improvement. It has now 6 tiers of boxes, each tier numbering 32, without reckoning the large and handsome royal box in their centre. The theatre has also attached to it a large ridotto or hall, notorious in former times for the reckless gambling which took place there.

The best days of San Carlo were those in which it was under the management of the great impresario Domenico Barbaja from 1810 to 1839. During that period the greatest singers appeared on its stage, amongst whom we need only name Colbran, Santag, Griel, Tamburini, Rubini and Lablache. Of many operas written expressly for San Carlo and first produced there, we may mention, besides those named under Rossini, Bellini's first opera, 'Bianca and Fernando,' in 1836; Donizetti's 'Lucia di Lammermoor' in 1835, and his last opera, 'Caterina Cornaro,' in 1844; Mercadante's 'L'Apoteosi d'Ercole,' in 1810, and Ricci's 'L'Orfanella di Ginevra' in 1829, and 'La Festa di Piddignotta' in 1832.

The true cause of the decadence of this great theatre is to be found in the inability of the Neapolitan public to pay sufficiently high prices for the services of the great artists of our days. The writer of this notice still remembers with what uproar and protest the rise in the prices of the stalls to 4s. was received by the public of Naples in 1826. Previously to that date the ticket for a stall cost only the ridiculous sum of 2s. Thus, notwithstanding the annual subscription granted by the municipality of Naples to the lessee of San Carlo, he is unable to engage a great star, the theatre not paying sufficiently for him to incur such great expense.

Another of the opera-houses of Naples is the theatre of Il Fondo, built at the royal expense in 1778 by the architect Seccurio, and restored in 1849. The form is quite round, with 5 tiers of boxes. Il Fondo is sometimes used for opera, and sometimes for drama. Here Mercadante's first work, a cantata, was produced in 1818. Il Teatro Nuovo, built in 1724 by Carasalio, the architect of San Carlo, is wholly consecrated to the representation of opera buffa. Destroyed by fire in 1861, it has been lately rebuilt. Another opera house, San Ferdinando, is a standing example of the mistake of building theatres in unsuitable localities, the theatre being ruined every lessee who has taken it, and being left empty, however good the artists performing on its stage. It was built in 1791, and is shut the greater part of the year. Numerous other small houses there are in Naples, where a kind of musical medley is often performed, mostly in the Neapolitan dialect, and where the lower classes nightly crowd. The music of such operettas is generally lively and tuneful, but hardly deserves any other remark. [L.R.]

SANCTUS. 1. The name given to that portion of the Mass which immediately follows the Pre- face, and provides the Consecration of the Host [See Mass.]. The music of the Sanctus derives, from the solemnity of the text, and the importance of its position in the Service, a peculiar signification, which has been rarely overlooked, by Composers of any country, or period. In Plain Chants Masses, the Melody to which it is adapted is marked by a grave simplicity which renders it capable of being sung, with good effect, at a pace considerably slower than that of the 'Kyrie' or 'Christe.'

The Great Masters of the Polyphonic Schools
the sensuous beauty of a Movement like that in Rossini's 'Messe Solennelle.'

To particularise the varied readings of the 'Sanctus,' to be found in the Masses of even the greatest Composers of modern times, would be impossible. The examples to which we have called attention will serve as types of many others; and will, moreover, be valuable, as illustrations of the one practical point of divergence which, more than any other, distinguishes the reading prevalent in the 17th century from that most common in the 19th—the devotional piano, from the pompous forte. So long as Drums and Trumpets are permitted to take part in the Accompaniments of the 'Sanctus,' so long will it fail to attain that aesthetic consistency which alone can ensure its ultimate perfection as a work of Art.

In Anglican 'Services,' the Sanctus is usually a very unpretending Movement, written, for the most part, in simple Harmony, without any attempt at Fugal treatment, or even imitation; though, in the works of such Masters as Tallis, Byrd, Farrant, Gibbons, and their contemporaries, it is always noted for a quiet dignity well worthy of the solemnity of the text. In practice, it is too often removed from the place assigned to it in the Prayer-Book, and sung between the Litany and the Office for the Celebration of the Holy Communion—an abuse which has, of late years, excited much reprehension. [W.S.R.]

SANDERSON, James, born in 1769 at Workington, and educated at Durham, had formed a passion for music, and, without the assistance of masters, so qualified himself that in 1783 he was engaged as violinist at the Sunderland Theatre. In 1784 he went to Shields as a teacher of the violin and pianoforte, and met with much success. In 1787 he was engaged as leader at the Newcastle-upon-Tyne Theatre, and in 1788 at Astley's Amphitheatre. In 1789 he made his first attempt at dramatic composition by writing instrumental interludes, or even imitations of several parts of Ossian's 'Ode on the Passions,' which the eminent tragedian, George Frederick Cooke, was to recite on his benefit night at Chester. His next work was 'Harlequin in Ireland' at Astley's in 1792. In 1793 he was engaged at the Royal Circus, afterwards the Surrey Theatre, as composer and music director, a post which he retained for many years. His principal productions during that period were 'Blackbeard,' 1798; 'Corin,' 1799; 'Sir Francis Drake,' 1800 (in which was the song, 'Bound prentice to a waterman,' which became so great a favourite with stage representatives of British sailors that it was constantly introduced into pieces in which a seaman formed one of the characters for fully half a century), and 'Hallows'en.' His 'Angling Duet,' originally composed for 'The Magic Pipe,' a pantomime produced at the Adelphi, also enjoyed a long popularity. He composed many pieces for the violin. He died in 1842 at Agnone.
SANDYS, WILLIAM, F.S.A., born 1792, educated at Westminster School, and afterwards called to the bar, is entitled to mention here as editor of 'Christmas Carols, Ancient and Modern,' including the most popular in the West of England, with the Tunes to which they are sung. Also specimens of French Provincial Carols,' 1833; author of 'Christmastide, its history, festivities, and carols,' with 12 carol tunes, 1852; and joint author with Simon Andrew Fraser of 'The History of the Violin and other instruments played on with the bow.... Also an account of the principal makers, English and foreign,' 1864. He died Feb. 18, 1874. [W.H.H.]

SANG SCHOOLS, an old Scottish institution, dating from the 13th century. A 'socle' for teaching singing existed in almost every one of the cathedral cities in Scotland, and in many of the smaller towns, such as Ayr, Dumfartion, Lanark, Cupar and Irvine. Even in the far north in 1544 Bishop Reid founded and endowed a 'Sang School' in Orkney. Prior to the Reformation of teaching in these schools was principally confined to 'music, meaners, and vertu,' but at a later date it extended to the proverbial 'three Rs.' Music, however, seems to have been the chief course of instruction, and the original idea of confining its study to the cathedral singers was so far enlarged, that laymen were admitted to the schools, in which the Gregorian chant had naturally an early and important place. The master of the school was held in high esteem, and was occasionally selected from the clergy, the appointment at times leading to important preferment—thus William Hay, master of the Old Aberdeen School in 1658, was made Bishop of Moray; and John Leslie, Bishop of Ross, was once a teacher in the Aberdeen School. Great attention seems to have been paid by the parliament of the day to the study of music, for a statute was passed in 1574, 'instructing the provost, bailies, and counsale, to set up an sang scule, for instruction of the youth in the art of musick and singing, quhilk is almoist decayit and sall shortly decay without tynous remedy be providit.' Comparatively little interest seems to have attended either the Edinburgh or Glasgow schools, and from a minute of the Town Council of the latter we gather that the institution collapsed in 1558, 'the scule sumtyme callit the sang scule' being sold to defray the expenses incidental to the heavy visitation of a plague. The Aberdeen school appears to have been the one of chief celebrity, attracting teachers of even continental fame, and the Burgh records contain references of a curious and amusing description. The school existed so early as the year 1370, its class of pupils being the same as those attending the grammar school. Both vocal and instrumental music were taught, as we learn from the title of Forbes's scarce work, 'Cantus, Songs and Fancies both apt for Voices and Viole as is taught in the Music School of Aberdeen' (1662). About this period, Macle, in his 'Muscik's Monument,' directed the attention of his countrymen to the sang school of Scotland as an institution well worthy of imitation south of the Tweed. A few excerpts from the Burgh records of Aberdeen and other places may not be uninteresting, and we give the following as a fair example of the attention paid by the civic authorities of the day to the subject of music. On Oct. 7, 1496, a contract was entered into between the Town Council of Aberdeen and Robert Huchosone, sanger, 'who obliges himself by the faith of his body all the days of his life to remain with the community of the burgh, upholding massas, psalms, hymns, etc., etc., the council also giving him the appointment of master of the Sang School. The four following extracts are also from the Aberdeen Burgh records, as faithfully transcribed by the editors of the Spalding Club publications.

4th October, 1577.

The said day the consell grantit the summe of four pounds to the support of James Symmeson, doctor of their Sang Sculil, to help to buy him clothyss.

23 Nov., 1597.

The maister of the sang sculles sal serve beyth the Kirkis in upptakking of the chantaries therein.

1604.

Item to the Maister of the sang scolit sixtill.

1609.

'The bairnis and scoileris of the sang scolit' are ordered to find certain for their good behaviour.

From Dundee Records, 1602.

Item to the master of the sang scule xxx lbs.

From Air Records, 1627.

Item to the M' of musick scule for teaching of the musick scule and taeke of the psalms in the Kirk x1 bolls virtual and xixiil of silver.

From Irving Records, 1633.

Our doctor and musician jeit.

The stipend of the master of the Edinburgh sang school appears to have been the modest allowance of ten pounds in sterling money. It may be worth mentioning that the building in Aberdeen so long identified with the musical interests of the day was sold only in 1758, and those acquainted with the Granite-city may also be interested in knowing the site of the sang school—a feu near the churchyard wall in the Back Wynd. An attempt was recently made to form a connecting link with the past in the shape of a proposed revival of the sang school. The promoter of the movement purchased a hall, which received the name of 'Sang School,' but he has not been encouraged to carry his spirited scheme to a successful issue.

[J.T.F.]

SANTA CHIARA. Opera in 3 acts; words by Mad. Birch Pfeiffer, music by H.R.H. Ernest, Duke of Saxe-Coburg-Gotha. Produced at Coburg, Oct. 15, 1854; at the Opéra, Paris (French translation by Oppelt), Sept. 27, 1855, and, in Italian, at Covent Garden, June 30, 1877. [G.]

SANTINI, FORTUNATO, the Abbé, a learned musician, born in Rome, July 5, 1778, early lost his parents, and was brought up in an orphanage, but showed such talent for music that he was put to study with Annacoff, and received into the Collegio Salvestri. During his stay there (until 1798) he occupied himself in copying and scoring the church-music of the great masters, and after his ordination in 1801 devoted his
whole life to music, copying, collating, and compiling with unwearied industry. As an ecclesiastic he had the entire to many libraries and collections generally inaccessible, and set himself to the task of scoring all important works then existing only in parts. In 1830 he issued a catalogue (46 pp., 1000 Nos.) of his music, the MS. of which, containing more than the printed one, is in the collection of the writer. A MS. copy of a 'Catalogo della musica antica, sacra, e madrigalesca, che si trova in Roma via dell' anima no. 50 presso Fortunato Santi,' is in the Fétes collection, No. 5166. His learning, and practical knowledge of church-music, as to his assistance invaluable to all engaged in musical research. He did much to make German music known in Italy, translating Rammeler's 'Tod Jesu' into Italian, and helping the introduction of Graun's music. Mendelssohn writes ('Letters,' Rome, Nov. 2, 1830); 'The Abbé has long been on the look-out for me, hoping I should bring the score of Bach's 'Passion.' And again (Nov. 8), 'Santini is a delightful acquaintance; his library of old Italian music is most complete, and he gives or lends me anything and everything. Then he tells how Santini is trying to get Bach's compositions performed at Naples, and goes on (Nov. 16), 'Old Santini continues to be courtesy personified; if some evening in company I praise anything, or say I do not know such and such a piece, the very next morning he comes knocking gently at my door with the identical piece folded up in his blue handkerchief. Then I go to him in the evenings, and we are really fond of each other.' In a letter to Zelter, Mendelssohn says, 'He is anxious to make other German music known here, and is at this moment translating your motet, 'Der Mensch lebet,' and Bach's 'Singet dem Herrn,' into Latin, and 'Judas Maccabeus' into Italian. He is kindness itself, and a very charming old gentleman. . . . Just now his whole mind is absorbed in plans for making German music known in Italy. Santini even composed pieces in five, six, and eight parts, much praised by Fétes. The Singakademie of Berlin elected him an honorary member. On the death of his sister he sold his valuable collection, stipulating however for the use of it for life. He is no longer living, but the date of his death is not known. His library is in the episcopal palace at Münster in Westphalia. A pamphlet, 'L'Abbé Santini et sa collection musicale à Rome' (Florence, 1844), giving a usual résumé of its contents, was published by a Russian amateur named Wladimir Stassoff. [F.G.]

SANTLEY, CHARLES, born at Liverpool, Feb. 28, 1834, is the possessor of a baritone voice of fine quality, extensive compass, and great power. He quitted England for Italy, Oct. 1855, and studied at Milan under Gaetano Nava; returned Oct. 1857, and took lessons from Manuel Garcia. He appeared at St. Martin's Hall as Adam in Haydn's 'Creation,' Nov. 16, 1857, and on Jan. 8, 1858, sang the two parts of Raphael and Adam in the same work at the Sacred Harmonic Society. He first appeared on the English stage at Covent Garden, in the Pyne and Harrison company, as Hoel in 'Donizet,' in Sept. 1859; and sang in 'Zampa,' 'The Waterman,' and 'Peter the Shipwright,' at the Gaiety in 1870. His first essay in Italian opera was at Covent Garden in 1862, but later in the same season he transferred his services to Her Majesty's Theatre. He first sang at the Meetings of the Three Choirs at Worcester in 1863, at Birmingham Festival in 1864, and at the Handel Festival at the Crystal Palace in 1865, and has since maintained his position as the first English singer of his class, and during a tour in the United States in 1871 reaped substantial honours there also. Mr. Santley's accomplishments are not confined to music. He has adapted 'Joconde' to the English stage, and is an enthusiastic amateur painter. On April 9, 1859, he married Miss Gertrude Kemble, daughter of John Mitchell Kemble, the eminent Anglo-Saxon scholar, and granddaughter of Charles Kemble. She appeared as a soprano singer at St. Martin's Hall in the 'Messiah,' in Dec. 1857, but on her marriage retired from public life. [W.H.H.]

SAPHO. Opera in 3 acts; words by Emile Augier, music by Gounod. Produced at the Opéra, April 16, 1851. It was reduced to 2 acts and reproduced July 26, 1858. In Italian, as 'Saffo,' at Covent Garden, Aug. 9, 1851. [G.]

SARBAND, a stately dance once very popular in Spain, France and England. Its origin and derivation have given rise to many surmises. Fuertes ('Historia de la Musica Española,' Madrid, 1859) says that the dance was invented in the middle of the 16th century by a dancer called Zarabanda, who, according to other authorities was a native of either Seville or Guayasquin, and after which it was named. Others connect it with the Spanish Sarao (an entertainment of dancing), and Sir William Ouseley (Ornamental Collections, 1725, vol. ii. p. 197, misquoted by Mendel, under 'Saraband'), in a note to a Turkish air called 'Ser-i Kühneh,' or 'the top of the house,' has the following: 'Some tunes are divided into three parts and are marked Kühne-i düni 'the second part' and Kühne-i tätti 'the third part'; near the conclusion of several we also find the Persian words ser-band, from which, without doubt, our sara- band has been derived.'

Whatever its origin may have been, it is found in Europe at the beginning of the 16th century, performed in such a manner as to render its present source highly probable. More may be gathered from the following extract from Chapter xii. 'Del baile y cantar llamado Zarabanda,' of the 'Tratado contra los Juegos Publicos' ('Treatise against Public Amusements') of Mariana (1536-1623): 'Entre las otras invenciones ha salido estos anos un baile y cantar tan lacio en las palabras, tan feo en las meneas,
SARABAND.

que basta para pegar fuego aun á las personas más honestas' ('amongst other inventions there has appeared during late years a dance and song, so lascivious in its words, so ugly in its movements, that it is enough to inflame even very modest people'). This reputation was not confined to Spain, for Marini in his poem 'L'Adone' (1623) says:

Chiama questo suo gioco empio e profano
Saravanda, e Ciascuna, il nuovo Ispano.1

Padre Mariana, who believed in its Spanish origin, says that its invention was one of the disgraces of the nation, and other authors attribute its invention directly to the devil. The dance was attacked by Cervantes and Guevara, and defended by Lope de Vega, but it seems to have been so bad that at the end of the reign of Philip II. It was for a time forgotten. It was soon however revived in a purer form, and was introduced at the French court in 1588, where Richelieu, wearing green velvet knee-breeches, with bells on his feet, and castanets in his hands, danced it in a ballet before Anne of Austria.

In England the Saraband was soon transformed into an ordinary country-dance. The first edition of Playford's 'Dancing Master' (1651) has two examples, one, to be danced 'longways for as many as will' (i.e. as 'Sir Roger de Coverley' is now danced), and the other, 'Adon's Saraband,' to be danced 'longways for six.' It was at about this time that the Saraband, together with other dances, found its way into the Suite, of which it formed the slow movement, placed before the concluding Gigue. In this form it is remarkable for its strongly accentuated and majestic rhythm, generally as follows:

It is written either in the major or the minor key, in 2- or 3-4 time, although Walther (Lexicon, 1732) says that it may be also written in 2-4 time. It usually consists of two 8- or 12-bar divisions, begins on the down-beat, and ends on the second or third beat. Bach, in the 'Clavierbüchle' Pt. I. (Bachges. iii. 76) has a Saraband beginning on the up-beat, and Handel (Suite XI) has one with variations. Those by Corelli do not conform to the established rules, but are little more than Sicilianas played slowly.

The following Saraband for the guitar is printed in Fuertes' 'Historia de la Musica Española.'

1 'New Spain' is Castile.

SARASATE.

Handel's noble air 'Lascia ch'io pianga,' in 'Rinaldo,' is taken with no material alteration from a Saraband in his earlier opera of 'Almira,' in which the majestic rhythm mentioned reigns in all its dignity:

See Chrysander's Handel i. 121. [W.B.S.]

SARASATE, MARTIN MELITON, born at Pamplona, March 10, 1844, came to France as a child, and entered the Paris Conservatoire, Jan. 1, 1856. The following year he became the favourite pupil of Alard, and gained the first prizes for solfeggio and violin. He then entered Reber's harmony class, and secured a premier accessit in 1859, but shortly after relinquished the study of composition for the more tempting career of a concert player. His beautiful tone, retentive memory, immense execution, and certainty of finger, added to the singularity of his manners and appearance, ensured his success in Paris, the French provinces, and the Peninsula. The Spaniards naturally honoured an artist whom they looked upon as their own countryman, but Sarasate aspired to make his name known wherever music was appreciated, as well as in the two countries especially his own by birth and adoption. No violinist has travelled more than he; besides making his way through Europe, from the remotest corner of Portugal to Norway, and from London to Moscow, he has visited America, North and South. In all his wanderings he has contrived to carry on his cultivation, and develope his great natural gifts. To London his first visit was in 1874, when he played at the Philharmonic Concert, May 18, and at the Musical Union, June 9, etc. He returned in 1877 (Crystal Palace, Oct. 13), and 78 (Philharmonic, Mar. 28), since when he has not crossed the channel.

Sarasate's distinguishing characteristics are not so much fire, force, and passion, though of these he has an ample store, as purity of style, charm, flexibility, and extraordinary facility. He sings on his instrument with taste and expression, and without that exaggeration or affection of sentiment which disfigures the playing of many violinists. He is not, however, quite free from a
with other court favourites, to endure much ill treatment, and was finally banished. During this second stay at Copenhagen he married Camilla P /
and, by whom he had two daughters.

Returning to Italy in the summer of 1775 he went first to Venice, became at once director of the Copeleto Conservatorio, and administered it with regret. After the death of M. Bruch's concerto, those of Saint-Saëns and Lalo, and the Symphonic Espagnole of the last-named composer. Sarasate has composed for his instrument romances, fantaisies, and especially transcriptions of Spanish airs and dances (Simrock, Bonn), all calculated to display his skill as a virtuoso.

[G.C.]

SARTI. GIUSEPPE, born at Faenza, Dec. 1, 1729, a date differing from that given by most of his biographers, but furnished by Sarti's own grandson to the writer, who has taken great pains to verify it. The son of a jeweller who played the violin in the cathedral, he early learned music, and had lessons in composition—first at Padua, according to his own family, from Padre Martini according to his biographers. Whether at Padua or at Bologna (the respective homes of the two masters), he completed his studies at an early age, for we learn from the chapter archives, still preserved in the library of Faenza, that he was organist of the cathedral from 1748 to April 1750. In 1751 he composed his first opera, 'Conte in Armenia,' which was enthusiastically received by his fellow towns-

men, and followed by several more serious works, and 'Il Rè pastore' (Venice, 1753) which had an immense success. So quickly did his fame spread that when he was only 24 the King of Denmark (Federic V.) invited him to Copenhagen as Capellmeister to the Prince Royal, and director of the Italian opera; and, on the closing of the latter in two years, made him Court-capellmeister. In the summer of 1765 the King determined to publish the opera, and Sarti went back to Italy after an absence of twelve years to engage singers; but his plans were upset by the deaths first of the King in 1766, and then of his own mother in 1767, so that it was not till 1768 that he returned to Copenhagen. These three years of trouble were not unfruitful, as he composed five operas, of which two, 'I Contraenti' and 'Didone abbandonata,' were given in Venice, where he seems chiefly to have resided.

Overskov's carefully compiled 'History of the Danish stage' informs us that Sarti directed the Danish court-theatre from 1770 to May 20, 1775, when he was summarily dismissed. A favourite with Christian VII, and the protégé of Struensee and Queen Caroline Matilda, he was too artless and straightforward to curry favour with the queen dowager and the ambitious Ove Gulberg; so after the catastrophe of 1772 he found his position gradually becoming worse and worse, and when the oligarchical party had secured the upper hand, imprisoning the queen, and reducing the king to a mere cipher, he had, having an invitation from Russia too advantageous to be refused, but the nine years spent in Milan were the most brilliant of his whole career, and the most prolific, including as they do his most successful operas, 'Le Gelosie villane' and 'Farnace' (Venice, 1776); 'Achille in Sciro' (Florence, Oct. 1779); 'Giulio Sabino' (Venice 1781), and 'Le Nozze di Dorina' (ib. 1783). To complete the list, at least ten more operas and several cantatas on a large scale should be added, works for the cathedral choir, including several masses, a Missere göre, 4, and some important motets.

On his way to St. Petersburg, Sarti made some stay at Vienna, where Joseph II. received him graciously, and granted him the proceeds of a performance of 'I Litiganti,' which had long maintained its place at the Burgtheater, and had helped to fill its coffers, as the monarch politely told the composer. He there made the acquaintance of Mozart, then in the very prime of his career, who speaks of him as a 'honest, good man,' and who not only played to him a good deal, but adopted an air from his 'Due litiganti' as the theme of a set of Variations (Kochel, 460), and as a subject in the Second Finale of 'Don Juan.' His pleasure in Mozart's playing did not, however, place him on Mozart's level; and when the famous six quartets were published, Sarti was one of the loudest to complain of their 'barbarisms.' His examination remains mostly in MS., but some extracts are given in the A. M. Z. for 1852 (p. 372), including 10 mortal errors in 26 bars, and showing how difficult it is even for a very clever composer to apprehend the ideas of one greater than himself.

Catherine II. received him with even greater marks of favour than Joseph, which he repaid by composing several important works for her own choir, and by bringing the Italian opera into a state of efficiency it had never attained before. Among his sacred compositions of this period may be mentioned an oratorio for two choirs, full orchestra, and band of Russian horns; a Te Deum for the taking of Ochakov by Potemkin; and a Requiem in honour of Louis

1 See Cherubini's preface to the Catalogue of his works.

2 Mozart, in 1781, wrote a final chorus for this, of which, however, nothing survived but the 6 bars in his autograph catalogue. (See Köchel, 613.)
The "disparis normales" of France at this moment fixes 456 vibrations for the note.

The articles on Sarti and Mantua in Féris are full of errors and omissions. We have corrected the most glaring mistakes from family papers kindly furnished by the distinguished painter La Mota, director of the Museo Stiemen, and grandson of the composer.

Works are in the library of the Paris Conservatoire, from which circumstance the writer is able to pronounce upon his style. The part-writing is eminently vocal, and the most difficult combinations are mastered with ease, but the scientific element is never unduly forced into notice, owing to Sarti's gift of fresh and spontaneous melody. Most of his operas contain numbers well constructed with a view to stage effect, and full of expression and charm; indeed so much of his music might still be heard with pleasure that it seems strange that no great artist has attempted to revive it.

His masses alone retain their hold on public favour, and one was performed on Easter Day 1850 in Milan Cathedral, which still has all the MSS. Sarti left six sonatas for the Clavier solo (London, 1752). An Allegro from these is included in Pauer's 'Alte Meister.' Cherubini quotes a 'Cum Sancto' a 8 of his in his 'Theory of Counterpoint;' and Fétis a Kyrie from the same mass in his treatise. Breitkopf has published a Fugue for 8 voices, a Hymn and a Miserere, and the ouverture to 'Ciro riconosciuto.' A Rondo for mezzo soprano will be found in Gervais's 'Gloires d'Italie,' and a Cavatina from 'Giulio Sabino' in the 'Gemma d'antichità.'

The Mussini family possesses a fine oil painting of the composer, taken in 1786 by Tomci, an Italian painter settled in St. Petersburg, 'Le Chevalier Sarti,' a novel by P. Scoulo, appeared first in the 'Revue des Deux Mondes,' and has since been published separately (Paris, Hachette, 1857).

[S.C.]

SARTORETTI, a Mantuan lady who deserves to be rescued from oblivion for her conduct to Mozart when he visited Mantua in January 1770 as a boy of not quite 14. She invited him to dinner, sent him a dish containing a parcel of choice flowers tied with red ribbons, and in the midst of the ribbons a medal with her ducal portrait, and a copy of works by herself headed Al Signor Amadeo Wolfgang Mozart, Anscreonitica. His hands were at the time severely chapped with the cold, and she gave him some pomade which quickly restored them. The verses are printed by Jain in his Mozart, App. III. A. 6. [G.]

SARTORI, Mrs., actress, singer, and friend of Mendelssohn's. She died Aug. 6, 1879. [See KEMBLE, ADELAIDE.] [W.H.B.]

SATANELLA, OR THE POWER OF LOVE. A New Original Romantic Opera, in 4 acts; words by Harris and Falconer, music by Balfe. Produced at the National English Opera, Covent Garden (Pyne and Harrison), Dec. 20, 1858. The story is a version of the Diable boiteux. [G.]

SATURDAY CONCERTS, CRYSTAL PALACE. For these see vol. i. p. 422 a. They continue on the same footing as there described; and since that date (Oct. 1878) Brahms's Second Symphony, Academic and Tragic Overtures, and Violin Concerto; Raff's 'Im Walde,' 'Frühlingsliede,' and 'Im Sonn,' Symphonies; Liszt's 'Ideale'; Rubinstein's 'Tower of Babel,'
SATURDAY CONCERTS.

'Dramatic' Symphony, and PF. Concerto in G; Goeta's Symphony, PF. Concerto, Overture; Bandini's 'Eleonora'; Smetana's 'Vltava'; Bizet's 'Roma'; Sullivan's ' Martyr of Antioch'; Cowen's Scandinavian Symphony; Schubert's 8 Symphonies in chronological order, and many other new works have been brought forward. [G.]

SATURDAY POPULAR CONCERTS, THE, the enterprise of the Messrs. Chappell, and held in St. James's Hall, London, at 3 on Saturday afternoons in winter and spring, are an offshoot of the MONDAY POPULAR CONCERTS. They began in 1865, when three performances were given, on March 11, 18, 25. This practice continued, with a gradual increase in the number, and an occasional extra concert before Christmas, till 1876-7, when the number was raised to seventeen, given between Nov. 11 and March 24 inclusive, in fact alternating with the Monday Popular Concerts through the season. In programmes and performances the two sets of concerts are alike. [G.]

Saurer & Leidesdorf, a formerly-existing firm of music-publishers in Vienna. Schubert published the following works with them, beginning in 1823:—op. 20-30 (including the 'Schöne Müllerin in 5 parts'); 35, 49, 59, 69 (the overture only, for PF. 4 hands, as op. 52). Saurer then retired, and Leidesdorf continued the business alone, publishing for Schubert op. 92, 94, 108; and after his death in 1859 (Oct. 13). Leidesdorf was a prolific writer of PF. pieces, much esteemed by amateurs. After the last-mentioned date he went to Florence, and died there Sept. 26, 1840.1 His relations to Beethoven are mentioned under LEIDESDORF. [C.F.P.]

Saul. An oratorio; words attributed both to Jennens and Moore, music by Handel. The composition was begun July 23, 1738. The 2nd act was completed Aug. 28, and the whole on Sept. 27, of the same year. First performance at the King's Theatre, Tuesday, Jan. 16, 1739; at Dublin, May 25, 1742. Revived by the Sacred Harmonic Society, March 20, 1840. The autograph is in the library at Buckingham Palace. The overture ('Sinfonia') is Handel's longest; it is in 4 movements, and the organ is largely employed in it as a solo instrument. There seems to have been some secret connection between the organ and the oratorio, as it is more than once announced 'with several concerts on the organ.' The 'Dead March in Saul' (in C major) has been perhaps more widely played, and is more universally known than any other piece of music. [G.]

Sauvet, Emile, violinist, born at Dun le Bol, Cher, France, May 22, 1852, soon attracted the notice of De Beriot, and became his pupil, the last he ever had. He began to travel at an early age, playing in the chief towns of France and Italy, in Vienna and in London, where he made his first appearance at Alfred Mellon's Concerts, Covent Garden, in Aug. 1866. In 1872 he made his first visit with Strakosch to the United States, and his second in 1874, remaining there till Jan. 1876. In New York he made the acquaintance of von Bülow and Rubinstein, and on his return to Leipzig was welcomed by the latter, then engaged in the rehearsals of his 'Paradise Lost.' Sauvet made his début in the Gewandhaus in May 1876 in Mendelssohn's Concerto, and was most warmly received. He however returned immediately to America, and it was not till he came back again in 1877, and went through Germany and Austria in two long and most successful tournées, that his reputation was established in his native country. He has played at the Gewandhaus every year since 1876, and is a great and devotedly favourite with that very critical audience. In Holland also he is well known. In England he reappeared in 1880, and played at the Crystal Palace, April 24, and Philharmonic (Bruch's Concerto No. 1) on the 28th.

 Liszt has shown him much kindness, and they have often made music together. In 1879 Sauvet married Miss Emma Hotter of Dusseldorf, and since that date has taken up his abode in Berlin, where he is teacher of the violin in Kullak's Academy.

His published works embrace a Concerto in G minor; a Ballade, a Legende; and a Serenade in G—all for solo violin and orchestra; Caprice de Concert in D; Scherzo fantastique; Valse-caprice; Barcarolle-maxurka, and many other drawing-room pieces, as well as transcriptions from Mendelssohn, Rubinstein, Wagner, etc. [G.]

SAUZAY, Charles Eugène, an eminent French violinist, was born at Paris, July 14, 1809. In 1823 he entered the Conservatoire, and in his second year became the pupil of Baillot and of Reicha. He obtained the 2nd violin prize in 1825, the 1st. do., and the second for fugue, in 1827. A few years later he joined Baillot's quartet, first as second violin and then as leader, and married Mlle. Baillot, and continued one of her father's party till its dissolution in 1840. He soon rose rapidly both in society and as a professor. In 1840 he was made first violin to Louis Philippe, and afterwards leader of the second violins to the Emperor Napoleon III. In 1860 he succeeded Girard as professor at the Conservatoire. His own quartet party started after the termination of Baillot's, embracing his wife and Boeley as pianists, Norblin and Franchomme; gave its concerts, sometimes with and sometimes without orchestra, in the Salle Pleyel. Sauzay is mentioned by Hiller as one of Mendelssohn's acquaintances during his stay in Paris in 1830. He was greatly sought after both as a player and a teacher. His publications are not important, and consist of incidental music to 'Georges Dan- din' and 'Le Sicilien,' cleverly written in the style of Lully to suit the date of the pieces; fantasias and romances; a PF. trio; songs; 'Haydn, Mozart, Beethoven; Etude sur le quatuor' (Paris 1861), a disappointing work from the pen of a musician of so much eminence and experience; 'L'école de l'accompagnement' (Paris 1869), a sequel to the foregoing. He

1 Not 1830, as stated in vol. ii. p. 114 a.
SAUVAY.

has now in the press a series of "Études harmoniques" for the violin.

SAVART, FELIX, a French philosopher, who distinguished himself by researches in acoustics. He was born at Méesires June 30, 1791, and was the son of a mathematical instrument maker of some repute. He at first practised medicine, but subsequently devoted himself in preference to general philosophical pursuits, obtained the post of professor at the College of France, and was admitted a member of the French Academy of Sciences in November 1827.

Following in the steps of Chladni, whose labours had particularly attracted his attention, he made many investigations in acoustics, which are recorded in the several publications bearing his name. He appears particularly to have thrown light on the nature of that complicated relation between a vibrating body which is the source of sound, and other bodies brought into communication with it by virtue of which the original sound is magnified in intensity and modified in quality; well-known examples of such an arrangement being furnished by the soundboards of the violin tribe and the pianoforte.

Savart's name is also connected with an ingenious little device for measuring, in a manner easily appreciable by a lecture-audience, the number of vibrations corresponding to a given musical note. A wheel, caused to rotate quickly by ordinary mechanical contrivances, is furnished with its circumference with teeth or notches, against which a tongue of pasteboard or some other elastic substance is brought into contact. The passage of each tooth gives a vibration to the tongue, and if the wheel revolve fast enough, the repetition of these vibrations will produce a musical sound. Hence, as the number of rotations of the wheel in a given time can be easily counted, the number of vibrations corresponding to the note produced can be experimentally ascertained, with more than ordinary precision. This mode of determining vibration numbers has been since superseded by the more elegant instrument, the Styrn, and by other modes known to modern acoustic physicists, but from the simplicity of its demonstration its it is still often used.

Savart also investigated with some attention and success the acoustical laws bearing on wind instruments, and on the production of the voice. He died in March 1841. [W.P.]

SAVILLE, JEREMY, a composer of the middle of the 17th century, some of whose songs are included in "Select Musical Ayres and Dialogues," 1653, is now only known by his 4-part song, "The Waits," printed in Playford's "Musical Companion," which, by long-standing custom is the last piece sung at the meetings of the Madrigal Society and similar bodies. [W.H.H.]

SAVOY, [See OLD HUNDREDTH, THE.]

SAVOY CHAPEL ROYAL. At the present day commonly accepted as one of Her Majesty's Chapels Royal, the Savoy has a constitution differing widely from the chapels of St. James and Whitehall. While these are maintained out of the Civil List, the Savoy Chapel derives its sustenance from Her Majesty's Privy Purse, and thus in one respect has even greater claim to the appellation of Royal. The salient points in the history of the Savoy may be given in few words, which may tend to remove much prevailing misconception on the subject. In 1546 Henry III. made a grant of land on the banks of the Thames to his wife's uncle, Count Peter of Savoy, and a palatial residence was erected on the site. After Peter's death the estate came into the possession of Queen Eleanor, who bestowed it upon her son Edmund of Lancaster, and it remained in the possession of the Lancastrian branch of the royal family until 1381, when, owing to the unpopularity of John of Gaunt, the palace was wrecked by the insurgents under Wat Tyler. Under the provisions of the will of Henry VII., a hospital was founded there, but though richly endowed it did not flourish, and the foulest abuses prevailed until it was dissolved. The chapel had been used from 1564 until 1717 by the parishioners of St. Mary's, but in 1773 George III. issued a patent constituting it a Chapel Royal, and its title is therefore beyond dispute. From time to time the reigning sovereigns contributed towards its maintenance, but the place attracted little general notice until 1864, when it was partially destroyed by fire. Restored from designs by Sir Sidney Smirke, at a cost to Her Majesty of about £27000, the chapel was reopened for Divine Service on December 3, 1865. The peculiarity of the Services, as at present conducted, calls for some mention in this place. In the absence of any provision for the full choral rendering of the ritual, congregational singing is promoted to the fullest extent. The choir consists of boys only, and the psalms, canticles, hymns, etc., are sung strictly in unison. The chants and tunes are selected from every available source, the most worthy examples of the older school being utilised equally with modern compositions of sufficient melodic beauty to appeal to the vocal capabilities of a mixed congregation. The various Church Offices of Baptism, Confirmation, Matrimony, Burial of the Dead, etc., are never rendered at the Savoy without the musical additions suggested by the rubrics, and strangers to the Chapel who seek its ministrations are frequently surprised at the aid thus spontaneously given. The organ, at present incomplete, is by Willis. [H.F.F.]

SAX, CHARLES JOSEPH, a Belgian musical-instrument maker of the first rank, born at Dinant in Belgium, Feb. 1, 1791, died in Paris, April 26, 1865. He was first a cabinet-maker, then a mechanic in a spinning-machine factory, and then set up in Brussels as a maker of wind-instruments. He had served no apprenticeship to the trade, and his only qualification was that he could play the serpent; he was therefore obliged to investigate for himself the laws concerning the bore of instruments; but as he had great manual dexterity, and a turn for invention, he was soon able to produce serpents and flutes of fair quality. He
quickly attracted notice by his clarinets and bassoons, which gained him a medal at the Industrial Exhibition of 1820, and the title of musical-instrument maker to the court of the Netherlands, who also encouraged him by advancing him capital. In 1822 he began to make all kinds of wind-instruments, brass and wood, and in 1824 invented an "omnionic horn" which he continued to perfect till 1846. This instrument can be adjusted to any key by means of a piston sliding backwards or forwards on a graduated scale of about half an inch long, which sets the body of the instrument in communication with tubes of different lengths corresponding to all the major keys. On a separate elbow is a moveable register which the player fixes opposite the number of the scale, he wishes to use, and the tube of that key being at once brought into position, the instrument is played exactly like an ordinary horn. Sax also invented brass instruments producing every note in the scale, without crooks, pistons, or cylinders. He took out patents for a keyed harp, and a piano and a guitar on a new system, but his efforts were mainly directed to perfecting the clarinet, especially the bass clarinet, and discovering new methods of boring brass and wood wind-instruments with a view to make them more exactly in tune. His exertions were crowned with success, and he obtained gratifying distinctions at the Brussels Industrial Exhibition of 1835.

Charles Sax was the father of 11 children, of whom two sons were distinguished in the same line. The eldest of these, Antoine Joseph, known as Adolphe Sax, born at Dinant Nov. 5, 1814, was brought up in his father's workshop, and as a child was remarkable for manual skill, and love of music. He entered the Brussels Conservatoire and studied the flute and clarinet,—the latter with Bender, who considered him one of his best pupils. Like his father his efforts were directed mainly to the improvement of that instrument, especially the bass clarinet, and he even designed a double-bass clarinet in B♭. In the course of his endeavours to improve the tune of his favourite instrument he invented an entire family of brass instruments with a new quality of tone, which he called saxophones. The hope of making both fame and money led him to Paris; he arrived in 1842, and established himself in the Rue St. Georges, in small premises which he was afterwards forced to enlarge. He had no capital beyond his brains and fingers, which he used both as a manufacturer and an artist; but he had the active support of Berlioz, Halévy, and G. Kastner, and this soon procured him money, tools and workmen. He exhibited in the French Exhibition of 1844, and obtained a silver medal for his brass and wood wind-instruments, a great stimulus to a man who looked down upon all his rivals, and aimed not only at eclipsing them, but at securing the monopoly of furnishing musical instruments to the French army. In 1845 he took out a patent for the Saxhorn, a new kind of bugle, and for a family of cylinder instruments called Saxotrombas, intermediate between the Saxhorn and the cylinder trumpet. On June 22, 1846, he registered the Saxophone, which has remained his most important discovery. A man of such inventive power naturally excited much jealousy and ill-feeling among those whose business suffered from his discoveries. This tact and wisdom made numerous and powerful friends, among others Général de Rumigny, Aide-de-camp to Louis Philippe, and a host of newspaper writers who were perpetually trumpeting his praises. He lost no opportunity of vaunting the superiority of his instruments over those in use in the French military bands, at a special competition held between the two; and the superiority, whether deserved or not, soon resulted in a monopoly, the first effect of which was to banish from the military bands all horns, oboes, and bassoons. Hence, outside the Conservatoire, there is no longer a supply of skilled performers on those classical and indispensable instruments, on which the various French orchestras may draw.

The Paris Industrial Exhibition of 1849, at which Sax obtained a gold medal, brought his three families of instruments still more into notice; and he received the Council Medal at the Great Exhibition of 1851. In spite of these merits on Sax's part, he began to feel his situation, however, making an arrangement with his creditors, and on re-commencing business entered for the Paris Exhibition of 1855, and gained another gold medal. When the pitch was reformed in 1859 every orchestra and military band in France had to procure new wind-instruments—an enormous advantage, by which any one else in Sax's place would have made a fortune; but with all his ability and shrewdness he was not a man of business, and his affairs began more and more hopelessly involved. There was full scope for his inventive faculties under the Second Empire, and he introduced various improvements into the different piston instruments, only one of which need be specified, viz. the substitution of a single ascending piston for the group of descending ones. This principle he adapted to both conical and cylindrical instruments. He also invented instruments with seven bells and six separate pistons; instruments with rotary bells for altering the direction of the sound, and a host of smaller improvements and experiments, all detailed in Fétais's 'Rapports de l'Exposition' and 'Biographie Universelle.'

At the London International Exhibition of 1862, Sax exhibited cornets, saxhorns, and saxotrombas, with 3 pistons, and with 2, 3, 4, and 5 keys; and at Paris in 1867 he took the Grand Prix for specimens of all the instruments invented or improved by him. Since then his projects have been repeatedly before the public, but he has lost his powerful patrons and declined in prosperity year after year. He has been obliged to give up his vast establishment in the Rue St. Georges (No. 50) and to sell (Dec. 1877) his collection of musical instruments. The printed catalogue contains 467 items, and though not absolutely correct is interesting, especially for the view it
SAX.

gives of the numerous infringements of his patents. The typical instruments of the collection were bought by the Museum of the Paris Conservatoire, the Musée Instrumental of Brussels, and M. César Snoek of Renais, a wealthy Belgian collector.

Among the numerous works written to advertise the merits of Adolphe Sax’s instruments we need only mention two—Comte’s ‘Histoire d’un inventeur au XIXe siècle’ (Paris 1860, 52 pp. 8vo, with a fair likeness of Sax); and Pontécoulant’s ‘Organographie’ (Paris 1861, 2 vols. 8vo).

ALPHONSE SAX, jun., worked with his brother for some years, and seems to have devoted his attention especially to ascending pistons. He set up for himself in the Rue d’Abbeville (No. 5 bis), but did not succeed. He published a pamphlet ‘Gymnastique des poumons; la Musique instrumentale au point de vue de l’hygiène et la création des orchestres féminins’ (Paris 1865), which is merely a disguised puff.

[SAXHORN (Saxtuba, Saxstromba). The name given to a family of brass instruments with valves, invented by the late M. Sax.]

‘No one can be ignorant,’ say the editors of the Modes for Saxhorn and Sax-tromba, ‘of the deplorable state in which brass instruments were when M. Sax’s method made its appearance. No coherence, no unity between the individual members of the group; in one case keys, in another valves; a small compass, an imperfect scale, lack of accurate intonation throughout, bad quality of tone, variations of fingering requiring fresh study in passing from one instrument to another. The keyed bugle, built on false proportions, offered so prospect of improvement; the mechanism of the valves themselves, by their abrupt angles, deteriorated the quality of tone; and the absence of intermediate instruments caused gaps in the general scale, and at times false combinations.’

Sax’s first advice to players exhibits the power of his new instruments—that namely of playing in every key without using ‘crocots,’ as in the French-horn and Trumpet. [See HORN.] He also attacked the problem of true intonation in valve instruments, by means of what he terms a compensator. Besides these improvements he planned all the tubes and mechanism on a far sounder acoustical basis than had been attempted in the fortuitous and disconnected contrivances of former periods. The valve or piston was indeed known, but was open to the objection stated above, and was at best but a clumsy machine. He unquestionably simplified it by causing fewer turns and corners to interfere with the free course of the vibrating column of air. It is to be noted, however, that all the instruments of the Sax family, like the ordinary cornet-a-pistons, utilise the harmonic octave below that in which the trumpet and French horn speak, and thus obtain power and facility somewhat at the expense of quality.

Six or even more instruments of different size compose the Sax family, the chief of these being the soprano in F, Eb, or D; the contralto in C and Bb; the tenor in F and Eb; the baritone in C and Bb, the bass in F and Eb, and the contra-bass, or circular bass, in Bb. Several of these are known under special names; the tenor for instance as the Althorn; the smaller bored Barytone under that appellation; the larger bored of similar pitch as the Euphonium; the bass or double bass as the Bombardon or Contra Bombardon.

There can be no doubt that the inventor of the Saxhorn added greatly to the compass, richness, and flexibility of the military brass and reed bands. But it is a question whether the tone of these powerful auxiliaries blends so well with the stringed instruments as that of the trumpet, French horn, and trombones—and hence their comparative neglect. The compass of all the Saxhorns is very large, but especially that of the Euphonium, amounting, according to Sax’s own statement, to more than five octaves. This is increased by the numerous keys in which the various members of the family are originally made, ranging from

These instruments are furnished with 3, 4, or even 5 valves, as already described. [See EUPHONIUM; PISTON.]

It has been already said that their chief use is in military music. For the reasons given they are easy to play on the march, or even on horse-back, where an oboe or a contrafagotto would be impossible. But, in the orchestra, only the euphonium and the bombardon in Eb, much patronised by Wagner in his pompous marches, and other parade music, have held their ground.

[SAXPHONE. Another instrument invented by Sax. It consists essentially of a conical brass tube furnished with twenty lateral orifices covered by keys, and with six studs or finger-plates for the first three fingers of either hand, and is played by means of a mouthpiece and single reed of the clarinet kind.]

Like the Saxhorns, it is made in a number of sizes, representing in all seven different keys; namely, the soprano in C and Bb; the soprano in F and Eb; the mezzo soprano in C and Bb; the contralto in F and Eb; the barytone in C and Eb; the bass in F and Eb, and the double bass or bourdon in C and Bb. The last of these can be played with a double-bassoon reed.

Those most used are the contralto and barytone varieties. In French military bands, however, five or more are in use; having to a great degree superseded the more difficult but more flexible clarinet, and having quite replaced the bassoon.

The compass of the five highest Saxophones is the same, viz. from

with all the chromatic intervals. The bass and double bass ones descend to the C below the bass
stave, and reach upwards to the same F as the rest of the family. In the former case the scale is of 10 notes, in the latter of 15, or of 21 or 30 semitones in all. The fingering adopted is the same for all, being that somewhat erroneously named after Boehm. [See FLUTE; CLARINET.]

The Saxophone, though inferior in compass, quality, and power of articulation to the clarinet, and bassethorn, and especially to the bassoon, has great value in military combinations. It reproduces on a magnified scale something of the violoncello quality, and gives great sustaining power to the full chorus of brass instruments, by introducing a mass of harmonic overtones very wanting in Sax's other contrivance. In the orchestra, except to replace the bass clarinet, it is all but unknown.

[CH.] SANYÈTE. A Spanish term for a little comic intermezzo for the theatre. Littre connects the word with saíir or saiir-dous, fat; in which case it answers to the vulgar English expression 'a bit of fat,' meaning something extra enjoyable.

SCALA, LA. The proprietors of the Ducal Theatre of Milan, which was burnt in 1776, obtained, by a decree of July 15, 1776, from the Empress Maria Theresa of Austria, leave to build a new opera-house on the site of the church and monastery della Scala. The celebrated architect, Piovanini of Poligno, made the designs, and it was inaugurated Aug. 3, 1778. The building was not only the grandest theatre then existing in Europe, but the most artistically beautiful and complete. Levati and Reina painted the ceiling, the boxes, and the great hall, or ridotto; and the curtain, representing Parnassus, was the work of Riccardi. The cost of the whole amounted to one million lire (£40,000), an enormous sum for that time. Until 1827 the principal entrance of La Scala was from a by-street, but since that date it opens on to a large and beautiful plaza, or square.

The interior of the house is in the horseshoe form, with five tiers of boxes and a gallery above them, all in white, relieved by gilded ornaments. The lowest three tiers have each 36 boxes, and a royal box above the entrance to the stalls. The fourth and fifth tiers have each 39 boxes, and there are four on each side of the proscenium, making a total of 194 boxes, besides the large royal box and the gallery, each box having a private room at its back for the convenience of its occupants.

The length of the whole building is 330 ft., and its width 122 ft. The height from the floor to the ceiling is 65 ft. The stage, with the proscenium, is 145 ft. long and 54 wide between the columns of the proscenium, but is 98 ft. wide further behind. The ridotto, a large hall for promenading between the acts, is 82 ft. long and 30 ft. wide. The house holds 620 stalls, and in place of a pit there is standing-room for 600 persons. The boxes can accommodate 1900 spectators, and the gallery 500 more; so that the total capacity of the house for operatic representations is 3,500. But the same theatre, when changed into a ball-room, can contain more than 7000 persons. This immense establishment permanently employs 900 persons on its staff, distributed in the following way:—

**Artists:**—singers, 50; orchestra, 100; band, 28; choristers, 110; 'comparse,' 120; ballet, 140; dressmakers and tailors, 50; doctors, 6; servants, 30, etc.

The gentlemen who provided the funds for the building of La Scala enjoy the use of its boxes at a nominal rental whenever the theatre is open, each box having its owner. In all other respects the theatre has been the property of the town of Milan since 1872. The municipality grants to its lessees an annual sum of £5,500, and the owners of the boxes pay £2,920; and thus La Scala enjoys an endowment of £12,720 a year. The theatre is controlled by a Commission elected by the Common Council of Milan and the owners of its boxes.

Annexed to the theatre is a celebrated dancing school, with 60 pupils, where the most famous ballet-dancers have been trained, and a singing school for about 50 choristers. Two charitable institutions—I Filarmonti, founded by Marchesi in 1873, and the Teatrable, by Medrano in 1829—are also dependent for their income upon the greatest theatre of Italy.

The theatre has undergone no fundamental change since its erection, except occasional necessary restorations, the latest of which took place in 1878, when it was rebuilt throughout, statutes erected to Rossini and Donizetti, etc.

If La Scala boasts of being the largest and most beautiful theatre of Italy, it has also the honour of having produced on its stage the largest number of new and successful operas and of great singers. We shall only mention here the most successful operas and ballets which, being written expressly for that stage, were first performed there; remembering that as the theatre has been open every year for 103 years, many other operas were given with varying success.

<table>
<thead>
<tr>
<th>Year</th>
<th>Title of Work</th>
<th>Composer</th>
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<tbody>
<tr>
<td>1778</td>
<td>Europa riconosciuta</td>
<td>Bellini</td>
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<td>1778</td>
<td>Il Vecchio geloso</td>
<td>Alessandri</td>
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<td>1778</td>
<td>La clemenza di Tito Coste</td>
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<td>1778</td>
<td>Ifigeneia in Aulide</td>
<td>Zingarelli</td>
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<td>1779</td>
<td>La Morte di Cesare</td>
<td>Do.</td>
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<td>1779</td>
<td>Pirre, Re di Epiro</td>
<td>Do.</td>
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<td>1779</td>
<td>Il Mercato di Monfregos</td>
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<td>1780</td>
<td>La Scodella rapita</td>
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<td>1780</td>
<td>Artaserse</td>
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<td>1781</td>
<td>Giulietta e Romeo</td>
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<td>1781</td>
<td>Baccanali di Roma</td>
<td>Nicolini</td>
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<td>1780</td>
<td>Adriana ed Abramo</td>
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<td>1780</td>
<td>Il risveglio di Giasone</td>
<td>Weigl</td>
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<td>1781</td>
<td>La vedova stravagante</td>
<td>Generali</td>
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<td>1781</td>
<td>La Pietra del Paragone</td>
<td>Rossini</td>
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<tr>
<td>1781</td>
<td>Alessandro in Palmira</td>
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<td>1781</td>
<td>Il Turco in Italia</td>
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<td>1782</td>
<td>La Giara ladra</td>
<td>Do.</td>
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<td>1782</td>
<td>Margherita d'Alagna</td>
<td>Neverboeck</td>
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<td>1783</td>
<td>Asia e Claudio</td>
<td>Mercadante</td>
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<td>1783</td>
<td>La Vestale</td>
<td>Pacini</td>
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<td>1783</td>
<td>Gri Arabi nelle Galle</td>
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<td>1783</td>
<td>Il Pirata</td>
<td>Bellini</td>
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<td>1784</td>
<td>La Stradella</td>
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<td>1785</td>
<td>Chitara di Rosenberg</td>
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<td>1785</td>
<td>Norma</td>
<td>Do.</td>
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<td>1785</td>
<td>Lucia D Borga</td>
<td>Donizetti</td>
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<td>1785</td>
<td>Un Avventura di Scaramuccia</td>
<td>Ricci</td>
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<td>1785</td>
<td>Gemma di Vergo</td>
<td>Donizetti</td>
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<td>1785</td>
<td>Mercadante</td>
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<tr>
<td>1785</td>
<td>Il Bravo</td>
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La Scala has always been renowned for its splendid and gorgeous ballets, amongst which were most successful—

7781 I Prigioniere di Ciro
7797 I due Avare
7873 Il General Colli in Roma
1017 Europa e Turamo
1052 Casse in Egito
1217 Gli Sposetti
1250 La Conquista di Malacca
1258 Figliuoli Tull
1264 Un Falso
1266 Shakespeare
1266 Filo e Fleg
1264 Valeria
1266Scandalopazo
1261 Excelsojor.

We should unduly prolong this article were we to mention the names of all the great artists who have gained their merit's applause on the boards of La Scala. It is sufficient to state that few great artists can be found within the last hundred years who have not deemed it an honour and a duty to appear on that celebrated stage, and win the approval of the Milanese public. Further information may be obtained from the 'Teatro alla Scala 1775-1862' by Luigi Romani (Milan, 1862); and the 'Reali Teatri di Milano' by Cambiaso (Ricordi, Milan, 1851).

Besides La Scala, Milan boasts of several other theatres, where operas are performed either exclusively, or at certain seasons of the year, instead of dramas. These theatres are, La Canobbiana, Il Carcano, Dal Verme, Santa Repogda, Be Nuovo, and Fossati. At the Filodrammatici and San Simone are given amateur performances of operatic and orchestral music, to which admission is obtained only by invitation. The Milanese Società del Quartotto has obtained great reputation for its masterly performances of classical music, especially in recent years.

SCALCHI, Sopra, was born Nov. 29, 1850, at Turin; received instruction in singing from Auguste Boccabadati, and made her debut at Mantua in 1866 as Ulrica in 'Un Ballo in Maschera.' She afterwards sang at Verona, Bologna, Faenza, Nice, etc., and in England for the first time Sept. 16, 1868, at the Promenade Concerts, Agricultural Hall, with very great success. At the Royal Italian Opera, Covent Garden, she first appeared Nov. 5 of the same year, as Azucena, and after that as Pierrotto (Linda), Urbano, Un Caprajo (Dinorah), etc. She is a great favourite at that theatre, and has remained there until the present time. Her voice is of fine quality and of the compass of two octaves and a half from low F to B in alt, enabling her to take both the mezzo-soprano and contralto parts. She is also a fair actress. In Sept. 1875 she married Signor Lolli, a gentleman of Ferrara. Among her répertoire may be named Leonora (Favorita), which she played July 15, 1871, at Mario's farewell appearance; Estelle in Campana's Emeralds, June 14, 1870; Leonora in Cimarosa's 'Le Astuzie femminili,' July 15, 1871, Meals in Masse's 'Paul et Virginie,' June 1, 1878; Mrs. Page, July 14, 177; and Fides, June 24, 78, on the respective revivals of Nicolai's Lustige Weiber, and of Le Prophètè; also Aracce, Ammessa, Maffeo Onnini, Siebel, etc. She has had frequent engagements in Italy, St. Petersberg, Moscow, Vienna, etc. [A.C.]

SCALE (from the Latin Scala, a staircase or ladder, Fr. Chartre, Ger. Treppe, L. sound-ladder; It. Scala). A term denoting the series of sounds used in musical compositions.

The number of musical sounds producible, all differing in pitch, is theoretically infinite, and is practically very large; so that in a single octave a sensitive ear may distinguish 50 to 100 different notes. But if we were to take a number of these at random, or if we were to slide by a continuous transition from one sound to another considerably distant from it, we should not make what we call music. As a rule to do this we must use only a certain small number of sounds, forming a determinate series, and differing from each other by well-defined steps or degrees. Such a series or succession of sounds is called a scale, from its analogy with the steps of a ladder.

It is unnecessary here to enter into the aesthetic reason for this;1 it must suffice to state that all nations, at all times, who have had music, have agreed in adopting such a selection, as sound-ladder, for the조음. In order to do this we must use only a certain small number of sounds, forming a determinate series, and differing from each other by well-defined steps or degrees. Such a series or succession of sounds is called a scale, from its analogy with the steps of a ladder.

1 More complete information on the subject generally may be found in Helmholtz's 'On the Sensations of Tone,' or in 'The Philosophy of Music,' by W. Pyle (London, 1869).
The Greek Diatonic Scale.

Thus the essence of the diatonic scale was that it consisted of tones, in groups of two and three alternately, each group being separated by a hemitone from the adjoining one; and, combining consecutive intervals, any two tones with a hemitone would form a fourth, any three tones with a hemitone would form a fifth, and any complete cycle of five tones with two hemitones, would form a perfect octave.

Now it is obvious that in this series of notes, proved to be in use above two thousand years ago, we have essentially our diatonic scale; the series corresponding in fact with the natural or white keys of our modern organ or pianoforte. And as this series formed the basis of the melodies of the Greeks, so it forms the basis of the tunes of the present day.

Although, however, the general aspect of the diatonic series of musical sounds remains unaltered, it has been considerably affected in its mode of application by two modern elements—namely, Tonality and Harmony.

First, a glance at the Greek scale will show that there are seven different diatonic ways in which an octave may be divided; thus, from A to the A above will exhibit one way, from B to B another, from C to C a third, and so on—keeping to the white keys alone in each case; and all these various ‘forms of the octave’ as they were called, were understood and used in the Greek music, and formed different ‘modes.’ In modern times we adopt only two—one corresponding with C to C, which we call the Major mode, the other corresponding with A to A, which we call the Minor mode. And in each case we attach great importance to the notes forming the extremities of the octave series, either of which we call the Tonic or Keynote. We have, therefore, in modern music, the two following ‘forms of the octave’ in common use. And we may substitute for the Greek word ‘hemitone’ the modern term ‘semitone,’ which means the same thing.

Intervals of the Diatonic Scale for the Major Mode.

Intervals of the Diatonic Scale for the Minor Mode.

Although these differ materially from each other, it will be seen that the original Greek diatonic form of the series is in each perfectly preserved. It must be explained that the minor scale is given, under particular circumstances, certain accidental variations [see Ascending Scale], but these are of a chromatic nature; the normal minor diatonic form is as here shown. The choice of particular forms of the octave, and the more prominent character given to their limiting notes, constitute the important feature of modern music called Tonality.

Secondly, a certain influence has been exercised on the diatonic scale by modern Harmony. When it became the practice to sound several notes of the scale simultaneously, it was found that some of the intervals of the Greek series did not adapt themselves well to the combination. This was particularly the case with the interval of the major third, C to E: according to the Greek system this consisted of two tones, but the perfect harmonious relation required to be a little flatter. The correction was effected in a very simple manner by making a slight variation in the value of one of the tones, which necessitated also a slight alteration in the value of the semitone. Other small errors have been corrected in a similar way, so as to make the whole conform to the principle, that every note of the scale must have, as far as possible, concordant harmonious relations to other notes; and in determining these, the relations to the tonic or keynote are the more important.

The diatonic series, as thus corrected, is as follows—

Major Diatonic Scale as corrected for Modern Harmony.

The several intervals, reckoned upwards from the lower keynote, are—

C to D, Major tone,
E, Major third,
F, Perfect Fourth,
G, Perfect Fifth,
A, Major sixth,
B, Major seventh,
C, Octave.

It has been stated, however, that for modern European music, we have the power of adding, to the seven sounds of the diatonic scale, certain other intermediate chromatic notes. Thus between C and D we may add two notes called C♯ and D♭. Between G and A we may add G♯ and A♭, and so on. In order to determine what the exact pitch of these notes should be, it is necessary to consider that they may be used for two quite distinct purposes, i.e., either to embellish melody without change of key, or to introduce new diatonic scales by modulation. In the former case the pitch of the chromatic notes is
indeterminate, and depends on the taste of the performer; but for the second use it is obvious that the new note must be given its correct harmonic position according to the scale it belongs to: in fact it loses its characteristic character, and becomes strictly diatonic. For example, if an F♯ be introduced, determining the new diatonic scale of G, it must be a true major third above D, in the same way that in the scale of C, B is a major third above G. In this manner any other chromatic notes may be located, always adhering to the same general principle that they must bear concordant harmonic relations to other notes in the diatonic scale they form part of.

Proceeding in this way we should obtain a number of chromatic notes forming a considerable addition to the diatonic scale. For example, in order to provide for eleven keys, all in common use, we should get ten chromatic notes in addition to the seven diatonic ones, making seventeen in all, within the compass of a single octave. This multiplication of notes would produce such a troublesome complication in practical music, that in order to get rid of it there has been adopted an ingenious process of compromising, which simplifies enormously the construction of the scale, particularly in its chromatic parts. In the first place it is found that the distance between the diatonic notes E and F, and between B and C is nearly half that between C and D, or G and A; and secondly, it is known that the adjacent chromatic notes C♯ and Db, G♯ and Ab, etc., are not very different from each other. Putting all these things together, it follows that if the octave be divided into twelve equal parts, a set of notes will be produced not much differing in pitch from the true ones, and with the property of being applicable to all keys alike. Hence has arisen the modern chromatic scale, according to what is called equal temperament, and as represented on the key-board of the ordinary pianoforte. According to this, the musical scale consists of twelve semitones, each equal to a twelfth part of an octave; two of these are taken for the tone of the diatonic scale, being a very little less in value than the original major tone of the Greek divisions.

This duodecimal division of the octave was known to the Greeks, but its modern revival, which dates about the sixteenth century, has been one of the happiest and most ingenious simplifications ever known in the history of music, and has had the effect of advancing the art to an incalculable extent. Its defect is that certain harmonic combinations produced by its Notes are slightly imperfect and lose the satisfactory effect produced by harmonies perfectly in tune. The nature and extent of this defect, and the means adopted to remedy it will be more properly explained under the article Temperament, which see. [W.P.]

SCARAMUCCIA, UN' AVVENTURA DI. A comic opera in 3 acts; libretto by F. Romani, music by L. Ricci. Produced at the Scala, Milan, Sept. 6, 1834, with great success. In French (by Forges), 'Une aventure de Scaramouche,' Versailles, June 1842; and in Italian, Théâtre des Italiens, Feb. 20, 1846. [G.] SCARIA, Emil, born in 1838 at Graz, Styria, studied at the Conservatorium, Vienna, under Gentilini, made his debut at Pest as St. Birs in 'The Huguenotes,' and afterwards sang at Brunn and Frankfort. In 1865 he came to London for the purpose of further study under Garcia, where he was heard by Abt, who procured him an engagement in 1862 at Dessau. He next played at Leipzig, and from 1865 to 72 at Dresden. Among his best parts were Hercules (Alcestis), Sarastro, Leporello, Caspar, Rocco, Landgrave (Tannhäuser), Pogner (Meistersinger) Burgomaster (Czar und Zimmermann), Dulcimer, Geronimo (II Matrimonio segreto), and Falstaff, in which last a critic remarks that he made one of his greatest successes . . . when he was at Dresden, and made it in a great measure by his really excellent acting of the character. From 1872 till now (1881) he has been engaged at Vienna, where he has established his reputation as a versatile singer and actor in both baritone and bass parts, but best in the latter, as his 'carefully deadened high notes form so great a contrast to the vigorous notes of his lower and middle register' (Hanlick). Among his more recent parts are Hans Sachs (Meistersinger) Wotan (Nibelungen)—for which character he was originally selected by Wagner for Bayreuth—Michel (Wasserträger) Escamillo, Marcel, Bertram, and (1879) Seneschal (Jean de Paris). He has played in the principal German and Austrian cities, also in Italian opera at St. Petersburg. [A.C.]

SCARLATTI, Alessandro, a musician of great importance, and the creator of modern opera. Of his early life nothing is known beyond what may be gathered from his tombstone 1 in the St. Cecilia chapel of the Church of Monte Santo in Naples:

HEIC SITVS EST EQUES ALEXANDER SCARCLAVTS VIR MODERATIONE BENEFICENTIA PIRATE INSIGNIS MUSICES INSTAVRATOR MAXIMVS QVI SOLIDIS VETERVM NUMERIS NOVA AC MIRA SVAYITATE MOLLITIS ANTIQTATI GLORIAM POSTERITATI IMITANDI SPEM ADEMIT OPTIMATIVS REGIVSQ APFRIEM CARVS TANDEM ANNOS NAVTM LXVI EXINXIT SVMPNO CVM ITALIACAE DOLORE IX KAL. NOVEMB. CIOCCXXXV MORS MODIS FLECTIT NESCIA

1 For a facsimile of this inscription, now first correctly published, and differing much from the transcriptions of Féte, Villiers, and Plutino, we are indebted to Dr. Dobson, chief of the Royal Aquarius. We have also transcribed Sig. Minervini, Mad. Zampli-Galanaro, and Mr. Wsford for kind services in reference to it. [O.]
SCARLATTI.

From a Maltese cross engraved at the foot of the inscription it may be supposed that he was a Knight of the Order of Malta.

Since 'ix. Kal. Novembris MDCXXXV' means Oct. 31, 1625, it follows that Scarlatti was born in 1625, and we learn from the score of 'Pompeo' (in the possession of Gasparo Selvaggio, and also verified by Florindo) that his birthplace was Trapani in Sicily. As to his musical education, some maintain, though without citing any authority, that he studied in Parma, while others declare that he was a pupil of Carissimi (born 1605) in Rome. The eminent antiquarian Villarosa ('Memorie dei compositori ... del regno di Napoli') states (without quoting his authority) that when Scarlatti moved with his family to Naples he was a celebrated singer and player on the harp and harpsichord. The first ascertain fact in his life is that he was commissioned to compose for Christina, Queen of Sweden, an opera 'L’Onestà nell’ amore' performed in 1680 at her palace in Rome, and it is a probable inference that he was even at that time a composer of some mark. Gruber's 'Musikalische Magazin' (2nd year, 1668) states that he composed an opera for Munich in the same year, an assertion which, like many others concerning Scarlatti, has been copied without verification from one book to another. Félie doubted the fact, and it has been completely disproved by Rudhart ('Geschichte der Oper am Hofe zu München'). The court of Bavaria had at that time as representative in Rome an Abbé Scarlatti, whose name occurs frequently in the accounts as receiving large sums of money. At a brilliant fête given by this Abbé Scarlatti (Père Ménetrile's 'Représentations en musique,' 252) on Aug. 22, 1680, at the Vigna della Paroliæ near Rome, 'La Baviera trionfante, compimento per musica' was performed, a fact which has given rise to a series of misstatements, originating with Lipowski, who in his 'National Garde Jahrbuch' (1814) cites the Abbé as Alessandro Scarlatti, and changes the locality to Munich, though he states in his 'Bayrisches Musiklexicon' that no opera of Scarlatti's was produced in Munich before 1721. 'Pompeo' was performed at the royal palace at Naples, Jan. 30, 1684 (Fétis's copy is dated 1683), and on the libretto Scarlatti is styled Maestro di capella to the Queen of Sweden. In 1693 he composed an oratorio 'I dolori di Maria sempre Vergine' for the Congregazione dei sette Dolori di San Luigi di Palazzo in Rome, and an opera, 'Teodora,' in which may be found many airs having the first part Da capo after the second, a practice logically and musically correct, and, according to Kiesewetter first brought into general use by Scarlatti, though instances of it do occur before his time. In 'Teodora' we find also the first orchestral ritornel, and the germ of the 'recitativo obligato,' with the entire orchestra employed to accompany the recitative. Violins, viola, and basses formed the groundwork of his orchestra, with oboes and flutes (seldom found together, though an instance occurs in 'Tigrane'), horns, bassoons, trumpets, and drums. Queen Christina died in 1688, and Scarlatti was maestro di capella to the Viceroy of Naples, as we learn from the libretto of Legrenzi's opera 'Odoacre' to which Scarlatti added some songs for a performance at San Bartolommeo (Jan. 5, 1694) stating in the preface with commendable modesty that the airs thus added are distinguished by an austerity, 'for fear of damaging Legrenzi's reputation, which was to him an object of boundless respect.' Other operas were 'Furioso e Demetrio' (1657), 'Il Prigioniero fortunato' (1658), and 'Laocede e Berenice' (1701), which added enormously to his fame, and in which there was a tenor solo with an obligato violin accompaniment, played by Corelli, but with so little success that Scarlatti afterwards substituted another air for it. On Dec. 31, 1703, he became assistant maestro di capella to Antonio Foggia at Santa Maria Maggiore in Rome, and succeeded to the chief post May 1707. Corelli also took him up, and made him his private maestro di capella, as we learn from the libretto of his 'Trionfo della Libertà' (Venice 1707). Soon after this he received the order of the Golden Spur. He resigned Santa Maria Maggiore in 1709, returned to Rome, and died Oct. 24, 1725.

Scarlatti's fertility was enormous. 'Tigrane' (1715) is called on the libretto his 106th opera, and there were in all 115, of which only 41 are included, including, besides those already mentioned:

1 Il Prigioniero superbo (Naples); Eufrochino nel semintanile; Erasato (with all the instruments mentioned, except drums, 1700; score in the Fétis Collection, Brussels); Nozze col seminato; Mistraide; Il bide (with oboes); II Fidato; Vigli d'elle (1707); La Catteda del Desembrini (1707); Il Rincasato (1708); Manon di Belfiore (1712); La Decade di Santa Cecilia (Rome) and Teodulfo (Naples 1719); Ciro riconosciuto (Rome 1717); Forsenna, with Lotti (San Bartolomeo, Naples, 1713); Scipione nelle Spagne, Amor generoso, and Arminio (Naples 1714); Carlo E d'Allemagne, and Virtu trionfante dell' odio e dell'amore (1716).

Trionfo dell'Orore Fiorentini, and Telemaco (Naples and Rome 1719) interesting for its comic intermezzi in the Neapolitan dialect; Testone; Attilio Regolo, and Campaspe (1723); II Baccano, also with comic intermezzo; Titio Sempronio Gracco, with ballets, and Turno Aristotile (1724); Principessa fedele, and Griselda (Rome 1721); Didone abbandonata (1722).

Undated:—Amor volatile e titrino (in the Parigi Conservatorio); Offerto; Maestro Puppetone; Non tutto male vien per mucchio, and Amazzone guerriera (Monte Carlo); Diania ed Efimone; La Marques (Regio Collegio, Naples).

No less prolific as a composer of church-music, he left over 200 masses, of which few have survived. Jommelli pronounced his masses and motets the best he knew in the concertante style, and Hauptmann2 in regard to them happily compares him and Palestrina as Virgil and Homer. His secular cantatas were equally numerous. Burney saw the original MSS. of 35, each composed in a single day during a visit at Tivoli in the autumn of 1704 to Andrea Adami da Correra. Cardinal Borselino also sent his cantatas to a Neapolitan amateur told Quanta in 1725 that he possessed 400. His other works were:

1 Abramo Basei, of Florence, has a contemporaneous copy.

2 Also bestowed on Glück and Mozart.

2 Letters to Hummel, I, 187.
SCARLATTI.

Conservatori.—Dolori di Maria, Seg. 3, and 4 voices (Rogier, Amster-
dam); now in the Félin Collection: Paulina—Ave Regina & (Lau-
zarini), Maria di Santa Teodora (Paria, Bibliothèque Nationale). Consignement de la banque d'ome: Spezie del capriccio; San Fil-
ippo di Neri (Rome 1715); Ver-
gine embellizzata (Rome 1723); Se-
batet Master, &c. (Rome 1723);
(ta a Church Music.—Several Masses
in the archives of the Real Col-
degio, Naples, are also 4 to 10
voices, for 2 choirs, violin, and or-
gan. Also Concerti Sacri, for 1, 2, 3, 
Paris.

Scarlatti became in process of time teacher at three of the Naples Conservatories—San Ono-
frlo, I Poveri, and Loreto. Among his numer-
ous pupils were—Legrenzian, Huf, Leo, 
Durante, Carapello, Greco, Gizzi, Asos, 
Porpora, Sarri, and Contumacci. An idea of
his skill in teaching may be gathered from
a pamphlet, unfortunately circulated in MS.
only, ‘Discorso di musica sopra un caso partic-
olare in arte del Sig. Cav. Alessandro Scarlatti,
maestro della real capella di Napoli’ (1717, 23
pp. folio with 17 of music), in which he gave
judgment on a dispute referred to his arbitra-
tion. This judgement to Spanish music was in
virtue of striking dissonance employed by one of them.

Maier published (Schlesinger, Berlin) a comic
duet from ‘Laodice e Berenice,’ and, besides
those already given there are at Monte Cappino
‘Serenata à 3, Venere, Adonis, Amore;’ Sero-
nota à 3, with instruments, for the opening of
a theatre at Postilippo (1665); ‘Genio di Parte-
zione’ (Maffei Sasso); ‘Gloria de Sebeto’
(Vittoria Bombare); ‘Piacereo di Morgellina.’
(Domenico l’Aquilano); ‘Massimo Puppleno,
opera, 3 acts; ‘Scopone nelle Spagne,’ 1st act,
and ‘Porsenna’ 2nd act, reetricities by Antonio
Lotti. ‘36 Ariettes for a single voice, with a
Thorough Bass for the Harpsichord,’ were pub-
lished in London about 1750.

Large portions of a mass by Scarlatti are given
by Rochlitz in his 2nd vol. Another was printed
entire by Frozio (Ratisbon, 1841); a ‘Lexetatis
and an ‘Erotas’ are given in Frozio’s ‘Musica
Divina;’ and a ‘Risa et Petrus’ for 8 voices
(characterised by Hauptmann as ‘very grand,
as if he were in stone’) in Commers ‘Musica Sacra,’
n. 96. His instrumental music remains almost
entirely unpublished. A Fugue in F minor is
given by Pauer in his ‘Alte Klarivonmusk.’

His portrait, after Solimena, may be found in
the ‘Biographia degli Uomini illustri del Regno
di Napoli’ (1810). [F.G.]

SCARLATTI, DOMENICO, or, according to
* Quadro, Gibilamo, son of Alessandro, born
apparently in Naples, 1683, first learned from
his father, and later from Gasparini. He
has been called a pupil of Bernardo Pasquini,
but that seems most improbable, seeing that
Pasquini was of the school of Palestrina,
and wrote entirely in the contrapuntal style, whereas
Domenico Scarlatti’s chief interest is that he was
the first composer who studied the peculiar cha-

racteristics of the free style of the harpsichord.
His bold style was by no means appreciated in
Italy, for Burney remarks ‘(State of Music in
France and Italy’) that the harpsichord was so
little played that it had not affected the organ,
which was still played in the grand old tradi-
tional style. The first work on which Domenico
is known to have been engaged was that of
remodelling for Naples, in 1704, Polonaroi’s opera
‘Irene’ (Venice 1695). In 1710 he composed for
the private theatre of Marias Casimira, Queen
Dowager of Poland, a dramma pastorale ‘Sylvia’
(libretto in the Paris Bibliothèque Nationale),
which was followed by ‘Orlando’ (1711), ‘Fatide in Sciro’ (1712), ‘Ifigenia
in Aulis’ and ‘in Tauride’ (1713), ‘Amor d’un ombra,’ and ‘Narciso’ (1714), and ‘Am-
leto’ (1715, Teatro Capranico), interesting as
the first musical setting of that subject. In
1708 he was in Venice with Handel, then on his
way from Florence, which he left in January, to
Rome, where he arrived in March, his ‘Agrippa-
na’ being performed 27 times in Venice. Domenico seems to have been the first in Rome,
for Cardinal Ottoboni held a kind of compe-
tition between the two, at which the victory
was undecided on the harpsichord, but when
it came to the organ, Scarlatti was the first to
acknowledge his rival’s superiority, declaring
that he had no idea such playing as Handel’s
existed. The two became fast friends from that
day, they remained together till Handel left
Italy, and met again in London in 1720. Even
in extreme old age Handel spoke with pleasure
of D. Scarlatti, and Mainwaring (‘Memoirs,’
61) relates that when Scarlatti was in Spain, if
his own playing was admired, he would turn the
conversation on Handel’s, crossing himself at the
same time as a sign of his extreme reverence. In
January 1715 he succeeded Baj as maestro di
cappella of St. Peter’s in Rome, where he com-
posed Masses, Salve Reginas, etc. In 1719 he
went to London, where his ‘Narciso’ was per-
formed (May 30, 1720), and in 1727 in Lisbon,
where he became a court favourite. The long-
ing for home and kindred however drove him
back to Naples, where he wrote him to play the
harpsichord in 1725. In 1729 he was invited to the Spanish court, and appointed
music-master to the Prince of the Asturias,
whom he had formerly taught in Lisbon. Ac-
cording to the ‘Gazeta musicale’ of Naples
(Sept. 15, 1838) he returned to Naples in 1754,
and died there in 1757. Being an invertebrate
he left his family in great destitution, but Farinelli came to their assistance. (Sacchi’s
‘Vita di Don Carlo Broschi.’)

As we have said, Scarlatti was in some sense
the founder of modern execution, and his
influence may be traced in Mendelssohn, Liszt,
and many other masters of the modern school.
He made great use of the crossing of the hands,
and produced entirely new effects by this means.
His pieces, unlike the suites of Handel and his
predecessors, were not short; Santini possessed
349 of them. Of these Scarlatti himself only
published one book of 30 pieces, entitled 'Esercizi per gravicembalo,' etc., printed according to Burney's evidence, but at some earlier date, before Aug. 1745, when the Prince of the Asturias, whose name is on the title-page, ascended the throne.

In the Fétis collection is a Paris edition, 'Pièces pour le clavecin,' 2 vols., published by Mme. Boüin (who died Sept. 1733) and Le Clerc. 1

'43 Suites' of Lessons' were printed by B. Cooke, London, under the supervision of Scarlatti's friend Rosengrave (between 1730 and 1737, when Rosengrave went out of his mind). Czerny's edition (Haslinger, Vienna, 1839), containing 400 pieces, was re-edited (Paris, Sauer, Girod) and revised by Mme. Farrerec from Rosengrave's edition, and MSS. then in possession of Rimbault. There are also 130 pieces in Farenc's 'Trésor des Pianistes' (1864); 60 Sonatas are published by Breitkopf; and 18 pieces, grouped as Suites by von Bülow, by Peters.

Though the technique of pianoforte playing owes so much to Domenico Scarlatti, he did nothing towards the development of the sonata, and has to have been other musicians of this name, as Mr. Haberl of Riaibon saw in Rome a melodrama 'Agnus oecus ab origine Mundi,' signed Francesco Scarlatti, and there is at Monte Cassino a score by Pietro Scarlatti, 'Gitarro,' with intermezzi by Haase. [F.G.]

SCARLATTI, GIUSEPPE, grandson of Alessandro, born at Naples 1712. Of his artistic life but little is known. He settled in Vienna in 1757, up to which date he had produced the following operas:—'Pompeo in Armino' (Rome, 1747); 'Adriano in Siria' (Naples, 1754); 'Elio' (ib. 1754); 'Gli effetti della gran Madre Natura' (Venice, 1754); 'Merope' (Naples, 1755); 'Chi tutto abbraccia nulla stringe' (Venice, 1756). In Vienna he brought out eight more at the court theatre:—'Il mercato di malmantle,' and 'L'isola disabitata' (1757); 'La serva scaltra' (1759); 'Isipilo' and 'La Clemenza di Tito' (1760); 'Artaserse' (1763); 'Gli stravaganti' (1765); 'La moglie padrona' (1768). He died at Vienna Aug. 17, 1777. [C.E.P.]

SCENA. (Gr. Σενα; Lat. Scena; It. Scena, Teatro, Palco; Ger. Bühne, Auftritt; Fr. scène, Théâtre; Eng. Scene, Stage). A term, which, in its oldest and fullest significance, applies equally to the Stage, to the Scenery it represents, and to the Dramatic Action which takes place upon it. Hence, the long array of synonyms placed at the beginning of this article.

The classical authors most frequently use the word in its first sense, as applying to that part of a Greek or Roman Theatre which most nearly answers to what we should now call the Stage; and the classical tendencies of the Renaissance movement led to its similar use in the 16th century. Thus, in Peri's 'Euridice,' printed in 1600, we find the following direction: 'Tiri viene in Scena, somando la presente Zofinonia con un Tri-flauto'—Thyrasia comes upon the Stage, playing the present Symphony upon a Triple Flute. [See OPERA.]

II. In its second sense, the word is commonly applied, in England, to those divisions of a Drama which are marked by an actual change of Scenery; a method of arrangement which is even extended to English translations of foreign works.

III. In the Italian, German, and French Theaters, the word is more frequently used, in its third sense, to designate those subordinate divisions of an Act 3 which are marked by the entrance, or exit, of one or more members of the 'Dramatia persone'; a new Scene being always added to the list, when a new Character appears upon, or quite the Stage, though it be only a Messenger, with half-a-dozen words to say, or sing. The ostensible number of Scenes, therefore, in an Italian, or German Opera, is always far greater than that indicated in an English version of the same work. For instance, in the original Libretto of 'Der Freischiitz' 7 Scenes are enumerated in the First Act, 6 in the Second, and 17 in the Third; whereas the popular English translation only recognises 1 in Act I, 2 in Act II, and 3 in Act III. An attempt to introduce the Continental practice to the English Theatre was made, some years ago, in the collection of Operas called 'The Standard Lyric Drama' (Boosey & Co.); and, as it has been revived in the excellent 5vo edition now publishing by Messrs. Novello, it is to be hoped that uniformity of custom may be eventually established, at least in all translated works.

IV. In a more limited sense, the term Scena is applied, by Operatic Composers, to an Accompanied Recitative, either interspersed with passages of Rhythmic Melody, or followed by a regular Aria. In the former case, the word is generally used alone—and always in its Italian form—in the latter the Composition is sometimes called 'Scene a Aria.' Less frequently, the place of pure Recitative is supplied by the introduction of short strains of Melody, with strongly-marked variations of Tempo. But, in all cases, it is de rigueur that the character of the Composition should be essentially and unmistakably dramatic throughout. The Scena, thus defined, is as old as the Opera itself; for the name might very well be given to the Scenas from 'Euridice,' already alluded to; or to the 'Lamento' in Monteverdi's 'Arianna.' A very fine example, much in advance of its age, will be found in 'Ab rendimi quel core,' from Francesco Rossi's 'Mitrane' (1668). Handel used the Scena, with telling effect, both in Opera and Oratorio; as in 'Solitudini amate,' in 'Alessandro;' 'Il poter qualche brami,' in 'Scipio,' and 'Deeper and deeper still' and 'Farewell ye limpid streams,' in 'Jephtha.' Mozart's peculiar aptitude for this kind of Composition is well exemplified in his wonderful Scene for two Voices, 'Die Weise lehre dieser Knaben,' in 'Die Zauberflöte'; in innumerable delightful instances in his other Operas; and in a large collection of detached

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1 No. 16 in vol. ii. is an organ fugue by Alessandro Scarlatti.
2 Which are not 'Suites,' but single movements.
SCENA.

pieces, such as 'Ch'io mi scordi,' 'Bella mia fiamma,' 'Ah, lo previdi,' 'Misera, dove son' and others, too numerous to mention, most of them written for the Stage, though some are clearly intended for the Concert-room, notwithstanding their powerful dramatic expression. To this latter class of Scenes must be referred Beethoven's magnificent 'Ah, perfido!' which ranks, with the Scenes for Leonore, and Fidelio, in 'Fidelio,' among his most passionate Compositions for Voice and Orchestra. The Scene was, unquestionably, Weber's strongest point—witness his three magnificent examples, 'Durch die Wald,' 'Wie nahe mir die Schlummer,' and 'Ocean, du Ungethoer,' and his six 'Concert Arien'—of which, however, five only have as yet been published. The grand Scene, in Bb, for Kungrunde in 'Faust,' is one of Spohr's most notable masterpieces: and the same Composer's Impressioned Instrumental Scenes, for Violin and Orchestra, stands quite alone, as an inspiration of the highest order. He also wrote a very fine Scene for the Concert-room—'Tu m'abbandoni' (op. 71)—and Mendelssohn has left us a priceless treasure of this class, in his 'Inferno,' which embodies an amount of scenic power no less remarkable than that thrown into the numerous similar movements in his Oratorios. The secret of success, in all these cases, lies in the intensity of dramatic expression embodied in the work. When this is present, no really great Composer ever fails to hit his mark. In his absence, the outward form of the Scene becomes a meaningless absurdity—a truth which has not been sufficiently considered by some writers of later date.

[ W. S. R.]

SCENARIO. An Italian term, meaning a sketch of the scenes and main points of an opera libretto, drawn up and settled preliminary to filling in the detail.

SCHABLONE. The German term for a stencil or pattern, and thence in musical criticism often applied to music written with too much adherence to mechanical form or manner, whether the composer's own, or some one else's—made on a cut and cast pattern. The term copi-musik is used by the German critics for a similar thing. With a slightly different metaphor we should say, 'cast in the same mould.'

SCHACHTNER, JOHANN ANDREAS, from 1754 trumpetster to the Archbishop of Salzburg, and previously, according to a letter of Mozart's (Oct. 17, 1777) in the church-choir at Ingolstadt, where he was brought up in the Jesuit school. He died in 1795. He was a thorough musician (much greater knowledge was required to play the trumpet then than now) and had literary tastes besides. Being intimate with the Mozart family he watched with great interest the extraordinary early development of Wolfgang's genius, and 20 years later wrote, at the request of Mozart's sister, a letter 1 to which we owe a host of characteristic and touching details. His affection was fully returned, for 'Wolfgangler' would ask him a dozen times a day if he was really fond of him, and when Schachtner would sometimes in fun say 'No,' the tears would start into his eyes 'so loving and so tender was his little heart.' When the two were carrying his toys from one room to the other Wolfgang would insist on their either singing or fiddling a march. To Schachtner too the father showed the blotted MS. of the first P. F. concerto, and related the little fellow's answer to his objection that it was too difficult —'That is just why it is called a concerto; people must practice till they can play it,' upon which he set to work to try and play it himself. At this time he was 4, and two years later, after his return from Vienna, when some trios by a friend were being tried, he begged to be allowed to play the second violin, and cried at his father's refusal (he had had absolutely no instruction in the violin), till at Schachtner's intercession Leopold Mozart gave way, saying, 'You may play with Herr Schachtner; but you must do it softly so that nobody may hear you.' Schachtner soon found himself superfluous, and was not surprised to see tears of joy in the father's eyes. Among other traits, Schachtner relates as a proof of the extreme delicacy of the boy's ear his pointing out that Schachtner's violin was a half-quarter of a tone lower than his own, and on another occasion his fainting at the sound of the trumpet, of which up to ten, he had a positive dread. Schachtner wrote the libretto of an opera 2 which Mozart intended for Vienna, and had made great progress with, and translated the libretto of 'Idomenee' into German, thus enabling Leopold Mozart to say (letter to Breitkopf, Aug. 10, 1781) that it was entirely the work of persons living in Salzburg, 'the poetry by Court-chaplain Varesco, the music by my son, and the German translation by Herr Schachtner.' (Jahn's 'Mozart.' i. 554.)

S. C. A. C. K., BENEDIOT, the first Tamino, and one of the party 3 who stood round Mozart's bed the night before his death, and at his request sang the complete portions of 'Revelio' as far as the first bars of the 'Lacrimosa,' when he broke into violent weeping at the thought that he should never finish it. Schack, who was born in 1758, was a man of general cultivation, a thorough musician, and a good flute-player. He composed several operas for Schikaneder's theatre. Mozart was on intimate terms with him, and would often come and fetch him for a walk, and while waiting for Schack to dress, would sit down at his desk and touch up his scores. Schack's voice was a fine tenor, flexible and sonorous, and his execution thoroughly artistic, but he was a poor actor. 4 In 1787 he was taking second parts only; in 1792 he sang Tamino, Count Almaviva, and Don Ottavio (Don Gonsalvo in the German translation) after he knew no more of him as a singer. His

1 Dated April 24, 1792. Given in full by Jahn, i. 19.
2 The other were Mozart's brother-in-law, Hofer, the violinist, and Franz Xaver Gurl, a base-singer, and the first baratosto. Mozart himself sang the alto.
3 Jahn's 'Mozart.' ii. 205.
SCHACK.

Operas or Singspiele came between 1789 and 1793; some were written with Gerl.¹ [C.F.P.]

SCHRANKWA, PHILIPP, born Feb. 25, 1847, at Samter, Poen, East Prussia. His taste for music showed itself early, but he was unable to cultivate it seriously till the removal of his family to Berlin in 1865, when he entered Kullak's 'New Academy.' On completing his course he remained on the staff of the Academy, and is now teacher of the rudiments and of composition. His works are chiefly for P.F. — dances and other drawing-room pieces; the latest being an 'Album polonais,' op. 33. But he has also published songs; 3 concert pieces for violin and P.F. (op. 17); a serenade (op. 19); studies for violin, and for cello, and has written two symphonies. Herr Schrakwa is also an accomplished caricaturist, and has illustrated 'Anton Natonguetseker,' a satirical poem by Alex. Moskowski (Berlin, 1881), with some very comic woodcuts. [G.]

SCHRANKWA, XAVER, was also born at Samter, Jan. 6, 1840; and like his brother was at Kullak's Academy at Berlin, where he was known, while still a pupil, for his P.F. playing and his compositions. He made his first appearance in public at Berlin, in 1869, and remained for some time in the Academy as a teacher, until compelled to leave it for his military duties in 1873. After this he began to travel, and was seen as a brilliant pianist, a brilliant pianist and a young composer of remarkable endowments. In 1877 he produced his first Concerto for the P.F. (Bb minor, op. 32), playing it to the meeting of German musicians at Hanover in May; it was played in England for the first time by Mr. Dannreuther at the Crystal Palace (both place and player well-known in this country for their chivalrous welcome of new works) Oct. 27, 1877. In 1879, Feb. 14, Schrakwa himself played it at the Gewandhaus, Leipzig. In 1879 he made his first appearance in England, played the same work at the Crystal Palace, March 1, and played at the Musical Union, April 29. In 1880 he returned and played at the Philharmonic Feb. 19, and elsewhere. In 1881 he made a third visit and played his second Concerto (C minor, op. 56, which he had published at the Gesellschafts concert at Vienna Dec. 13, 1880)—at the Philharmonic, Feb. 24. His stay was shortened by his recall to Germany for his military duties (a cruel anomaly for an artist), but he found time to appear several times, and deepen the favourable impression which he had previously made.

Schrakwa's published works number 52. Opus 1 is a Trio in F minor for P.F., violin and cello, and op. 2 a Sonata for P.F. and violin, in D minor. He has published a second P.F. trio (in A minor, op. 45), a quartet for P.F. and strings (in F, op. 37), a sonata for P.F. and cello (E minor, op. 49); 7 original P.F. duets; 2 sonatas (in C minor and Eb, op. 6 and 35), 2 scherzos, and a large mass of studies, dances, romances, and other pieces all for P.F. solo. The first P.F. concerto is op. 32; the second is not yet printed. [G.]

SCHAUROTH, DELPHINE (Adolphine) von, a Bavarian lady of noble family, a great piano-forte player, with whom Mendelssohn flirted (several times even for him) and played duets, during his visit to Munich in June 1830.² She and Josephine Lang are the two most prominent figures in his letters of that date. He reached Venice on Oct. 10, and on the 16th wrote the well-known 'Venerianisches Gondellied' ('Songs without Words, bk. i. no. 6), which on the MS., though not in print, bears the words 'für Delphine Schauroth.' Their acquaintance was renewed on his return in the following October, and the G minor Concerto, written at Munich, is dedicated to her. She was born at Magdeburg in 1814, and was a pupil of Kalkbrenner. Before 1835 she married Mr. Hill Handley, an Englishman, but the union does not appear to have been happy, and was soon dissolved. Schumann, in noticing her Sonate brillante in C minor (Diabelli) and her Caprice (Ibid.), in his 'Neue Zeitschrift für Musik' (ii. 125; v. 124), while kindly quizzing her consecutive fifths, false relations, and other marks of ineptitude in composing, pardons them all for the thoroughly musical nature—'Musik in ihrem Wesen,' der eigentliche musikalische Nerv—which her pieces display. Indeed he goes so far as to class her with Clara Wieck as 'two Amazons in a brilliant procession.' In 1839 she played the Eb Concerto at a concert given in Munich for the Beethoven monument, with great brilliancy and success (A. M. Z. xii. 438). In 1870 she gave a recital at Leipzig on Mendelssohn's birthday, in reference to which the Signal speaks of her own pieces and two of Chopin's as having special charm. She is now (1881) living at Charlottenburg. It is matter of great regret that a life which began so brilliantly should, to all appearance, be so much overclouded at its close. [G.]

SCHAUERFELDT, DER, 'Comodie mit Musik in 1 Act' (The Manager, a Comedy with Music in one Act); containing an overture and 4 numbers; words by Stephanie, jun., music by Mozart. Produced at a Court festival at Schönbrunn, Feb. 7, 1786. Over the Teresa (No. 3) is the date, Jan. 18, 1786. It was adapted to a French libretto under the name of 'L'Impresario,' and produced in Paris in 1856. [See vol. i. p. 758.] A careful version of the entire piece from the German original, by W. Gries, was brought out at the Crystal Palace, London, on Sept. 14, 1877, as 'The Manager,' and repeated several times there and elsewhere.

An interesting little work, full of details on this opera and Mozart in general, is 'Moarz's Schaupieldirector, von Dr. R. Hirsch' (Leipzig, 1859). [G.]

SCHEBEK, EDMUND, a distinguished and influential Austrian amateur, Doctor of Law,

¹ 'Gerl sang Osman in 1797 at the same theatre in the Freiburg, where was produced in 1797 his comic opera in 3 acts 'Die Mas- kera.de,' by a former member of this theatre.'

² 'Pamille Mendelssohn,' Letters, June 11, 26, 1829.

³ Letter of Oct. 6, 1851.
Imperial councillor, and secretary to the Chamber of Commerce at Prague, was born Oct. 22, 1819, at Petersdorf in Moravia. He began his musical career as head of a Society at Olmütz, and continued it at Prague, where in conjunction with Weiss, the superior of the Capuchins, and Krejci, he has revived much of the best old Italian church music. He has devoted his attention specially to the construction of the violin, in relation to which he has published very interesting treatises—On the Orchestral Instruments in the Paris 1 Exhibition of 1855; On the Cremonese instruments, a proposal to the Vienna Exhibition of 1873, and ‘The Italian Violin, manufacture and its German origin.’ He has also published a valuable little pamphlet on Proberger. Dr. Schebek possesses a fine collection of ancient stringed instruments, Beethoven autographs, etc.

1 Die Orchester-Instrumente auf der Pariser Weltausstellung im Jahre 1855. (Berlin, Bastei-Druckerei, 1856.)
2 Der Diebenkorn in Italien und sein deutscher Ursprung. (Vienna 1872 and 1874.)

Munchen. In 1832 she married Waagen, a lithographer and painter.

Madame Schechner’s voice was powerful, even massive in its tones, her acting was earnest and natural. She took a place in the first rank of German singers, but her brilliant career lasted no longer than ten years. A severe illness injured her voice; she retired from the stage in 1835, and died in 1860.

Mendelssohn heard her at Munich in 1830, and while he found her voice much gone off and her intonation false, says that her expression was still so touching as to make him weep. [L.M.M.]

ScheiBler, Johann Heinrich, born at Montjoie or Montechau, near Aix-la-Chapelle, Nov. 11, 1777, died Nov. 20, 1837, silk manufacturer, after many travels settled down at Crefeld, where he was first assistant-Bürgermeister. In 1812–13, after some interesting experiments with Jew’s harp, he turned his attention to the imperfections of existing means of tuning. He first tried a monochord, but finding that he could not always get the same note from the same division of his monochord, he undertook to help himself by beats, and discovered that each beat corresponded to a difference of two simple vibrations or one double vibration in a second. His plan was to fix the monochord by finding the stopped length which would give a note beating four times in a second with his own fork. Then, after endless trials and calculations, he found similar places for all the divisions of the scale, and finally from the monochord made forks for each note of the perfectly equally tempered scale. By repeated comparisons with his forks he found that it was impossible to make a mathematically accurate monochord, or to protect it from the effects of temperature. He then hit upon the plan of inserting forks between the forks of his scale, from the lowest A of the violin to the open A, and counting the beats between them. It was this counting that was the trouble, but by highly ingenious mechanical contrivances he was enabled to complete the count of his fifty-two forks within from 0067 to 00083 beats or double vibrations in a second, and hence to tune a set of twelve forks so as to form a perfectly equal scale for any given pitch of A. The particulars of his forks, and the mode of counting them are contained in his little pamphlet ‘Der physikalische und musikalische Tonmesser’ (Essen, Badeker, 1834, ps. 80, with lithographic plates), from which the preceding history has been gathered. During his lifetime he issued four smaller tracts, showing how to tune organs by beats, which were collected after his death as ‘H. ScheiBler’s Schriften, etc.’ (Crefeld, Schmüller, 1838). This is quite out of print, but copies of the former book are still to be bought. His wonderful temometer of fifty-two forks has completely disappeared. But another one, of fifty-six instead of fifty-two forks, which

1 Letter, June 6, 1828.
2 The physical and musical Tonometer, which proves visibly by means of the pendulum, the absolute numbers of vibrations of musical tones, the principal kinds of combinational tune, and the most rigid evasions of equally tempered and mathematical just chords.

R 2
belonged to Scheibler still exists, and was inherited by his daughter and grandson, who lent it to Herr Amels, formerly of Crefeld, who again lent it to Mr. Alexander J. Ellis, who counted it, and having checked his results by means of McLeod's and Mayer's machines for measuring pitch, gave the value of each fork in the Journal of the Society of Arts for March 5, 1880, p. 300, correct to less than one-tenth of a double vibration. The two extreme forks of this 56-fork tonometer agree in pitch precisely with those of the 52-fork tonometer, but no other forks are alike, nor could the forks of the 52-fork tonometer have been easily converted into those of the other one. In 1834, at a congress of physicists at Stuttgart, Scheibler proposed with approval the pitch A 440 at 56° F. (≈ A 440.2 at 59° F.) for general purposes, and this has been consequently called the Stuttgart pitch.1

[ A. J. H. ]

SCHIBLLE, JOHANN NEPOMUK, a thoroughly excellent and representative German musician, born May 16, 1789, at Höffingen in the Black Forest, where his father was superintendent of the House of Correction. His strict musical education was begun in the Monastery of Marchthal 1800–03; and continued at Donaueschingen, under Weiss. He spent some time, first with Vogler at Darmstadt, and then with Krebs, a distinguished singer at Stuttgart, and there, in 1812, he filled the post of elementary teacher in the Royal Musical Institution, a very famous and complete school of those times.2 In 1813 he went to Vienna, lived in intimate acquaintance with Beethoven, Moscheles, Weigl, Spohr, etc., composed an opera and many smaller works, and went on the stage, where however his singing, though remarkable, was neutralized by his want of power to act. From Austria in 1816 he went to Frankfort, which became his home. Here the beauty of his voice, the excellence of his method, and the justness of his expression, were at once recognized. He became the favourite teacher, and in 1817 was made director of the Musical Academy. This however proved too desultory for his views, and on July 24, 1818, he formed a Society of his own, which developed into the famous 'Cecilian Society' of Frankfort, and at the head of which he remained till his death. The first work chosen by the infant institution was the 'Zauberklöte'; then Mozart's Requiem; then one of his Masses; and then works by Handel, Cherubini, Bach, etc. In 1821 the Society assumed the name of the 'Cecilienverein'; the répertoire was increased by works of Palestrina, Scarlatti, and other Italian masters, and at length, on March 10, 1828, Mozart's 'Davidde penitente' and the Credo of his Mass in Eb minor were given; then, May 2, 1829 (stimulated by the example of Mendelssohn in Berlin), the Matthew Passion; and after that we hear of 'Samson' and other oratorios of Handel, Bach's motets, and choruses of Mendelssohn, whose genius Schibler was one of the first to recognize, and whose 'St. Paul' was suggested to him by the Cecilian Association, doubtless on the motion of its conductor. Whether the Society ever attempted Beethoven's mass does not appear, but Schibler was one of the two private individuals who answered Beethoven's invitation to subscribe for its publication. [See vol. i. p. 197 note; vol. ii. 271.]

His health gradually declined, and at length, in the winter of 1835, it was found necessary to make some new arrangement for the direction of the Society. Mendelssohn was asked (Letters, Feb. 18, 1836), and undertook it for six weeks during the summer of 1836. Mendelssohn's fondness and esteem for the man whose place he was thus temporarily filling is evident in every sentence referring to him in his letters of this date. Schibler died Aug. 7, 1837. His great qualities as a practical musician, a conductor, and a man, are well summed up by Hiller3 in his book on Mendelssohn, to which we refer the reader. His compositions have not survived him. His biography was published shortly after his death—J. W. Schibler, von Weissmann (Frankfort, 1838).

[ G. ]

SCHELLER, JAKOB, born at Schettatt, Raconitis, Bohemia, May 13, 1759, a very clever violinist. He was thrown on his own resources from a very early age, and we hear of him at Prague, Vienna, and Mannheim, where he remained for two years playing in the court band, and learning composition from Vogler. After more wandering he made a stay of three years in Paris, studying the school of Viotti. He then, in 1785, took a position as Concertmeister, or leading violon, in the Duke of Württemberg's band at Stuttgart, which he retained until the establishment was broken up by the arrival of the French in 1792. This forced him to resume his wandering life, and that again drove him to temperance, till after seven or eight years more he ended 'miserably, being even obliged to borrow a fiddle at each town he came to. He was more celebrated for his tricks and tours de force than for his legitimate playing. Spohr (Autob. i. 280) speaks of his flageolet-tones, of variations on one string, of pizzicato with the nails of the left hand, of imitations of a bassoon, an old woman, etc.; and Fétis mentions a trick in which by loosening the bow he played on all four strings at once. By these, and probably also by really fine playing, he excited so much enthusiasm, that it used to be said of him 'one God; one Scheller.' The same things have been done since by really great artists, such as Ole Bull, and even Pagannini, and with similar effect on their audiences. [G.]

SCHENCK, JOHANN, interesting from his connection with Beethoven, was born of poor parents, Nov. 30, 1753, at Wiener Neustadt in Lower Austria, and at an early age was admitted into the Archbishop's choir at Vienna. In 1778 he produced his first mass, which he

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1 His selection it as the mean of the variation of pitch in pianos as then tuned at Vienna, and not from the fact that it enables the scale of C major to just intonation, to be expressed in whole numbers, as has been sometimes stated.
2 See the A. A. Z. 1853, 336.
3 'Mendelssohn' translated by Mrs. M. E. von Glehn, p. 8.
4 Hochlitz, 'Für Freunde d. Tonkunst,' ii.
followed by other sacred pieces and by many Singspiele and Operas (ending with 'Der Fassbinder' 1802), which gained him a considerable name, and rank with those of Dittersdorf and Wenzel Müller. The 'Dorfbarbier' (Kärntnertor, Nov. 6, 1796) was always popular, and is still in use. In addition he wrote symphonies, concertos, quartets, lieder, etc. The autographs of many of these are in the Gesellschaft der Musikfreunde at Vienna, with that of a theoretical work, 'Grundsätze des Generalbasses.' The anecdote of his kissing Mozart's hand during the overture on the first night of the 'Zauberflöte' has been already told (pp. 6, 256). Mozart, ii. 394, note.) His first meeting with Beethoven is told in Bauernfeld's biographical sketch of Schenck in the 'Wiener Zeitschrift für Kunst' for 1837 (Nos. 5, 6, and 7). Galinek mentioned to Schenck that he had found a young man whose playing excelled anything ever heard before excepting Mozart's, and who had been studying counterpoint for six months with Haydn, but to so little purpose that it would be a great pity if Schenck would give him some help. A meeting was arranged at Gelinek's house, when Beethoven improvised for over half an hour in so remarkable and unusual a manner that forty years afterwards Schenck could not speak of it without emotion. Schenck next went to see the young artist. Himself a model of neatness he was rather taken aback by the disorderliness of the room, but Beethoven's reception was cordial and animated. On the desk lay some short exercises in counterpoint, in which on the first glance Schenck detected a few errors. Beethoven's troubles soon came out. He had come to Vienna aware of his own ability, but anxious to learn; had at once put himself in the hands of the first master to be got, and yet was making no progress. Schenck at once agreed to help him, and took him through Fux's 'Gradus ad Parnassum,' with which indeed Haydn was familiar enough. As it was essential that Haydn should not be entirely thrown over, Beethoven copied exercises partly corrected by 1 Schenck, and Haydn was then able to congratulate himself on the progress of his hot-headed pupil. The affair was of course kept strictly secret, but Beethoven having fallen out with Gelinek the latter gossiped, and Schenck was deeply annoyed. Beethoven, however, when on the point of following Haydn to Eisenstadt wrote 2 very gratefully to Schenck, and the two remained on pleasant terms. It is interesting to know that besides Mozart and Beethoven, Schenck was acquainted with Schubert. Bauernfeld introduced them, and so congenial were they that after an hour's talk they parted like old friends.

Very unassuming in his ways, Schenck was respected as a thorough though somewhat pedantic teacher of the piano and composition. His portrait in the Museum of the Gesellschaft der Musikfreunde, in Vienna, shows a pleasing countenance. When over 80 he still took pleasure in work, and set about remodelling his 'Jagl,' for which he got Bauernfeld to write him a new libretto. He had finished the first act when he died, Dec. 29, 1836. [C.F.P.]

SCHERZANDO, SCHERZOSO, playful, lively; a direction of frequent occurrence, indicating a passage of a light and cheerful character. It is occasionally used, in combination with some other direction, to indicate the style of a whole movement, as Allegro scherzando, Allegretto scherzando (Beethoven, Symphony No. 8), etc., but its more usual and characteristic application is to a phrase which is to be played in a lively manner, in contrast to the rest of the movement or to some other phrase. In such passages, as a rule, the time is intended to be taken more freely than usual, while any marks of phrasing which occur should be strictly adhered to. In fact the phrasing of a scherzando passage is of paramount importance, for by it alone can the proper character be given.—The word is found, where one would little expect it, in the 'Et vivam venturi' of Beethoven's Mass in D, near the beginning, in the old editions; but on reference to Breitkopf & Härtel's complete edition it turns out to have been read in error for sforzando! [J.A.F.M.]

SCHERZO. An Italian word signifying 'jest' or 'joke.' Its application in music is extensive, and—as is the case with many other musical titles—often incorrect. Most of the movements, from the time of Mendelssohn onwards, would be better designated as Caprices or 'Capriccios.' Obviously the word signifies that the piece to which it applies is not merely of a light and gay character, but is of the nature of a joke, in that it possesses that rare quality in music, humour. But, exclusive of Haydn and Beethoven, what musician shows humour, real unaffected drollery, in his music?

The term seems to have been first employed (Scherzando) merely as a direction for performance, but there are early instances of its use as a distinctive title. The light Italian canzonets popular in Germany in the 17th century were called Scherzi musicali. In 1685 Johann Schenk published some Scherzi musicali per la viola di gamba. Later, when each movement of an instrumental composition had to receive a distinctive character, the directions Allegretto scherzando and Presto scherzando became common, several examples occurring in the Sonatas of Ph. Em. Bach. But even in the 'Partitas' of his great father, we find a Scherzo preceded by a Burlesca and a Fantasie, though few modern ears can discover anything of humour or fancy in either of these. The Scherzo commences

1 This surely says a great deal for Beethoven's patience, and for his desire not to offend.
and might as well have been termed a Gavotte. There is another Scherzo among the doubtful works beginning thus:

Many of the Gigues are far more rollicksome than these would-be jests. In Peter's edition of Scarlatti's Clavichord pieces, will be found a piece with the following theme for principal subject, which the editor, von Bülow, has entitled a Scherzo:

The initial figure of this theme, treated in free imitation, runs through the movement. As a similar phrase forms so distinctive a feature of the Scherzo to Beethoven's 7th Symphony it is not unfair to compare the two, and remark the difference between a merely bright little piece with no particular qualities, and a true Scherzo which fills the heart with lively and delightful thoughts. In the same volume will be found a Capriccio (No. 4) which is a real Scherzo in all but name.

Coming now to the period of the Symphony it may be as well to remind the reader of a fact which will be more enlarged upon under that heading, namely, that the presence of the Minuet or Scherzo in works of the symphonic class, is a matter of natural selection, or survival of the fittest. In the old Suites the Minuet, being of rather shorter rhythm than the other dances, was seized upon, perhaps unconsciously, by the great masters who tied themselves down to the old form, and was exaggerated out of all recognition for the sake of contrast. The actual Minuet, as danced from the 16th century up to the present day (if any one still learns it), is in the time of that famous specimen in Mozart's Don Juan, or say M. M. d=80. Yet even in the Suites of Bach one finds quick and slow Minuets, neither having any regard to the requirements of the dance. When we come to Haydn the Minuet ceases to have any meaning; the stateliness and character of the dance are quite gone, and what we should call a Waltz appears. But with the true instinct of an artist, Haydn felt that in a work containing such heavy subtilties (for even Haydn was deemed heavy and subtle once) as the ordinary first movement and slow movement, a piece of far lighter character was imperatively demanded. So lighter and quicker and more active grew the Minuets, till Beethoven crowned the incongruous fashion with the 'Minuet' of his 1st Symphony. It should be mentioned, however, that Mozart never departed nearly so far from the true Minuet as Haydn, whose gaiety of musical thought drove him into really inventing the Scherzo, though he did not use the name. The Minuets of many of the String Quartets of Haydn exhibit indeed those quaint and fanciful devices of unexpected reiteration, surprises of rhythm, and abrupt terminations, which are the leading characteristics of the Scherzo, and are completely opposed to the spirit of the true Minuet. One which begins and ends each part with these bars is a strong instance in point.

Beethoven quickly gave the Scherzo the permanent position in the Symphony which it now occupies. He also settled its form and character. As to form, why, the old Minuet and Trio was as good a skeleton as any other; for what matters the shape of the bones when we are dazzled by the form which covers them? It is a good answer to those who consider the classical forms worn out and irksome to the flow of inspiration to point out that in the Scherzo, where full rein is given to the individual caprice of the musician, there is as much attention given to its sister, the weaker and more feminine Rondo form must be the backbone of every piece of music with any pretensions to the name. But, lest the light and airy character of the Scherzo should be spoilt by the obtrusion of the machinery, the greater composers have sought to obscure the form artistically by several devices, the most frequent and obvious being the humorous persistent dwelling on some one phrase—generally the leading feature of the first subject—and introducing it in and out of season, mixed up with any or all of the other subjects. Witness the Scherzo of Beethoven's 6th Symphony, quoted below, where the opening phrase is used as an accompaniment to the and subject—indeed as a persistent 'motto' throughout. Apart from this there is not the slightest departure from rigid First-movement form in this great movement.

The Trio, which is a relic of the Minuet and takes the position of third subject or middle section in a Rondo, survives because of the naturally felt want of a contrast to the rapid rhythm of the Scherzo. Many modern composers affect to dispense with it, but there is usually a central section answering to it, even though it be not divided off from the rest by a double bar. Mendelssohn has been the most successful in writing Scherzos without Trios. The main idea was to have a movement in extremely short and marked rhythm, for which purpose triple time is of course the best. In the Piano Sonatas the Scherzo to that in F (Op. 31, No. 3) is the only instance where Beethoven has employed 3-4. The Trios to the Scherzos of the Pastoral and Choral Symphonies are 2-4 and C for special reasons of effect and contrast. It may be worth noticing that Beethoven invariably writes 3-4 even where 6-8 or 3-8 could equally well have been employed. This is no doubt in order that the written notes should appeal to the
eye as much as the sounded notes to the ear. In fact three crotchets, with their separate stems, impress far more vividly on the mind of the player the composer's idea of tripping lightness and quick rhythm than three quavers with united tails. Having once ousted the Minuet, Beethoven seldom re-introduced it, the instances in which he has done so being all very striking, and showing that a particularly fine idea drove him to use a worn-out means of expression. In several cases (P.F. Sonatas in Es, op. 7; in F, op. 10, etc.) where there is no element of humour he has abstained from the idle mockery of calling the movement a Minuet, because it is not a Scherzo, as others have done; yet, on the other hand, the third movements of both the 1st, 4th, and 8th Symphonies are called Minuets while having little or nothing in common with even the Symphony Minuets of Haydn and Mozart. Amongst Beethoven's endless devices for novelty should be noticed the famous treatment of the Scherzo in the C minor Symphony; its conversion into a weird and mysterious terror, and its sudden reappearance, all alive and well again, in the midst of the tremendous jubilation of the Finale. Symphony No. 8, too, presents some singular features. The second movement is positively a cross between a slow movement and a Scherzo, partaking equally of the sentimental and the humorous. But the Finale is nothing else than a rollicking Scherzo, teeming with eccentricities and practical jokes from beginning to end, the opening jest (and secret of the movement) being the sudden unexpected entry of the basses with a tremendous C sharp, afterwards turned into D flat, and the final one, the repetition of the chord of F at great length as if for a conclusion, and then, when the hearer naturally thinks that the end is reached, a start off in another direction with a new coda and wind-up.

As a specimen of true Scherzo—that is, a movement in strict form and with quaint and whimsical humorous devices springing up unexpectedly, but naturally, throughout,—the Scherzo of the 9th Symphony must ever stand without a rival. The tiny phrase which is the nucleus of the whole is thus eccentrically introduced:

preparing us at the outset for all manner of starts and surprises. The idea of using the drums for this phrase seems to havetickled Beethoven's fancy as he repeats it again and again.

Humour is more unexpected in Schubert than in Beethoven, and perhaps because of its unexpectedness we appreciate it the more. The Scherzo of the C major Symphony is full of happy thoughts and surprises, as fine as any of Beethoven's, and yet distinct from them. The varied changes of rhythm in 2, 3 and 4 bars, the picturesque use of the wood wind, and above all the sudden and lovely gleam of sunshine—combine to place this movement among the things imperishable. The Scherzos of the Octet, the Quintet in C, and above all, the P.F. Duet in C, which Joachim has restored to its rightful dignity of Symphony, are all worthy of honour. The last-named, with its imitations by inversion of the leading phrase, and its grotesque bass is truly comical.

It is much to be regretted that the more modern composers have lost sight of the true bearing of the Scherzo so completely. Mendelssohn indeed has given it an elfish fairy character, but though this is admirable in the 'Midsummer Night's Dream,' it is perhaps a little out of place elsewhere. Lightness and airy grace his Scherzos possess to admiration, in common with his Capricios, which they closely resemble; but the musical humour which vents itself in unexpected rhythms and impudent upstarts of themes in strange places, neither he nor any later composer seems to have had an idea of. Mendelssohn has not used the title 'Scherzo' to either of his five symphonies, though the 'Vivace non troppo' of the Scotch, the 'Allegretto' of the Lobgesang, and the 'Allegro Vivace' of the Reformations are usually called Scherzos. It is sufficient to name the String Octet, the two P.F. Trios and the two Quintets for Strings, as a few of his works which contain the most striking specimens in this line. As before mentioned, his Capricios for Piano are pieces of the same order, and No. 4 of the 'Sieben Charakter-stücke' (op. 7) may be classed with them.

With Schumann we find ourselves again in a new field. Humour, his music seldom, if ever, presents, and he is really often far less gay in his Scherzos than elsewhere. He introduced the innovation of two Trios in his Bb and C Symphonies, P.F. Quintet, and other works, but although this practice allows more scope to the fancy of the composer in setting forth strongly contrasted movements in related rhythm, it is to be deprecated as tending to give undue length and consequent heaviness to what should be the lightest and most epigrammatic of music. Beethoven has repeated the Trios of his 4th and 7th Symphonies, but that is quite another thing. Still, though Schumann's Scherzos are wanting in lightness, their originality is more than compensation. The Scherzos of his orchestral works suffer also from heavy and sometimes unskillful instrument-
ation, but in idea and treatment are full of charm. Several of his Kreisleriana and other small P.F. pieces, are to all intents and purposes Scherzos.

Though the modern composers have not produced many remarkable Scherzos, it is not for want of trying. Rubinstein has a very pretty idea in 6–4 time in his Pianoforte Octet, and a very odd one in his A major Trio. The 'Ocean' Symphony has two Scherzos, in excellent contrast, the first being in 2–4 time, and slightly Schumannish, and the second in 3–4 time, with quite a Beethoven flavour. The first of these is not, however, entitled Scherzo by the composer any more than is the second movement of his 'Dramatic' Symphony, which begins with the following really humorous idea:—

\[\text{music notation} \]

Raff has—as frequently in other cases—spolled many fine ideas by extravagances of harmony and lack of refinement. The two P.F. Quartets (op. 202) show him at his very best in Scherzo, while his wonderful and undeservedly neglected Violin Sonatas have two eccentric specimens. The 1st Sonata (E minor, op. 73) has a Scherzo with bars of 2, 3, 4, and 5 crotchetts at random; thus:—

\[\text{music notation} \]

while the Trio, which is in 3–4 time, is played so a tempo rubato as to appear equally timeless with the above. In the Scherzo of the 2nd Sonata (A major, op. 75) occurs an odd effect. For no less than 56 bars the Violin sustains its low G as a pedal, while continuing a bagpipe melody against brilliant running accompaniment. In the Symphonies the 'Dance of Dryads' of the 'Im Wald' is perhaps the best Scherzo, most of the others being too bizarre and artificial.

Unlike Schubert and Beethoven, Brahms seldom rises sufficiently from his natural earnestness to write a really bright Scherzo, but he has published one for P.F. solo (op. 4) which is very odd and striking. The 2nd Symphony has a movement which is a combination of Minuet and Scherzo, and certainly one of his most charming ideas. On somewhat the same principle is the Scherzo of the 2nd String Sextet (op. 36) which begins in 2–4 as a kind of Gavotte, while the Trio is 3–4 Presto, thus reversing the ordinary practice of making the Trio broader and slower than the rest of the piece.

Quite on a pedestal of their own stand the four Scherzos for piano by Chopin. They are indeed no joke in any sense; the first has been entitled 'Le Banquet infernal,' and all four are

characterised by a wild power and grandeur which their composer seldom attained to.

Among recent productions may be noticed the Scherzo for orchestra by Goldmark, the so-called Intermezzo of Goeta's Symphony, the Scherzos in Dvorak's Sextet, and other chamber works. We have omitted mention of the strangely instrumented 'Queen Mab' Scherzo of Berlioz—more of a joke in orchestration than anything.

The position of the Scherzo in the Symphony—whether second or third of the four movements—is clearly a matter of individual taste, the sole object being contrast. Beethoven, in the large majority of cases, places it third, as affording relief from his mighty slow movements, whereas most modern composers incline to place it as a contrast between the first and slow movements. The matter is purely arbitrary. [F.C.]

SCHURMANN, GUSTAV, a native of Prussia, commenced the practical working of his patent processes of type-music-printing in 1856, at 86 Newgate Street, where he had been long established as a music publisher, and keeper of a circulating library of music. Feeling that music-printing was capable of much improvement, he devoted himself with extraordinary zeal to the perfecting of the various features of his patents (May 15, and Oct. 11, 1856). His chief aims were the production of an inexpensive kind of music-type, which would cost less for setting up; an easy mode of transposing to various keys; and a marked improvement in the general appearance of the music. Everything was done under his own supervision. Punch-cutters, type-founders, composers, pressmen, and electrotypers were engaged, and rapid progress made, the various processes being carried out upon the premises. The mode of procedure was to set up the notes and various characters in one form, and the staves, formed of brass rules, in another, bringing the two together for proofs or printing. The press used for this purpose was one of peculiar construction. Both forms were placed upon the same table, and, by a very simple arrangement, good register secured in two pulls. The main feature of the process consisted in impressing the two forms into one mould, and from that mould producing a perfect electro-musical plate. [See Music-Printing, vol. ii. p. 435.]
SCHEURMANN.

Large 'spaces,' the depth of the stave, divided the various characters from each other, so that they could be set up and spaced out like ordinary type, a great saving of time being thus effected. In perfecting the process up to double-printing an important stage was reached; but the production of good work from the perfected plates, in one printing, proved an insurmountable difficulty, the slightest variation in the impression or register being enough to destroy the beauty of the whole. Machine after machine was tried; Mr. John Rennie, the engineer, giving all the assistance in his power, but without success. The process, up to double-printing, was all that could be desired, as far as appearance was concerned, but was too expensive for the production of cheap music. Mr. Scheurmann risked and lost all he possessed in resolving to be satisfied with nothing less than the full accomplishment of his patent. Messrs. Henderson & Rait, of Marylebone Lane, both of whom had more or less to do with the working of the patents, exhibited all that then remained of the plant at the Caxton Celebration at South Kensington in 1878. The beautiful punches are almost complete; but most of the matrices have disappeared. Although Mr. Scheurmann's efforts were not fully successful, it is not too much to say that, indirectly, he was the means of many improvements being made in the ordinary music fonts during the past thirty years. [W.H.]

SCHICT, JOHANN GOTTFRIED, born at Reichenau, Zittau, Sept. 29, 1753, owed his education to an uncle; went to Leipzig university intending to study law, but gradually adopted music, and was soon chosen by Adam Hiller as solo clarinet player at his concerts. On Hiller's retirement he succeeded him, and at length in 1810 rose to the head of his profession as Cantor of the St. Thomas School. He died Feb. 16, 1833, leaving a good memory and many original works, as well as a training in the P.F. Schools of Pleyel and Clementi, and of Pellegrini, Celoni's Singing Method, etc., but only one which will live, his edition of J. S. Bach's motets, five for 8 and one for 5 voices (Breitkopf & Härtel 1802, 3), in which however No. 3 'Ich lasse dich nicht' is not by John Sebastian, but by John Christopher, Bach. [G.]

SCHIEMAYER. There are now two firms of this name in Stuttgart, both enjoying wide reputation as pianoforte-makers, viz. 'Schiemayer & Sons,' and 'Schiemayer, Pianofortesfabrik; vorvals, J. & P. Schiemayer.' The heads of these firms are the grandsons and great-grandsons of Johann David Schiemayer, who towards the close of last century was a musical instrument maker at Erlangen, and afterwards at Nuremberg, where he died in 1806. His son Johann Lorenz, went after this for two years to Vienna as a workman, and in 1809 established a business at Stuttgart in partnership with C. F. Dieudonné (who died in 1825). Before that time pianoforte-making was as good as unknown in Stuttgart; those who required satisfactory instruments obtaining them from Vienna. Lorenz Schiemayer's intelligence and aptness for business gained a position for his firm, and it soon became one of the first in Germany. In 1845 Lorenz united his two eldest sons, Adolf and Hermann, to himself, and 'Schiemayer & Sons' soon became as well known in foreign countries as in Württemberg. Lorenz died in 1850 and his son Hermann in 1861. The sons of the brothers Adolf and Hermann, bearing the same Christian names, have been for some years the directors of the firm, which has made both concert and ordinary instruments, and has competed with success in London and Paris and other exhibitions. The two younger sons, Julius and Paul, at first devoted themselves to harmonium-making, a practical knowledge of which, then of recent introduction, had been gained by Paul in Paris. They started together in 1854, but after the death of the father, in 1860, turned to pianoforte-making in competition with the elder firm. Julius died in January 1878, and the younger firm has since been known as 'Schiemayer, Pianofortesfabrik.'


SCHIKANEDER, EMMANUEL, theatrical manager, playwright, actor, and singer, born 1751 at Ratisbon, began life as a poor wandering musician, joined some strolling players at Augsburg in 1773, married the adopted daughter of the manager, and at length undertook the direction himself. In 1780 his wanderings brought him to Salzburg, where he fell in with the Mozarts, and at once began to make a profit out of Wolfgang's talents. In 1784 we find him in Vienna, giving with Kumpf a series of excellent performances of German operas, comedy, etc., at the Kärntnertor theater. He appeared on the boards both here and at the Burgtheater, where however he did not succeed. He next took the management of the theatre at Ratisbon, but was recalled to Vienna by his wife, who had undertaken the little theatre lately built in the grounds of Prince Starhemberg's house in the suburb of Wieden, for which Schikaneder received a privilegium or licence. 1 He had no scruples as to the means to be adopted to make a hit, but in spite of large receipts was continually in difficulty. On one such occasion (March 1791) he had recourse to Mozart, whom he implored to set to music a libretto adapted by himself from a piece by Giesecke, a member of his company. Mozart, always goodnatured, especially to a brother-mason, consented, and from that moment till its completion Schikaneder stuck closely to him, and did all he could to keep him amused over his work. The history of the 'Zauberflöte' is well known; Schikaneder made various suggestions in the composition, took the part of Papageno, and found himself saved from ruin by the success of the opera; but he showed little gratitude to Mozart, and after his death, instead of helping the

1 It was popularly called Schikaneder's theatre.
widow of the man by whom he had benefited so materially, contented himself with loud and vain lamentations. In 1800 he entered into partnership with a merchant named Zitterbarth, who at a short distance from the small theatre just mentioned, built the present 'Theater an der Wien,' opened June 13, 1801. Zitterbarth then bought the privilegium from Schikaneder, who managed it for him till 1806. His next project was to build, with the assistance of some wealthy friends, a new theatre in the Josephstadt suburb, but this he did not carry out. On his way to Pesth, whither he had been invited to undertake a theatre, he went mad, was brought back to Vienna, and died in great misery Sept. 31, 1812.

Schikaneder wrote the librettos for many popular operas, Singspiele, and fairy-pieces, the list of which, with year of performance, is here published for the first time:

'Stanze der dumme Gärterin' (Schack and Gerl, 1786); 'Die zwei Antonio's' (Schack and Nannerl); 'Weh, der sieh' ich wieder meinen Kasperl' (Schack and others, 1790); 'Das Szenenbild der Hofämter' (Schack and others, 1790); 'Die Szenenbild' (Monat), 1791; 'Die weiblichen Helden' (Schack), 1792; 'Die Scheibenkapoche' (Schack, Gerl, and others, 1792); 'Die Eisenkönigin' (Schack); 'Die Waldmänner' (Schack), 1793; 'Die Szenenbild' (Lück, 1794); 'Die Spiegel von Arkadien' (Kasamer), and (second part) 'Die Unterwürfe' (Kasamer); 1794; 'Die Hörsen an Rhein' (1794); 'Der Scharrenschleifer' (Hennemann); 'Der kleine Sohn aus Illyr (A. F. Hofmeister), and 'Der Holzbein' (Wogill, 1795); 'Der Tyroler Wastel' (Hassel), and the second part 'Gestehungen des treuen Bruder' (1797); 'Das medizinische Concordia' (Hassel); 'Der Edelmann' (1798); 'Der Tyroler Wastel' (Hassel), and the second part 'Gestehungen des treuen Bruders' (Hassel), 1799; 'Das Oratorium' (Hoffmeister), and 'Führung in der unzärtlichen Liebe' (1799); 'Der Stein der Weisen' (Schack and others, 1801); 'Das Zauberschloß' (Schack and others, 1801); 'Das Zauberthali' (Fichter, 1801); 'Die Einhorn' (Hennemann); 'Die Kürsache an einer Wurst' (Anton Diebell), Schikaneder's last piece, given for his benefit, 1803.

[C.F.P.]

SCHILLING, Dr. Gustav, author of a book much esteemed in Germany, though little known in England—Encyklopädie der gesammten musikalischen Wissenschaften, oder Universal Lexikon der Tonkunst. He was born Nov. 3, 1804, at Schwieberhausen, Hanover, where his father was clergyman. He was brought up at Göttingen and Halle, and in 1830 settled in Stuttgart as director of Stöpel's Music School. In 1857 he went to America, and is now living in Montreal. He has published several other works bearing on music, but none of the importance of that already mentioned.

[S.G.]

SCHIMON, Adolph, son of an Austrian artist, well-known for his portraits of Beethoven, Weber, Spohr, etc., was born on Feb. 29, 1800, at Vienna. At 16 he went to Paris and entered the Conservatoire as a pupil of Berton and Halévy. In 1844 he brought out an opera called Stradella at the Pergola in Florence. In 1850 he was in London, and took a provincial tour with Balfe, Reeves, and Clara Novello. From 1854 to 1859 he was attached to the Italian opera in Paris, and in 1858 produced a comic opera, 'List um List,' which was successful in North Germany. In 1873 he found him again at Florence, where he married Miss Anna Regan. (See below.) From 1874 to 1877 he was teacher of singing in the Conservatorium at Leipzig, and from thence was invited to Munich, where he is now professor of singing in the Royal Music School. His original compositions embrace quartets, trios, and solos for the P.F., and songs in various languages, and he has edited many vocal pieces by Scarlatti, Forpora, Paradies, and other old Italian masters. His wife, Anna Regan-Schimon, was born at Aich, near Carlisle, Sept. 18, 1841, and was brought up in the house of Dr. Anger in Carlisle till 1859, when she was placed as a pupil with Mme. Schubert (née Maclinck-Schneider) in Dresden. In the following year she accompanied Mad. Sabatier-Ungher, the great contralto, to Florence, where she remained under the care of that eminent artist till Feb. 1864. During this time she made her first attempt on the stage at Siena, her success in which encouraged her in further study. From 1864 to 1867 she was engaged at the Court theatre at Hanover. Then as Kammersängerin to the Grand Duchess Helena in St. Petersburg, where she sang at three of the seven concerts given by Berlioz. In 1869 she visited London in company with her old friend and teacher, Mad. Sabatier, sang twice at the Philharmonic and three times at the Crystal Palace, and at Mr. C. Halle's Recitals, etc. From this time till 1875 she was frequently in England, widely-known and much liked for her exquisite delivery of Schubert's and other songs. In 1870 and 1871 she visited Vienna with great success, and in 1872 married Dr. Schimon. Since then, excepting two brilliant tournées with Monbelli, Sivori, Trebelli, etc., in the winters of 1872 and 1873, she has almost retired from public appearance, save only at the Gewandhaus Concerts at Leipzig, where she is a regular and very favourite singer.

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[S.]
SCHINDLER.

SCHINDLER, ANTON, the devoted friend and biographer of Beethoven, was born in 1779 at Mödl, Neustadt, Moravia, where his father was cantor and schoolmaster. He began the study of music and the violin early in life. While quite young he entered the Vienna University to study law, and assiduously kept up his music by practice in an amateur orchestra. His introduction to Beethoven took place accidentally in 1814, when he was asked to take a note from Schuppanzigh to the great composer. This was followed by a ticket to Schuppanzigh's concert, at which Schindler was recognised by Beethoven. Later in the year he played in Beethoven's two concerts of Nov. 29 and Dec. 2; early in 1815 he accepted a situation as teacher at Brunn, but being questioned by the police on his acquaintances at Vienna, and his papers not being in perfect order, he was detained for some weeks, and had to return to Vienna. Beethoven sent for him, and conversed with him on the subject. They met often, Schindler accompanied him in his walks and the intimacy increased until, early in 1819, on the recommendation of Dr. Bach, he became a kind of secretary to Beethoven, and at length, in 1822, took up his residence in the master's house. He then became conductor at the Josephstadt Theatre, where he studied several of Beethoven's great works under his own direction. Beethoven, however, at last began to tire of his young friend, and after much unpleasantness, in 1824, after the failure of the concert of May 23, the breach came. Beethoven behaved with great violence and injustice, and Schindler was driven from him till Dec. 1826, when he arrived in Vienna from Gnixendorf to die. Schindler at once resumed his position, attended him with devotion till his death, wrote several letters to Moscheles on the details of the event, and in company with Breuning took charge of Beethoven's papers. Breuning died, and then the whole came into Schindler's hands. In 1827 he wrote some interesting articles on Beethoven and Schubert in Bäuerle's Theaterzeitung. In December he left Vienna and became Kapellmeister to the cathedral at Münster, a post which he exchanged four years later for that of music director at Aix-la-Chapelle. After some years he relinquished this, became first a private teacher and then went entirely into private life. He lived in various towns of Germany, and at length in Bockenheim, near Frankfurt, where he died Jan. 16, 1864.

His book on Beethoven was entitled 'Biographie von Ludwig van Beethoven. Mit dem Porträt Beethovens und zwei Facsimilien' (Münster, 1840, 1 vol. 8vo). This was followed by 'Beethoven in Paris... ein Nachtrag zur Biographie Beethovens' etc. (Münster, 1842; 1 thin vol. 8vo.) and that by a second edition of the 'Biographie' with additions (Münster, 1845, 1 vol. 8vo.). The third, and last, edition appeared in 1860—'Dritte, neu bearbeitete und vermehrte Auflage' (Münster, 1860, in 2 vols.), with a portrait and 2 facsimiles. Being so long about Beethoven he accumulated many autographs and other papers and articles of interest, and these he disposed of to the library at Berlin for an annuity. His sister was a singer, who in the year 1830 was engaged at the Königstädt Theater, Berlin.

Schindler has been the object of much obloquy and mistrust, but it is satisfactory to know, on the authority of Mr. Thayer, that this is unfounded, and that his honesty and intelligence are both to be trusted. The article in which this is set forth at length and conclusively, arrived too late to be inserted here, but will be printed in the Appendix. The well-known story of his visiting card being engraved 'A. Schindler, Ami de Beethoven,' turns out to be a mere joke.

SCHIRA. 4 Francesco, long resident and esteemed in London as composer, conductor, and professor of singing, was born at Malta, Sept. 19, 1815, received his early education at Milan, and was placed at the age of nine (1824) in the Conservatorio, where he learned counterpoint under Basili, principal of that institution. At 17, having completed his studies, Francesco was commissioned to write an opera for the Scala, which was produced Nov. 17, 1832. That 'Elena e Malvina' 5 won favourable recognition may be inferred from the fact that a Lisbon impresario being at Milan, with the object of forming a company for the Santo Carlos, contracted an engagement with Schira for the forthcoming season as 'Maestro Direttore, Compositore e Conduttore della Musica.' He remained eight years in the Portuguese capital, where he was also appointed Professor of Harmony and Counterpoint at the Conservatory, composing 'II Cavalieri di Valenza' and 'II Fanatício per la Musica,' for the Santo Carlos, besides ballets, cantatas, etc. During his stay in Portugal he occasionally conducted operatic performances at the Teatro della Città di Oporto.

In January 1842 Schira quitted Lisbon for Paris, with the idea of obtaining some book in the French language which he might set to music. In Paris he made the acquaintance of Mr. Maddox, then in quest of artists for the Princesses' Theatre. 6 This led to an offer from the London manager, and Schira was appointed director of music and orchestral chief at that establishment. On Monday, Dec. 26, 1842, the Princesses' opened as a lyric theatre, and Schira's appearance at the conductor's desk was his first introduction to the English public. The opera chosen was an English version of 'La Sonnambula,' the leading characters sustained by Mme. Eugénie Garcia, Mme. Feron, Mr. Templeton, Mr. Walton and Mr. Weiss;

1 Printed in Moscheles's Life, i. 145-170.
2 This is the book which was translated or adapted by Moscheles (London, Colburn, 1841), strange to say with no mention of Schindler on the title-page.
3 The name is sometimes spelt Schirra.
4 He was the youngest of four children, two of them sisters. The 'Biographie Universelle des Musiciens' makes Francesco die of cholera at Lisbon; but Poggiin ('Supplement et Complément') more correctly attributes that fate to Vincenzo, the elder, whom Felis does not mention, confounding the two together as one.
5 Poggiin gives that opera to Vincenzo, but a printed copy of the libretto (in our possession) states explicitly 'musica del maestro Francesco Schira.'
6 Previously known as the Oxford Street Theatre.
Mr. Loder (father of Edward Loder) being principal violin. This was but the commencement of a series of adaptations from foreign works, diversified by novelties from indigenous pens. Among notable incidents during Schira's term of conductorship may be specified the memorable débùt of Anna Thillon in an English version of Auber's 'Diamons de la Couronne' (May 1844), that of Mile. Nau in 'La Sirène' (Nov. 1844), and the production of two operas by Balle, originally composed for the Paris Opéra Comique—'Le Puits d'Amour,' rechristened 'Geraldine' (Nov. 1843), and 'Les Quatre Filz d'Aymon,' rechristened 'The Castle of Aymon' (Nov. 1844). At the end of 1844 Schira accepted an engagement from Mr. Alfred Bunn, then lessee of Drury Lane, to fill the place left vacant by Mr. (now Sir Julius) Benedict, who resigned immediately after Balle's 'Daughter of St. Mark' was brought out. At Drury Lane he remained until the spring of 1845, when Mr. Bunn succeeded from the management, the committee having entertained the proposal of M. Julien to become future lessee; and here several adaptations of foreign operas, besides a good number of works by English composers, were produced. From the latter it will suffice to name Wallace's 'Maritana' and 'Matilda of Hungary,' Macfarren's 'Don Quixote,' Benedict's 'Crusaders,' Laveno's 'Loreta' (composed for Mme. Anna Bishops, Balle's 'Enchanted Lake' etc.; among the former, Flootow's 'Stradella' and 'Martha.' In Sept. 1848 Mr. Bunn took Covent Garden Theatre, and Schira was again appointed conductor. The season only lasted two months, but was without interest. It comprised the first theatrical engagement after his brilliant success, the year before, at Drury Lane, of Mr. Sims Reeves, for whom an adaptation of Auber's 'Haydée' was produced, the great English tenor assuming the part of Loredano; another English adaptation of Rossini's 'Domino di Largo'; and an entirely new opera, called 'Quentin Durward,' the composition of Mr. Henri Laurent. The success of the enterprise was not in proportion to the expectations of the manager; 'Quentin Durward' was by no means a hit, and though Bunn had lowered his prices the house was prematurely closed. Thus an opera, entitled 'Keniworth,' from Schira's own pen, which had already been put into rehearsal, with Sims Reeves in the part of Leicester, was lost to the public, and no more English operas was heard at Covent Garden until Miss Pyne and Mr. Harrison migrated from the Lyceum, to carry on their undertaking in a more spacious arena.

Although he had severed his connection with the Princess's as musical director, in which position his worthy successor was Mr. Edward Loder, Schira wrote two original works for the theatre at Oxford Street—'Mina,' produced in 1840, and 'Theresa, or the Orphan of Geneva,' in 1850, both, the latter especially, received with marked favour. The leading singers in 'Mina' were Miss Louisa Pyne, Mme. Weiss, Messrs. W. Harrison, Weiss and H. Corri; in 'Theresa' Miss Louisa Pyne, Messrs. Allen, Weiss, H. Corri, and Wynn (brother of Mr. G. A. Sala, and a humourist in his way). Mr. Bunn, however, having once more become lessee of 'Old Drury,' naturally looked back for his old and tried adviser. Schira was once more engaged as conductor, with W. Lovell Phillips as chorus-master. The theatre opened on Jan. 23, 1852, with an English version of 'Robert le Diable,' succeeded by 'Fra Diavolo,' with Mr. Sims Reeves (Brigand Chief), and Miss Lambome. The principal incident that marked the season was the production of 'The Sicilian Bride,' by Balle, in no respect one of his most successful efforts. From this time Schira devoted himself specially to giving instructions in the vocal art. He nevertheless did not neglect composition, as testified in a number of charming songs, duets, trio's, etc., some of which have attained wide popularity. He also was busily employed in the composition of a grand opera, called 'Nino, du de l'Appi,' though not a line has been published at Her Majesty's Theatre in May 1863. For the Carnival at Naples, two years later, he wrote another grand opera, entitled 'Selvaggia,' which was given with brilliant success, and represented at Milan, Barcelona and elsewhere. The reception accorded to 'Selvaggia' led to his being asked to write another opera, 'Lisa,' for Venice. This, also brought out during the Carnival, was hardly so much to the taste of the Venetians as its precursor. Nevertheless there are amateurs who regard 'Lisa' as Schira's capo di lavoro.' The managers of the Birmingham Festival having commissioned Schira to write a cantata for the meeting of 1873 the work was undertaken with ready zeal, and performed under the composer's own direction on the evening of the first day (Aug. 26). The cantata is entitled 'The Lord of Burleigh,' the libretto, by Mr. Desmond Lumley Ryan, being founded upon the Laureate's well-known poem, though not a line has been appropriated from Tennyson, save the motto which heads the title-page of the printed edition. The piece was received with distinguished favour, two numbers were encored, and the composer called back with unanimity to the platform. Since then Schira has been almost silent as a producer for the stage, the only exception being an opera, entitled 'The Ear-ring,' performed at the St. George's Hall Theatre. Anything like a catalogue of his miscellaneous pieces would occupy too much space. Enough that Francesco Schira is a composer of the genuine Italian type; Italian by birth he is also Italian by predilection—a true child of the sunny land to which we owe Piccini, Cimarosa, Paisiello, Rossini, Bellini and Verdi. His music, while revealing the hand of one who has thoroughly mastered the principles of his art, is free from all pretence, relying upon its unaffected simplicity and grace for the impression it seldom fails to create. His most important works having been referred to, a recapitulation would be superfluous. As an instructor in singing Schira has always maintained a high position, many a public vocalist of note having profited by his counsels. In his own
country and elsewhere abroad, he holds the insignia of several orders of merit, the most prized of which is that of "Commendatore della Corona d'Italia"—prized the more because conferred by King Humbert, motu proprio. [J.W.D.]

SCHIRMACHER, Dora, pianoforte player, born Sept. 1, 1857, at Liverpool, where her father is an esteemed professor of music; early developed an original talent, but was not regularly educated for music till later. At length, after thorough instruction from her father, she went in 1872 to the Conservatorium at Leipzig. After passing with elation through the course, she played at the Gewandhaus, Feb. 1, 1877. On March 31 of the same year she made her début at London at the Crystal Palace, and at the Monday Popular Concert on Dec. 3. At both these places she has played more than once since those dates. In Liverpool, Manchester, and other provincial English towns, and in Amsterdam, Leipzig, Frankfurt, Stuttgart, and other German places, she is often heard, and greatly esteemed for her poetical rendering and her varied répertoire. [G.]

SCHLADEBACH, Julius, born at Dresden, 1810, was brought up as a physician. In 1854 he projected a Universal Lexicon of Music, and published a few numbers of it (Leipzig, 1855—) after which it was completed by Bernsdorff. It contains both music and musicians, and is to a certain point an excellent work. [G.]

SCHLEIFER. See SLIDE.

SCHLEINITZ, Conrad, Dr. juris, although not a professional musician was, in the words of Ferdinand 1 Hiller, "one of the most accomplished of living amateurs," and in any case deserves a high place in a Dictionary of Music, since it was in great measure through his discernment and perseverance that the Gewandhaus Concerts at Leipzig were put into Mendelssohn's hands, and that the arrangements were maintained in such efficiency, whereby an immense impetus was given to orchestral music throughout Europe. He was also greatly instrumental in the foundation of the Conservatorium, of which he was President for many years up to the time of his death.

Dr. Schleinitz was born Oct. 1, 1805, at Zaschwitz in Saxony, and died in his house at Leipzig on the morning of May 13, 1881. He was bred to the law, took the degree of "Dr. juris," and is always mentioned in the German papers as "Herr Advokat Schleinitz," and it is shown from a letter of Mendelssohn's (Aug. 1, 1838) that his business was at one time a good and improving one. He appears to have been a good tenor singer, and as such we find him among the solo performers at the Festival at Halle in 1830; at Leipzig on Good Friday 1835; and in Mendelssohn's "Elijah" on the same day, 1848. We may form some idea of the energy and intelligence of his style as a singer, and his general knowledge of music, from Mendelssohn's remarks on

the first performance of 'St. Paul' in a letter to him July 5, 1836.

His first communication with Mendelssohn as to the concerts was very early in 1835. Mendelssohn's answer to it, and to a subsequent letter, will be found in his printed Letters, under date Jan. 26, and May 18 of the same year. His first concert was on Oct. 4, 1835, and from that time till his death, in 1847, the intercourse between him and Schleinitz was never interrupted. Schleinitz throughout those twelve years showed himself always the thoughtful, devoted assistant of his great friend, relieving him of anxiety as to the business arrangements of the concerts, and smoothing his path to the best of his ability. That their intercourse did not stop there may be gathered from an expression or two in Mendelssohn's correspondence, and from the recollection of those still living who were in Leipzig at that time. The four printed letters bear no proportion to the mass which were in Dr. Schleinitz's possession, and which the writer was privileged to see when collecting materials for the sketch of Mendelssohn in this Dictionary—some of which will possibly be published. Mendelssohn dedicated the Midsummer Night's Dream music to him, and a book of 6 songs (op. 47) to his wife, and Dr. Schleinitz was in possession of several more or less important pieces of music of his still unpublished. The 'Nachtrrück' (op. 71, no. 6) was composed and written for his birthday, Oct. 1, 1847, and is therefore the last 8 work of the great composer. Schleinitz was with his friend when he died, and was one of the Committee for dealing with his unpublished works. In the Allg. mus. Zeitung of Dec. 27, 1848 (the last No. of the old series) he published the statutes of a Mendelssohn Fund, in connexion with the Conservatorium of Leipzig, with a letter from the King approving and authorising the scheme.

In his later years Dr. Schleinitz was nearly blind, but this did not interfere with his devotion to the Conservatorium and the Gewandhaus Concerts, nor, as the writer is glad to mention, with his eager kindness towards those who wished to know about Mendelssohn.

He was a Knight of the Royal Saxon Order of Merit. [G.]

SCHLEISINGER. A well-known musical-publishing house in Berlin. It was founded in 1795 by Martin Adolph Schlesinger, a man of very original character and great ability. Among the principal works issued by him is his edition of the Great Passion music (Matthew) of J. S. Bach, one of the fruits of Mendelssohn's revival 8 of it, and an astonishingly bold undertaking for those days—which Schlesinger brought out, according to his favourite expression, 'for the honour of the house.' It was announced in Sept. 1829, and published soon afterwards both in Full and 'P.' score. He also founded the Berliner Allg. mus. Zeitung, which under the editorship of A. B. Marx had for 7 years (1824-

3 March 11, 1836. See Marx's 'Erinnerungen,' ii. pp. 50, 67.
much influence for good in Germany. [See vol. ii. 430.] He died in 1839.

His second son, Heinrich (born 1807), carried on the business till his death in 1879. He founded the ‘Echo’ in 1851, a periodical which remained in his hands till 1865.

The eldest son, Moritz Adolph, left Berlin, and in 1819 entered the bookselling house of Bossange père at Paris. In 1823 he endeavoured to found a similar business for himself. Police difficulties prevented him from carrying out his intention, and he founded a music business instead, which for many years has had the lead among French Parisian music publishers as famous as Paris itself. He brought his German tastes with him, and an unusual degree of enterprise. His first serious effort was an edition of Mozart’s operas in PF. score, for which Horace Vernet designed the titlepage. This was followed by editions of the complete works of Beethoven, Weber, Hummel, etc., and a ‘Collection de chefs d’œuvre’ in 24 vols. He published also the full scores of Meyerbeer’s ‘Robert,’ and ‘Les Huguenots’; Halévy’s ‘L’Éclair,’ ‘La Juive,’ ‘Les Mousquetaires,’ ‘La Reine de Chypre,’ ‘Guido et Ginevra,’ ‘Charles VI’; Donizetti’s ‘La Favorite’; Berlioz’s ‘Symphonie fantastique,’ and overture to the ‘Carnaval Romain’; the arrangements of Wagner; the chamber-music of Onalow, Reissiger, and a host of other pieces of all descriptions, for which the reader must be referred to the catalogue of the firm. Amongst the educational works the ‘Méthode des Méthodes’ is conspicuous. On Jan. 5, 1843, he issued the first number of the ‘Revue Musicale,’ which in a few months was united to the ‘Revue Musicale,’ and ran a useful and successful course till its expiry in 1881. [See vol. iii. 121 b.]

In 1846 M. Schlesinger sold the business to MM. Brandus and Dufour, and retired to Baden-Baden, where he died in Feb. 1871. [G.]

SCHLOSSER, Louis, born at Darmstadt in 1780, learnt music there from Rieck, and in Vienna from Seyfried, Salieri, and Mayeder. In due time he entered the Conservatoire at Paris, and attended the violin class of Kreutzer and the composition class of Cherubini. He then went to Darmstadt and became first leader and then conductor of the Court band. His works comprise 5 operas, a melodrama, music to Faust, a mass, a ballet, and a quantity of instrumental music of all descriptions. His son, Carl Wilhelm Adolph, was born at Darmstadt Feb. 1, 1830. He was educated by his father, and in 1847 established himself at Frankfort. In 1854 he went to England, where he has been ever since settled in London as an esteemed teacher.

He has published both in England and Germany a great number of PF. works, both solos and duets; including a suite dedicated to Cipriani Potter, and a set of 24 studies; many songs and vocal pieces, including ‘Merrily, merrily over the snow’ and an ‘Ave Maria’ — and has many larger works in MS. His ‘Schumann Evenings’ were well known, and did much to advance the knowledge of Schumann in England. [G.]

SCHMID, Anton, Custos of the Hofbibliothek in Vienna, born at Pfil, near Leipa in Bohemia, Jan. 30, 1787, entered the Imperial Library at Vienna in 1818, became Scripitor in 1819, Custos in 1844, and died at Salzburg, July 3, 1857. His department as a writer was the history and literature of music and hymns. He contributed to the following works:—Dr. Ferdinand Wolf’s ‘Uber die Lais, Sequenzen, und Leiche’ (Heidel- berg, 1841); Becker’s ‘Darstellung der musikalischen Literatur’ (supplement, Leipzig, 1839); A. Schmid’s ‘Allg. Wiener musik. Zeitung’ (from 1845 to 48); Dehn’s ‘Caccia’ (from 1841 to 45); of the Don-Musikverein, and the ‘Mus. Blätter für Lit. und Kunst’ (1846, 48). His independent works are ‘Ottaviano dei Petrucci von Fossombrone, the inventor of moveable metal types for printing music, and his successors’ (Vienna, Rohrmann, 1845); ‘Josef Haydn und Nicolo Zingarelli,’ proving that Haydn was the author of the Austrian national hymn (Vienna, Rohrmann, 1847); ‘Christoph Willibald Ritter von Gluck, his life and musical works. A biographical and critical study’ (Leipizg, Fleischer, 1854); also a work on chess, ‘Tschaturanga-vijdja’ (Vienna, Gerold, 1847).

Schmid was of a modest and retiring disposition, and distinguished in his official capacity for conscientiousness, industry, and courtesy. To him in the first instance is due the orderly and systematic arrangement of the musical archives of the Hofbibliothek. In recognition of his unwearying industry and research he was made a member of the Historische Verein of Upper Bavaria, of the Don-Musikverein, and member of the Mus. Verein of Salzburg, of the Congregazione ed Accademia Pontifica di Santa Cecilia of Rome, of the Societé litteraria dell’ Areopago of Genoa, and of the Archaeological Societies of Vienna, Nuremberg, etc. [C.F.P.]

SCHMITT, a German musical family. The founder of it was Cantor at Obernburg in Bavaria. His son Alois was born at Erlenbach on the Main in 1789, and taught to play by his father; he then learned composition from Andre of Offenbach, and in 1816 established himself in Frankfort as a PF. teacher. After a few successful years there—during which, among others, he had taught Ferdinand Hiller—and much travelling, he migrated to Berlin, then to Hanover, where he held the post of Court Organist, and lastly back to Frankfort, where he died July 25, 1856. His reputation as a teacher was great, though he had a passion for journeys, and his pupils complained of his frequent absences. He composed more than 100 works, chiefly instrumental, of all descriptions, including some useful PF. studies.

His brother Jakob, born at Obernburg Nov. 2, 1803, was a pupil of Alois. He settled in Hamburg, where he brought out an opera (Alfred the Great) and a prodigious amount of music, including many sonatas for the piano, solo and with violin, variations, three books of studies, etc., in all more than 300 works; and died June 1853.
The son of Alois, Georg Alois, was born Feb. 2, 1837, during his father’s residence at Hanover. Music came naturally to him, but it was not till after some time he decided to follow it. He was then at Heidelberg university, and put himself under Vollweiler to serious study of counterpoint. His first attempt was an operetta called “Trilby,” which was performed at Frankfort in 1850, with great success. He then passed some years in various towns of Germany, and at length, in 1856, was called by Flotow to Schwerin as Court-capellmeister, where he still resides. In 1860 he visited London, and played with éclat before the Queen, and elsewhere. He is much valued through the whole of Mecklenburg, and has kept up the reputation of his family by writing a quantity of music of all classes, from a Festival Cantata (Maenzenabah) downwards. Emma Brandes, now Mad. Engelmann, the eminent pianist, was his pupil. His wife, Cornelia Schmitt, née Csánya, was born in Hungary, Dec. 6, 1851. Her father took a main part in the Revolution, and was imprisoned for 10 years, but the mother, finding remarkable gifts for music in her daughters, found means to take them to Vienna for their education. There Cornelia learnt singing from Caroline Frueckner. Engagements at Pressburg and Schwerin followed, and her marriage was the result. Since then she has left the boards and taken to concert singing.

Schneider, Friedrich Johann Christian, composer, teacher, and conductor, born Jan. 3, 1786, at Alt-Waltersdorf, near Zittau, composed a symphony as early as 10. In 1793 entered the Gymnasium of Zittau, and studied music with Schönfelder, and Unger. In 1804 he published 3 P.P. sonatas, and having entered the University of Leipzig in 1805, carried on his musical studies to such purpose that in 1807 he became organist of St. Paul’s, in 1810 director of the Seconda opera, and in 1812 organist of St. Thomas’s church. There he remained till 1821, when he became Capellmeister to the Duke of Dessau, whose music he much improved, and founded in the town a Singakademie, a schoolmaster’s choral society, and a Liedersaal. In 1839 he founded a musical Institute, which succeeded well, and educated several excellent musicians, Robert Franz among the number. Schneider was also an industrious composer, his works comprising oratorios—‘Das Weltgericht’ (1819), ‘Verlorene Paradies’ (1824), ‘Pharao’ (1828), ‘Christus das Kind,’ and ‘Gideon’ (1839), ‘Getsemane und Golgotha’ (1838); 14 masses; Gloriae and Te Deums; 25 cantatas; 5 hymns; 13 psalms; 7 operas; 23 symphonies; 60 sonatas; 5 concertos; 400 Lieder for men’s voices, with choruses; and above all, he has not now forgotten except the men’s part-songs. Schneider directed the musical festivals of Magdeburg (1835), Nuremberg (1828), Strasbourg (1830), Halle (1830 and 31), Halberstadt (1830), Dessau (1834), Wittenberg (1835), Cothen (1838 and 46), Coblenz and Hamburg (1840), Meissen (1841), Zerbe (1844), and Lubeck (1847). He also published didactic works—‘Elementarbuch der Harmonie und Tonsetz Kunste’ (1820), translated into English (London, 1828); ‘Vorschule der Musik’ (1827); and ‘Handbuch des Organisten’ (1830). The oratorio of the ‘Sünd fluth’ was translated into English as ‘The Deluge,’ by Professor E. Taylor, published in London and probably performed at one of the Norwich festivals.

Schneider was a doctor of music, and a member of the Berlin and several other Academies. He died Nov. 23, 1853. Some trait of his curious jealous temper will be found in Schubring’s Reminiscences of Mendelssohn, in ‘Daheim’ for 1850, No. 26. He was vexed with Mendelssohn for his revival of Bach’s Passion—but the feeling passed away; and in the ‘Signale’ for 1866, Nos. 45, 47, 48, there are eight letters (1829-45) from Mendelssohn to him showing that they were on very good terms. When Mendelssohn’s body passed through Dessau, on its way to Berlin, Schneider met it at the station, with his choir, and a lament was sung, which he had purposely composed, and which will be found in the A.M.Z. for 1847, No. 48. [F.G.]

Schneider, Johann Gottlob, the celebrated Dresden organist, brother of the preceding, was born at Alt-Schweidendorf, Oct. 28, 1826. His musical talent was manifest at the age of 5 years, when he began to learn the organ, pianoforte, violin, and some of the orchestral wind-instruments. His first master for organ was Unger, of Zittau, and in his 22nd year he was appointed organist to the University church at Leipzig. From this period he seems to have aspired to the highest rank as organ-player, and between 1816 and 1820 gave many concerts in Saxony and elsewhere, always being recognised as one of the first organists of the day. At the Elbe Musical Festival held at Magdeburg in 1825 he played so finely as to receive shortly afterwards the appointment of Court organist to the King of Saxony, a post which he held with honour and renown to his death in April 1864. Lovers of music at Dresden will remember among the most interesting and edifying of their experiences there the grand extempore preludes to the opening chorales at the principal Lutheran church, where the great organist might be heard on Sunday mornings. On those occasions that particular form of improvisation which since the time of Bach has been made a special study and feature in Germany, and which is scarcely cultivated in other countries, might be heard to the greatest advantage. The instrument, one of Silbermann’s, though old-fashioned as to mechanism is of superb tone, and is well placed in a gallery. As a player of Bach, Schneider was perhaps the first authority of his day, and he possessed a traditional reading of the organ works of that sublime master, with all of which he appeared to be acquainted. As a teacher, he may be recorded of him (by one who was his last pupil) that the elevation and nobility of his style, the exclusion of everything derogatory.
to the instrument, whether as regards composition or performance, his care in never overlooking an awkwardly fingered or pedalled passage, and his reverence and enthusiasm for the great music he delighted to teach, combined with other eminent qualities to place him in the foremost rank. It was his much-appreciated custom to play any composition by Bach which the pupil might ask to hear after each lesson, which in itself was a practice of priceless value as to inaccurately printed passages, tempo, and registration of those glorious works. Having given instruction to some of the first organists of the day, Schneider could relate interesting anecdotes of them and of many great composers, including Mendelssohn, who was one of his most devoted admirers. In the year 1861, the fiftieth of Schneider's artistic career and 73rd of his birth, a remarkable testimony to his powers was shewn in the presentation to him of a "Jubel-Album für die Orgel," containing about thirty original pieces, all in classical form, by some of his best pupils, including Töpfer, Van Eyken, Fainst, Fink, Herzog, Merkel, E. F. Richter, Schellenberg, Liesz, A. G. Ritter, Schaab, Hering, Naumann, Schurig, and Schütze (editor). The subscribers were 750, and included the names of the late king and royal family of Saxony.

Schneider's very few published works comprise an 'answer of thanks' to this collection, in the form of a fugal treatment of 'Nun danket alle Gott'; a Fantasie and Fugue, op. 1; Do. Do. in D minor, op. 3—a masterly work; 'Twelve easy pieces for use at divine service,' op. 4, etc. etc. [H.S.O.]

SCHN. VON WARTENSEE, XAVIER, so called from his castle at the S.E. end of the Lake of Constance, was born at Lucerne, of a noble family, April 18, 1786. His career would naturally have been one in accordance with his rank, but the Revolution, and a strong inward feeling, drove him in the direction of music. Until 1818 he had but little time to study the art, but all that he could get from books and practice. In that year he went to Zürich, and then to Vienna, with the wish to become a pupil of Beethoven. He was however compelled to take lessons from Kienlen—perhaps a better teacher than Beethoven would have been. After a few years in the Austrian capital he returned to Switzerland, made the campaign of 1815 against the French, then became teacher in the Pest-Hospiz institute at Yverdon, and at length in 1817 settled at Frankfort, and lived there as teacher of composition and director of various musical institutions till his death, Aug. 30, 1868. During this latter period he was much esteemed as a teacher, and had many pupils, among them our countryman Pearsall.

Schneider appears to have been a man of exceptional ability, but his life was too desultory to admit of his leaving anything of permanent value, and there was always a strong amateur element about him. His compositions are numerous and of all classes: an opera 'Fortunatus' (1839), an oratorio for men's voices—both brought to performance, and the opera to publication; symphonies, which were played in Frankfort; solo and part-songs, etc. He wrote much, both poetry and prose, and many of his articles on musical subjects were contributed to the 'Allg. musik. Zeitung' and 'Cecilia.' He was also a wit, and Hauptmann has preserved one story which is worth repeating, considering the date of its occurrence. After one of the early performances of Tannhäuser, Schneider was asked his opinion. 'Well, said he, I put Wagner above Goethe and Beethoven. Yes; he composes better than Goethe and writes verse better than Beethoven.' A romance and duet and a song from Fortunatus are given in the 'A. M. Z.' for 1832, and the former of the two is reprinted in the Musical Library, iii. 133. They are both melodious and well accompanied. [G.]

SCHÖNER, FRANZ VON, an Austrian poet, the youngest child of four, born at Torup, near Malmoe, in Sweden, May 17, 1798. His mother lost her fortune during the French occupation of Hamburg—the same which drove the Mendelssohns to Berlin—and Francois had but a desultory education. He returned to Aix-la-Chapelle, became tutor in the Festetics and Urményi, and other Hungarian families. He first knew Schubert as early as 1813, by meeting with some of his songs at the house of Spam; he at once made his personal acquaintance, and induced Schubert to live with him for a few months, till the return of Schöner's brother. This was the beginning of an intimacy which lasted till Schubert's death, and during the greater part of which he had always his room in Schöner's house. The two, being so nearly of an age, became very intimate; Schöner was devoted to him, and Schubert set several of his poems to music, besides the libretto of 'Alfonso and Estrella.' He was chief mourner at the funeral of his friend in 1828. In 1843 we find him at Weimar with Liszt, and in the service of the Grand Duke. In 1856 he settled in Dresden for a few years; in 1850 removed to Pesth; in 1859 to Munich; and since then has lived in Gratz and other places. His works embrace poems, (1804, 1851), and various occasional pamphlets. [G.]

SCHÖNERLECHNER, FRANZ, born at Vienna, July 31, 1797. Hummel composed for him his 2nd Concerto, in C, which he performed in public with success when only ten years old. The precocious child was taken under the patronage of Prince Esterhazy, and sent to Vienna, to study under Förster. From 1814 he travelled in Austria and Italy. While at Florence he composed a requiem, and a buffa opera, 'I Virtuosi teatralti.' In the next year, having been appointed chapel-master to the Duches of Luco, he wrote 'Gli Arabi nelle Galle,' and subsequently, at Vienna, in 1820, 'Der junge Onkel.' In 1823 he went to Russia. He seems to have written to Beethoven, before starting, for letters of introduction. The maestro, however, wrote across his letter, 'an active fellow requires no other recommendation than from one respectable family to another,' and gave it back to

1 Op. No. 1: 23, No. 4; 38, No. 4; 98, No. 4; 105, No. 2; 106, No. 3; 108, No. 3; 109, Nos. 1, 2, 125; Lied, No. 8; 18, No. 1; 22, No. 3; 38, No. 1; 'Trutz im Liede.' [T.M.M.]
SCHÖBERLECHNER.

Schindler, who showed it to Schöberlechner, and, no doubt at his desire, again urged Beethoven to comply with the request. Beethoven however did not know Schöberlechner, and had no very high opinion of him, as he played chiefly bravura pieces, and pompously paraded all his titles and decorations, which gave occasion for many a sarcastic remark from Beethoven.¹

At St. Petersburg he recommended himself to dall' Oca, a professor of singing, whose daughter he married in 1824. After travelling in Germany and Italy, the pair returned to St. Petersburg in 1827, where Mme. Schöberlechner was engaged for three years at the Italian Opera at a salary of 20,000 roubles. Her husband composed for her an opera, 'Il Barone di Dolzheim,' which had some success. After a few more years wandering, Schöberlechner retired to a country house near Florence. His last opera was 'Rossane,' produced at Milan, Feb. 9, 1839. He died at Berlin on Jan. 7, 1843.²

His published works are chiefly for the pianoforte; a list of them is to be found in Fétis's 'Biographie des Musiciens.' His wife, Madame Sophie Schöberlechner, daughter of Sigor dall' Oca, as above stated, was born at St. Petersburg in 1807. She was her father's pupil, and married in 1824. Up to 1827 she appeared only in concerts, but was then engaged at the Italian Opera of St. Petersburg, as we have also already mentioned. She had a very beautiful voice, and for twelve or thirteen years sang with unvarying success in almost all the principal towns of Germany and Italy, but her organ was too delicate for such constant usage. It deteriorated early, and in 1840 she left the stage, retired to her husband's property in Tuscany, and died at Florence in 1863. [F.A.M.]

SCHÖBER— or Chobert in Mozart's orthography³—a player on the harpsichord, whose sonatas were the delight of our great-grandmothers. His Christian name does not appear, and little is known of his biography. He is said to have been born and brought up at Stassburg. He settled in Paris before 1761, in which year his first works were published there, where he was in the service of the Prince de Conti. On the occasion of his death, Aug. 1767, Grimm, no mean judge of music, inserted in his 'Correspondance' a very high eulogium on his merits as a player. He praises him for his great ability, his brilliant and enchanting execution, and an unequalled facility and clearness. He had not the genius of our Eckard, who is undoubtedly the first master in Paris; but Schobert was more universally liked than Eckard, because he was always agreeable, and because it is not everyone who can feel the power of genius.' This is the description of a pleasant brilliant player who never soared above the heads of his audience. He left 17 sonatas for PF. and violin; 11 for PF., violin and cello; 3 quartets for PF., 2 violins and cello; 6 'sinfonies' for PF., violin and 2 horns; 6 PF. concertos, and 4 books of sonatas for PF. solo.⁴ These seem to have been originally published in Paris, but editions of many of them appeared in London between 1770 and 1780. The particulars of his death are given by Grimm. It was occasioned by eating some fungi which he gathered near Paris, and which killed his wife, his children, a friend, the servant, and himself.⁵ Schobert and Eckard are alike forgotten by modern musicians. A Minuetto and Allegro molto in E flat have been reprinted in Pauer's 'Alte Meister,' other movements in the 'Maîtres du clavecin,' a third Sonata, so-called, in the Musical Library. These pieces are tuneful and graceful, but very slight in construction, the harmonies consisting chiefly of alternations of tonic and dominant, seldom in more than three parts, often only in two. Burney (Hist. iv. 501, 507) remarks that his music is essentially harpsichord music, and that he was one of the few composers who were not influenced by Emanuel Bach. It is incredible that Fétis can have discovered any likeness between Schobert and Mozart. [G.]

SCHÖCHLER, Victor, French writer and politician, son of a manufacturer of china, was born in Paris, July 21, 1804, educated at the Collège Louis le Grand, and well known as an ultra-republican. On the accession of the Emperor Napoleon III. he was expelled both from France and Belgium, but took refuge in London, where he brought out his 'Histoire des crimes du 2 Décembre' (1833), and an English pamphlet entitled 'Dangers to England of the Alliance with the men of the Coup d'Etat' (1844). Schöechler remained in England till August 1870, returning to Paris immediately before the Revolution of Sept. 4. As staff-colonel of the Garde Nationale he commanded the Legion of Artillery throughout the siege of Paris. After Jan. 31, 1871, he was elected to the Assemblee Nationale by the Department of the Seine, Martinique, and Cayenne, and sat for Martinique till elected a life-senator (Dec. 16, 1875). His claim to a place in this work however is as a distinguished amateur. His devotion to art of all kinds was proved by his articles in 'L'Artiste' (1832), and 'La Revue de Paris' (1833), and he made during his travels a most interesting collection of foreign musical instruments. His long stay in England had a still more remarkable result in his enthusiasm for Handel. Up to 1850 two or three detached choruses from the 'Messiah' and 'Judas Macca- beus' were the only pieces of Handel's known in Paris; M. Schöcher heard the fine performances of entire oratorios which are native to England, and at once resolved to do something to remove this reproach from France. He accordingly made a collection of Handel's works, and of books and pamphlets bearing on his life and music, a list of which he gives in the beginning of his book. Among them he was fortunate enough to acquire the MS. copies of the scores of the oratorios which had been used by Handel in

² See Letter, Oct. 27, 1777.
⁴ Grimm (new ed.) vii. 459.
⁵ Grimm (new ed.) vii. 459.
conducting. To the autographs in Buckingham Palace and the Fitzwilliam Museum at Cambridge, and to the copies by Smith now in possession of Mr. H. B. Lennard, he obtained access, and thus provided, published 'The Life of Handel, by Victor Schölcher,' London, Trübner, 1869. The author was materially assisted by Mr. Rophthen Loewen, whose labours are amply acknowledged in the preface (p. xxii). The work was written by M. Schölcher in French and translated by Mr. James Lowe. It contains much information beyond what is indicated in the title, especially with regard to Italian opera and music in general in England during the 18th century. The French MS, 'Handel et son temps,' was handed over to 'La France Musicales,' which (Aug. 19, 1869) published the first four chapters, and the beginning of the fifth (Nov. 2, 1869), but there broke off, doubtless for political reasons. The MS. was supposed to have been destroyed, till May 25, 1881, when it was offered for sale by M. Charavay, and at once bought for the library of the Conservatoire, thus completing M. Schölcher’s magnificent gift (Nov. 1872) of all the works, in print or MS., used by him in preparing the book, and his collection of foreign instruments. He has since added a quantity of music and rare books bearing on the history of Italian opera in London, and on singing and pianoforte-playing in the United Kingdom. The 'Fonds Schölcher,' as it is called, contains in all 5,000 volumes uniformly bound with the initials of the donor, and has already been of immense service to French artists and musicologists, whose knowledge of the madrigal writers and pianists of the English school, and indeed of Handel himself, is as a rule but imperfect. [G. C.]

M. Schölcher’s work, though the only modern English biography of Handel, is very inadequate to its purpose. The author was no musician, and was therefore compelled to depend on the labours and judgment of another. His verdicts are deformed by violent and often ludicrous partisanship; and his style, which is extremely French, has had but small assistance from his translator. No man can write a serious book on a great subject without its being of some value, and M. Schölcher’s dates and lists are alone enough to make the student grateful to him; but it is to be hoped that before long some one may be found to produce a life of Handel which shall steer midway between the too detailed compilation of Dr. Chrysander and the curious farrago of the French Republican senator. It is a great pity that M. Schölcher’s original French work is not published. [G.]

SCHOENSTEIN, CARL, BARON VON (son of Baron Franz Xaver, who died in 1845), was born June 26, 1797, was Imperial Chamberlain and Ministerial Councillor, was twice married, re-
tired on his pension in 1857, and died July 19, 1876. Schönstein was one of the Esterhazy circle in the time of Franz Schubert, and was noted as being at that time, with the single exception of Vogl, the finest singer of Schubert’s songs. He had, says Kreisler, like Vogl, a special set of songs which exactly suited his voice, such as the 'Mullerin'—dedicated to—Ständchen,' 'Durnndem Dannza,' etc.; while Vogl was more attached to the dramatic and expressive 'Winterreise,' 'Zweig,' etc. Schönstein’s position in society enabled him to introduce Schubert’s music into the highest circles. In 1838 Liest heard him in Vienna, and wrote as follows to the ‘Gazette Musicale’:—In the salons here I have often heard Schubert’s songs given by the Baron Schönstein, always with the liveliest pleasure, and often with an emotion which moved me to tears. The French version gives but a very poor idea of the manner in which Schubert, the most poetical musician that ever lived, has united his music to the words of these poems, which are often extremely beautiful. The German language is admirable for sentiment, and it is all but impossible for any one not a German to enter into the naïveté and fancy of many of these compositions, their capricious charm, their depth of melancholy. The Baron gives them with the declamatory science of a great artist, and the simple feeling of an amateur who thinks only of his own emotions and forgets the public.’ [G.]

SCHOOLS OF COMPOSITION. In Music, as in other Arts, the power of invention, even when displayed in its most original form, has a never-failing tendency to run in certain recognised channels, the study of which enables the technical historian to separate its manifestations into more or less extensive groups, called Schools, the limits of which are as clearly defined as those of the well-known Schools of Painting or of Sculpture. The Schools naturally arrange themselves in two distinct Classes; the first of which embraces the works of the Polyphonic Composers of the 14th, 15th, and 16th centuries, written for Voices alone; the second, those of Composers of later date, written, either for Instruments alone, or for Voices supported by Instrumental Accompaniments. The critical year, 1600, separates the two classes so distinctly, that it may fairly be said to have witnessed the destruction of the one, and the birth of the other. It is true that some fifty years or more elapsed, before the traditions of the earlier style became entirely extinct; but their survival was rather the result of skilful nursing, than of healthful reproductive energy; while the newer method, when once fairly launched upon its career, kept the gradual development of its limitless resources steadily in view, with a perspicacity which has not only continued unabated to the present day, but may possibly lead to the accomplishment, in future ages, of results far greater than any that have been yet attained. The number of distinct Schools into which these two grand Classes may be subdivided is

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1 M. Schölcher’s statement as to Mr. Ley’s assistance should materially modify our inferences from his account of his own part in the examination of Handel’s MSS. and MS. diary.

2 'Wir sehen nicht zu seiner Arbeit. Instead of modifying the natural over-exuberance of the author he has rather exaggerated it, and has allowed a number of sentences to pass which we here venture to say on any pretension should have written.
SCHOOLS OF COMPOSITION.

very great—so much too great for detailed criticism, that we must content ourselves with a brief notice of those only which have exercised the most important influence upon Art in general. In making a selection of these, we have been guided, before all things, by the principles of esthetic analogy, though neither local nor chronological coincidences have been overlooked, or could possibly have been overruled in the construction of the following scheme, in accordance with which we propose to arrange the order of our leading divisions.

CLASS I. THE POLYPHONIC SCHOOLS.

I. The Flemish School (1320—1430).

II. The German School (1430—1480).

III. The Third Flemish School (1480—1520).

IV. The Fourth Flemish School (1520—1570).

V. The Early Italian School (1557—1590).

VI. The Later Roman School (1565—1640).

VII. The Venetian School (1637—1610).

VIII. The Early Florentine School (circa 1500—1600).

IX. The School of Lombardy (circa 1500—1600).

X. The Early Neapolitan School (circa 1500—1600).

XI. The School of Bologna (circa 1500—1600).

XII. The German Polyphonic Schools (1460—1563).

XIII. The Schools of Magdeburg and Nuremberg (1375—1410).

XIV. The Early French School (circa 1500—1572).

XV. The Spanish School (1560—1580).

XVI. The Early English Schools (1225—1285).

XVII. The Schools of the Bassani (1490, et seq.).

CLASS II. THE MONODIC, DRAMATIC, AND INSTRUMENTAL SCHOOLS.

XVIII. The Monodic School of Florence (1335—1500).

XIX. The School of Mantua (1507—1613).

XX. The Venetian Dramatic School (1437—1700).

XXI. The Neapolitan School of the 17th century (1650—1740).

XXII. The German Schools of the 17th century (1620—1700).

XXIII. The French School of the 17th century (1600—1700), including that of the Restoration.

XXIV. The Italian Schools of the 18th century (circa 1700—1800).

XXV. The German Schools of the 18th century (circa 1700—1800).

XXVI. The Schools of France (1760—1820).

XXVII. The French School of the 18th century (1700—1800).

XXVIII. The English School of the 18th century (circa 1700—1800).

XXIX. The Irish School of the 18th century (circa 1700—1800).

XXX. The Modern German School (1800, et seq.).

XXXI. The Romantic School (1821, et seq.).

XXXII. The Modern Italian School (1800, et seq.).

XXXIII. The Modern French School (1800, et seq.).

XXXIV. The Modern English School (1800, et seq.).

XXXV. The Schools of the Future.

I. The Art of Composition was long supposed to have owed its origin to the intense love of Music which prevailed in the Low Countries, during the latter half of the 14th century. The researches of modern criticism have proved this hypothesis to be groundless, so far as its leading proposition is concerned: yet, it contains so much collateral truth, that, while awaiting the results of farther investigation, we are still justified in representing Flanders as the country whence the cultivation of Polyphony was first disseminated to other lands. If the Netherlands were not the earliest Composers, they were, at least, the first Musicians who taught the rest of Europe how to compose. And, with this certain fact before us, we have no hesitation in speaking of The First Flemish School as the earliest manifestation of creative genius which can be proved to have exercised a lasting influence upon the history of Art. The force of this assertion is in no wise invalidated by the strong probability that the Faux-bourdon was first sung in France, and exported thence, at a very early period, to Italy. For the primitive Faux-bourdon, though it indicated an immense advance in the practice of Harmony, was, technically considered, no more than a highly-refined development of the extempore Organum, or Discant, of the 11th and 12th centuries, and bore very little relation to the true 'Cantus super librum,' to which, alone, the term Composition can be logically applied. We owe, indeed, a deep debt of gratitude to the Flemishmen, and Italians, to whom it was invented; for, without the materials accumulated by their ingenuity and patience, later Composers could have done nothing. They first discovered the harmonic combinations which have been claimed, as common property, by all succeeding Schools. The misfortune was that, with the discovery their efforts ceased. Of symmetrical arrangement, based upon the lines of a preconceived design, they had no idea. Their highest aspirations extended no farther than the enrichment of a given Melody with such Harmonies as they were able to improvise at a moment's notice: whereas Composition, properly so-called, depends, for its existence, upon the invention—or, at least, the selection—of a definite musical idea, which the genius of the Composer presents, now in one form, and now in another, until the exhaustive discussion of its various aspects produces a work of Art, as consistent, in its integrity, as the conduct of a Scholarly Thesis or a Dramatic Poem. Upon this plan, the Flemish Composers formed their style. They delighted in selecting their themes from the popular Ditties of the period—little Volkslieder, familiar to men of all ranks, and dear to the hearts of all. These they developed, either into Secular Chansons for three or more Voices, or into Masses and Motets of the most solemn and exalted character; with no more thought of irreverence, in the latter case, than the Painter felt, when he depicted Our Lady, resting, during her Flight into Egypt, amidst the familiar surroundings of a Flemish hostelry. At this period, representing the Infancy of Art, the Subject, or Canto fermo, was almost invariably placed in the Tenor, and sung in long-sustained notes, while two or more supplementary Voices accompanied it with an elaborate Counterpoint, written, like the Canto fermo itself, in one or other of the ancient Ecclesiastical Modes, and consisting of Fugal Passages, Points of Imitation, or even Canons, all suggested by the primary idea, and all working together for a common end. This was Composition, in the fullest sense of the word; and, as the truth of the principle upon which it was based has never yet been disputed, the Musicians who so successfully
practised it are entitled to our thanks for the cultivation of a mode of treatment the technical value of which is still universally acknowledged.

The reputed Founder of the School, and unquestionably its greatest Master, was Guillaume Dufay, a native of Chimay, in Hennegau, who, after successfully practising his Art in his own country, and probably also at Avignon, carried it eventually to Rome, where, in 1380, he obtained an appointment in the Papal Choir, and where a number of disciples, well worthy of so talented a leader. The most eminent of these were, Egidius Biancossi, Vincente Feugues, Egyd Flanell (called L'Enfant), Jean Redois, Jean de Curte (called L'Ami), Jakob Ragot, Eloy, Braeart, and others, many of whom sang in the Papal Choir, and did their best to encourage the practice of their Art in Italy. A valuable collection of the works of these early Masters is preserved among the Archives of the Sistine Chapel, but very few are to be found elsewhere, with the exception of some interesting fragments printed by Koeswetter, Ambros, Coussemaker, and some other writers on the History of Music. The following passage from Dufay's 'Missa l'homme armé'—one of the greatest treasures in the Sistine Collection—will serve to exemplify the remarks we have made upon the general style of the period.

![Missa l'homme armé](image)

II. The system thus originated was still more fully developed in the Second Flemish School, under the bold leadership of Joannes Ockenheim (or Ockeghem), of whom we first hear, as a member of the Cathedral Choir at Antwerp, in the year 1443. Ockenheim's style, like that of his fellow-labourers, Antoine Busnoys, Jakob Horebricht, Philipp Basiron, Jean Cousin, Jacob Barbireau, Erasmus Lapchida, Antoine and Robert de Feria, Firmin Caron, Joannes Regis, and others, of nearly equal celebrity, was more elaborate, by far, than that of either Dufay himself, or the most ambitious of his colleagues;

and there is little doubt that the industry of these pioneers of Art assisted, materially, in preparing the way for the splendid creations of a later epoch. The ingenuity displayed by the leader of the School in the construction of Canon and Imitations of every conceivable kind, led to the extensive adoption of his method of working by all who were sufficiently advanced to enter into a salutary contact with him, and, for many years, no other style was tolerated. He, however, maintained his supremacy to the last; and if, in his desire to astonish, he sometimes forgot the higher aims of Art, he at least bequeathed to his successors an amount of technical skill which enabled them to overcome with ease many difficulties, which, without such a leader, would have been insurmountable. The greater number of his Compositions still remain in MS., among them a Tenor of the Pomposa Chapel, in the Brussels Library, and in other collections; but some curious examples are preserved in Petrucci's 'Obdecaneni,' and 'Canti C. No. cento cinquanta,' and in the 'Dodecachordon' of Glaubemas; while others, in modern notation, will be found in Burney, vol. ii. pp. 474-479, in vol. i. of Rocheville's 'Sammlung vorzüglicher Gesangstücke,' and in the Appendix now in course of publication, by Otto Kade, in continuation of Ambros's Geschichte der Musik. The Third Flemish School, of which Joosquin was the head and soul, from its ruder predecessors. This was the first School in which any serious attempt was made to use learning as a means of producing harmonious effect; and it was rich in Masters, who, however great their inferiority to their unapproachable leader, caught not a little of his fire. Pierre de la Rue (Petrus Platensis), Antonius Brunel, Alexander Agricola, Loyset Compere, Johann Ghibelin, Du Jardin (Hul. de Oro), Matthäus Pipelare, Nicolaus Ceen, and Johann Japart, though the greatest, were by no means the only great writers of the age; and the list of less celebrated names is interminable. The works of these Masters, though not easily
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accessible to the general reader, are well represented in the 'Dodecachordon.' Petrucci, too, has printed three entire volumes of Joquin's Masses, besides many others by contemporary writers; and the same publisher's 'Odhecaton,' and 'Canti B. and C.' contain a splendid collection of secular Chansons by all the best Composers of the period. The most important example, in modern Notation, is Choron's reprint of Joqvin's 'Stabat Mater,' the general style of which is well shown in the following brief extract.  

IV. The style of the Fourth Flemish School presents a strong contrast to that of its predecessor. The earlier decades of the 16th century did, indeed, produce many writers, who slavishly imitated the ingenuity of Joquin, in utter ignorance of the real secret of his strength; but the best Masters of the time, finding it impossible to compete with him upon his own

ground, struck out an entirely new manner, the chief characteristic of which was, extreme simplicity of intention, combined with a greater purity of Harmony than had yet been attempted, and a freedom of melody which lent a fresh charm, both to the Ecclesiastical and the Secular Music of the period. The greatest Masters of this School were, Nicolaus Gombert, Cornelius Canis, Philippus de Monte, Jacobus de Kerle, Clemens non Papa, the great Madrigal writers, Philipp Verdelot, Giaches de Wert, Huberto Wal- rant, and Jacques Arcadelt; Adrian Willaert, the Flemish Founder of the Venetian School; and the last great genius of the Netherlands, Roland de Lattre (Orlando di Lasso), of whose work we shall have occasion to speak at a later period. To these industrious Netherlanders the outer world was even more deeply indebted than to those of the preceding century, for its knowledge of the Art, which, so well nurtured in the Low Countries, spread thence to every Capital in Europe; and it is chiefly by the peculiar richness of their otherwise unprenlinged Harmonies that their works are distinguished from those of earlier date—a characteristic which is well illustrated in the following example, from Philippus de Monte's 'Missa, Mon cuer se recommande à vous,' and to which we call special attention, as we shall frequently have occasion to refer to it, hereafter, in tracing the relationship between cognate schools.

That the style we have described was the result of a reaction, neither unhealthy in its nature, nor revolutionary in its tendency, though not altogether free from violence, there can be no doubt. Singers were growing weary of the conundrums which had so long been offered to them as substitutes for the truer Music which alone can reach the heart. In the hands of Joquin, these puzzles had never lacked the impress of true genius. In those of his imitators, they were as dry as dust. With him, the solution of the enigma led always to some harmonious result; while they were perfectly

\[ 
\text{Music notation here.} 
\]
satisfied, provided no rules were unnecessarily broken. The best men of the period, fully alive 
to the importance of this distinction, aimed at 
the harmonious effect, and succeeded in attaining 
it, without the intervention of the conundrum. 
And thus arose a School, so simple in its con-
struction, that more than one modern critic has 
accused its leaders of poverty of invention. The 
injustice of this charge is palpable; for when it 
answered the purpose of these Composers to write 
in a more learned manner, they invariably found 
themselves equal to the occasion, though they 
cared nothing for ingenuity for its own sake. 
And the result of their spirit of self-control is, 
that though their Church Music may be deficient 
in the breadth and grandeur which were attained, 
as a later period, in Italy, their Madrigals are 
among the finest in the world.

Beyond this point, Art made no great ad-
vance in Flanders. We must seek for the traces 
of its farther progress in Italy. [See POLY-
PHONIA; MASS; MADRIGAL; JOSQUIN; OBERG; 
OKEHEN; etc. etc.]

V. The formation of the Early Roman 
School was one of the most important, as 
well as the most obviously natural results of 
the employment of Flemish Musicians in the 
Pomponial Chapel. It was not, however, until 
many years after the return of the Papal Court 
from Avignon, that Italian Composers were 
able to hold their ground successfully against 
their foreign rivals. When they did begin to do 
so, the style they most affected was so strongly 
influenced by that then prevalent in the Nether-
lands, that it is not always easy to distinguish 
works of the one School from those of the other, 
as a comparison of the following passage from 
Costanzo Feesta's Madrigal, "Quando ritrovo la 
mia pastorella, 1 with the opening of Archadelt's 
"Vaghi pensieri," 2 will sufficiently demonstrate.

Costanzo Feesta. (Venice 1541.)

In the distribution of their Vocal Parts, the 
massive weight of their Harmonies, the persistent 
cressing of the Melodies by which those Har-
monies are produced, the bright swing of their 
Rhythm, and other similar technicalities, those 
two examples resemble each other so closely 
that, had they been printed anonymously, no one 
would ever have supposed that they could pos-
sibly have belonged to different Schools. The 
secret is explained by their simultaneous publi-
cation in Venice. The Netherlands had long 
found a ready market for their Art Treasures, in 
Italy. The Italians had, by this time, learned 
how to produce similar treasures for themselves; 
and Costanzo Feesta's talent placed his works at 
least on a level with those of his instructors, if not 
above them. His genius was incontestable: he 
was equally remarkable for his power of adaptation. 
Though by no means wanting, either in learning, 
or ingenuity, he here shows himself willing to 
reduce his Madrigal to the simplicity of a Faux-
bourdon, in order to secure the harmonic richness 
so highly prized at this particular epoch. He did 
so, constantly, and always with success; for, to 
the purity of style cultivated by the best of his 
contemporaries in the North of Europe, Festa

1 Though this is, probably, the best-known Madrigal in the world, 
we are unable to find any printed edition, of later date than the 16th 
century, to which we can refer, in illustration of our remarks. The 
popular English translation is imperfectable, so far as the verses are 
concerned; but, the Music is so much altered, to accommodate 
them, that its rhythm is scarcely recognisable. We therefore give 
a few of the opening bars, as they stand in the original; referring 
the reader, for the remainder, to Dr. Burney's Mult. Score, in the 
British Museum. Compare the extract also with the example from 
2 This Madrigal will also be found in Archadelt's Third Bo. ii.
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added a Southern grace, which has gained him a high place among the Masters of early Italian Art. He had, indeed, but few rivals among his own countrymen. With the exception of Giovanni Animuccia, and some few Italian writers of lesser note, nearly all the best Composers for the great Roman Choirs, at this period, were Spaniards. Among these, we find the names of Bartolomeo Eocabedo, Francesco Salinas, Juan Scrivano, Cristofano Morales, Francesco Guerrero, Didaco Ortiz, and Francesco Soto—all Masters of the highest rank, of whom, notwithstanding their close imitation of Flemish models, we shall have occasion to speak again, when treating of the Spanish School; though none of them were so worthy as Festa himself to sustain the honour of this most interesting phase of artistic development—the first in which his country asserted her claim to special notice.

VI. Italy was once represented, by general consent, as the birthplace of all the Arts. We have shown, that, with regard to Polyphony, this was certainly not the case. We are now, however, approaching a period in which she undoubtedly took the lead, and kept it. The middle of the 16th century witnessed a rapid advance towards perfection, in many centres of technical activity; but the triumphs of this, and all preceding epochs, were destined, ere long, to be entirely forgotten in those of the Later Roman School.

We have seen Polyphonic Art nurtured, in its infancy, by the protecting care of Dufay; in its maturer days by the profound influence of the bright years of its promising adolescence, by the stronger support of Josquin, and of Festa. We are now to study it, in its full maturity, enriched by the genius of one, compared with whom all these were but as experimenters, groping in the dark. The train of events which led to the recognition of the School justly held to represent 'The Golden Age of Art' has already been discussed, at some length, elsewhere; but it is necessary that we should refer to it again, in order to render the sequence of our narrative intelligible to the general reader. We have shown that the process of technical development which was gradually bringing the Motet and the Madrigal to absolute perfection of outward form, had never been interrupted. Unhappily, the spirit which should have prompted the Composer of the 16th century to draw the necessary line of demarcation between Ecclesiastical and Secular Music, and to render the former as worthy as possible of the purpose for which it was intended, attracted far less attention than the advantage to be derived from structural improvement. Among the successors of Josquin, there were many cold imitators of his mechanism, who, as we have already shown, were totally unable to comprehend the true greatness of his style. By these soulless pedants—more numerous, by far, than their more earnest contemporaries—the Music of the Mass was degraded into a mere learned conundrum; enlivened, constantly, by the introduction, not only of secular subjects, but of profane words also. Other practices, equally vicious and equally irreverent, were gradually bringing even the primary intention of Religious Art into disrepute. For, surely, if Church Music be not so conceived as to assist in producing devotional feeling, it must be something very much worse than worthless: and, to suppose that any feeling, other than that of hopeless bewilderment, could possibly be produced by a Mass, or Motet, exhibiting a laboured Canon, worked out, upon a long-drawn Canto fermo, by fully so discussed, and sung different sets of words entirely unconnected with each other, would be simply absurd. The Council of Trent, dreading the scandal which such a style of Music must necessarily introduce into the public Services of the Church, decided that it would be desirable to interdict the use of Polyphony altogether, rather than suffer the abuse to continue. And the prohibition would actually have been carried into effect, had not Palestinesi saved the Art he practised, by showing, in the Missa Pape Marcelli,' how learned as profoundly as that of Ockenheim or Josquin, might be combined with a greater amount of devotional feeling than had ever before been expressed by a Choir of human Voices. It was this great Mass which inaugurated the later Roman School; and the year 1565, in which it was produced, has always been regarded as marking a most important crisis in the history of Art, a crisis which it behoves us to consider very carefully, since its Nature has, by fully so discussed, and sung superficially as to give the enquiring student no idea whatever of its distinctive character, or with blind adherence to a foregone conclusion equally fatal to the just appreciation of its import.

A century ago, the genius of Palestinesi was very imperfectly understood. The spirit of the cinquecentisti no longer animated even the best Composers for the Church; and modern criticism had not, as yet, made any attempt to bring itself in rapport with it. Hawkins, less trustworthy as a critic than as an historian, tells us, that the great Composer 'formed a style, so simple, so pathetic, and withal so truly sublime, that his Compositions for the Church are even at this day looked upon as the models of harmonical perfection.' It is quite true that his style is 'truly sublime,' and, where deep feeling is needed, unutterably 'pathetic': but, though it may appear 'simple' to the uninitiated, it is really so learned and ingenious that it resists a highly accomplished contrapuntist to unravel its complications. Burney, though generally no less remarkable for the fairness of his criticism, than for the indefatigable perseverence with which he collected the evidence whereon it rests, tells us, in like manner, that the Missa Pape Marcelli 'is the most simple of all Palestina's works': yet, a glance at the Score will suffice to show that much of it is written in Real Fugue, and close imitation, of so complex a texture as to approach the character of Canon. Not very long ago, this


1 Ambros (I. xv) goes so far as to say that 'the Missa in the "Kyrie" are carried on in Canon ad infinitum.' They do, indeed,
to the Villanella, or Fa la. On the occasion of the marriage of Cosmo I. de' Medici with Leonora of Toledo, in 1539, Corteccia, in conjunction with Matteo Rampollini, Pietro Massoconi, Baccio Moschini, and the Roman Composer, Costanzo Festa, wrote for the Music for an entertainment consisting almost entirely of Madrigals, intermixed with a few Instrumental pieces, the whole of which were written for a Mixture of Voices, by a Mixture of Composers. A similar performance graced the marriage of Francesco de' Medici with Bianca Capello, in 1579, on which occasion Palestrina contributed his Madrigal 'O felice ore.' For such festivities as these, the Florentines were always ready; but their greatest triumph was reserved for a later period, which must be discussed in the second division of our subject.

IX. The Schools of Lombardy were always very closely allied to those of Venice; indeed, the general relations of the two Provinces favoured an interchange of Masters who could scarcely fail to produce a close similarity, if not identity of style. Costanzo Porta, the greatest of Lombard Masters, though a native of Cremona, spent the most productive portion of his life at Padua. Orlando Fasci wrote most of his best works at Modena. Apart from these, the best writers of the School were Ludovico Basso (Porta's greatest pupil), Gios. Mantegna, Gios. Biffi, Paolo Cima, Pietro Ponti, and, lastly, Gian Giacomo Gastoldi, who brought the Fa la, the Frotillo, and the Balleto, to a degree of perfection which has rarely, if ever, been equalled. The Lombard School also claims as its own the famous Theorist, Franchinus Gafurius, who wrote most of his more important works at Milan, though the earliest known edition of his earliest production appeared at Naples, in 1480.

X. To the New School belongs another Theorist of distinction, Joannes Tintorius, the compiler of the first Musical Dictionary on record. Naples also claims a high place, among her best Composers, for Fabricio Denti, who lived so long in Rome, that he is usually classed among the Roman Masters, though he was undoubtedly, by birth, a Neapolitan, and a bright ornament of the School; as were also Giov. Leon, Primavera, Luggasco Luggaschi, and other accomplished Madrigalists, whose lighter works take rank with the best Balleti and Prottico of Milan and Florence.

XI. The School of Bologna exhibits so few characteristics of special interest, that we may safely dismiss it, with those of other Italian cities of less importance, from our present enquiry, and proceed to study the progress of Polyphony in other countries.

XII. The Founder of The German Polyphonic School was Adam de Fulda, born about 1460; a learned Monk, more celebrated as a writer on subjects associated with Music, than as a Composer, though his Motet, 'O vera lux,' printed by Glareanus, shows that his knowledge of Counterpoint was not confined to its theoretical side. This remarkable Composition, like the more numerous works of Heinrich Finck (a contemporary writer, of great and varied talent), Thomas Stoiler, Hermann Finck (a nephew of Heinrich), Heinrich Isaac, Ludwig Senfl, and others long forgotten even by their own countrymen, bear a remarkable analogy to the style cultivated in the Netherlands, that it is impossible to imagine the German Masters obtaining their knowledge from any other source than that provided by their Flemish neighbours. Isaac—born about 1440—was one of the most learned Contrapuntists of the period, and, in all essential particulars, a follower of the Flemish School; though his talent as a Madrist was altogether exceptional. It seems quite certain that he was the Composer of the grand old Tune, 'Inspriucht, Ich muss Dich lassen,' afterwards known as 'Nun ruhe alle Wälder,' and 'O Welt, Ich muss Dich lassen,' and treated over and over again by Sebastian Bach, in his Cantatas. And this circumstance introduces us to an entirely new and original feature in the German School, the progress of the Reformers undoubtedly retarded the development of the higher branches of Polyphony very seriously. With the discontinuance of the Mass, the demand for ingenuity of construction came to an end; or was, at best, confined to the Secular Chanson. But, at the same time, there arose a pressing necessity for that advanced form of the Faux-bourdon which so soon developed itself into the Four-part Choral; and, in this, the German Composers distinguished themselves, if not above all others, at least as the equals of the best contemporary writers—witness the long list of Choral books, from the time of Walther to the close of the 17th century. We all know to what splendid results this new phase of Art eventually led, but, for the time being, it acted only as a hindrance to healthful progress; and, notwithstanding the good work wrought by Nicholas Paninger, the last great Master of the School, who died at Passau in 1628, it would, in all probability, have produced a condition of absolute stagnation, but for an unforeseen infusion of new life from Italy.

XIII. The Schools of Munich and Nurimberg must be regarded, not as later developments of the German Art, but as foreign importations, to which Germany was indebted for an impulse which afterwards proved of infinite service to her. They were founded, respectively, by Orlando di Lasso, and Hans Leo Hassler; the first a Netherlander, and the last a true German. Orlando di Lasso, so much has already been recorded, in our second volume, that it is unnecessary to dilate upon his history here. Suffice it then to say, that, thanks to his long residence in Italy, his style united all the best qualities of the Flemish and the Italian Schools, and enabled him to set an example, at Munich, which the Germans were neither too cold to appreciate, nor too proud to turn to their own
advantage: Hasler was born, at Nuremberg, in 1564; but learned his Art in Venice, under Andrea Gabrielli, whose nephew, Giovanni, was his fellow pupil, and most intimate friend. So thoroughly did he imbibe the principles and manner of the School in which he studied, that the Venetians themselves considered him as one of their own fraternity, Italianising his name into Gianleone. His works possess all the rich Harmony for which Gabrielli himself is so justly famous, and all the Southern softness which the Venetian Composers so sedulously cultivated; and are, moreover, filled with evidence of the utmost contrapuntal skill, as are also those of his countrymen, Jakob Händl (= Jacobus Gallus), Adam Gumpelzhaimer, Gregor Aichinger, and many others, who, catching the style from him, spread it abroad throughout the whole of Germany. Of its immediate effect upon the native Schools, we can scarcely speak in more glowing terms than those used by the German historians themselves. Of its influence upon the future we shall have more to say hereafter.

XIV. The history of the Early French School is so closely bound up with that of its Flemish sister, that it is no easy task to separate the two. Indeed, it is sometimes impossible to ascertain whether a Composer, a French-sounding name, was a true Frenchman, a true Netherlander, or a native of French Flanders. Not only is this the case with the numerous writers whose works are included in the collections published by Pierre Attaignant, Adrian le Roy, and many others; but there is also a doubt even about the birth of Jean Mouton, who is described by Glareanus as a Frenchman, and by other writers as a Fleming. The doubt, however, involves no critical confusion, since the styles of the two Schools were precisely the same. Both Joquin des Prés and Mouton spent some of the most valuable years of their lives in Paris; and taught their Art to Frenchmen and Netherlanders without distinction. Pierre Carton, Clement-Jannequin, Noël-Faîgues, Estache de Ceury, and other Masters of the 16th century, struck out no new line for themselves: while Elizario Genet (Il Carpentres), the greatest of all, might easily pass for a born Netherlander. A certain amount of originality was, however, shown by a few clever Composers who attached themselves to the party of the Huguenots, and set the Psalms of Clement Marot and Bess to Music, for the use of the Calvinists, as Walther and his followers had already set Hymns for The Lutherans. The number of these writers was so small, that they cannot lay claim to be classed as a national School; but, few though they were, they carried out their work in a thoroughly artistic spirit. The Psalms of Claudin Lejeune—of which an example will be found in vol. i. p. 762—are no trifles, carelessly thrown off, to serve the purpose of the moment; but finished works of Art, betraying the hand of the Master in every note. Some of the same Psalms were also set by Claude Goudimel, but in a very different style. The Calvinists delighted in singing their Metrical Psalms to the simplest Melodies they could find; yet these are veritable Motets, exhibiting so little sympathy with Huguenot custom, that, if it be true, as tradition asserts, that their author perished, at Lyons, on St. Bartholomew's Day, 1572, one is driven to the conclusion that he must have been killed, like many a zealous Catholic, by misadventure. He was one of the greatest Composers the French School ever produced, and excelled by very few in the rest of Europe. Scarcely inferior, in technical skill, to Ockeghem and Josquin, he was infinitely their superior in favour of expression, and depth of feeling. His claim to the honour of having instructed Palestrina has already been discussed elsewhere. Considered in connection with that claim, the following specimen of his style, printed, at Antwerp, by Tyman Susato, in 1554, is especially interesting. [See vol. i. p. 612; vol. ii. p. 635.]

XV. The Roman origin of the Spanish School is so clearly manifest, that it is unnecessary to say more on the subject than has been already said at page 263. After the return of the Papal Court from Avignon, in 1377, Spanish Singers with good Voices were always sure of a warm welcome in Rome; learned Counterpoint, in the Eternal City, first, from the Flemings there domiciled, and afterwards, from the Romans themselves; practised their Art with honour in the Sicilian Chapel; and, not unfrequently, carried it back with them to

1 A comprehensive selection of works of this School will be found in Bodenhamer's "Florilegium Portencis," and a few fine examples in Franqo's "Musica Divina." [See vol. i. 300; vol. ii. 441.]
Spain. So completely are the Spaniards identified with the Romans, that the former are necessarily described as disciples of the School of Festa, or that of Palestrina, as the case may be. To the former class belong Bartolomeo Esecobado, Francesco Salinas, Juan Scirbano, Cristofano Morales, Francesco Guerrero, and Dido Orito: the greatest genius of the latter was Ludovico da Vitoria, who approached more nearly to Palastrina himself than any of his contemporaries, or any age or country. Many of these great writers—including Vittoria—ended their days in Spain, after long service in the Churches of Rome: and thus it came to pass that the Roman style of Composition was cultivated, in both countries, with equal zeal, and almost equal success.¹

XVI. Our rapid sketch of the progress of Polyphony on the Continent will serve materially to simplify a similar account of its development in England, in which country it was practised as we have already promised to show, at an earlier period than even in the Netherlands.

A hundred years ago, when few attempts had been made to arrange the general History of Music in a systematic form, attention was drawn to the curious "Rota"—or, as we should now call it, Canon—"Sumer is icenu in," contained in vol. 978 of the Harlesian MSS. Burney estimated the date of this, in rough terms, as probably not much later than the 13th or 14th century. His opinion, however, was a mere guess, while that of Hawkins was so vague that it may safely be dismissed as valueless. Ritson, whose authority cannot be lightly set aside, believed the document—now known as "The Reading MS."—to be at least as old as the middle of the 13th century; and accused both Burney, and Hawkins, of having intentionally left the question in doubt, from want of the courage necessary for the expression of a positive opinion. On this subject, the Second Flemish School. Meanwhile, Coussemaker,¹ aided by new light thrown upon the subject from other sources, arrived at the conclusion that the disputed page could not have been written later than the year 1226; and that the 'Rota' was certainly composed, by a Monk of Reading, some time before that date: and this position he defended so valiantly, that

Ambros, most cautious of critics, accepted the new view, without hesitation, in his third volume, printed in 1868.

Assuming this view to be correct, The Early English School was founded a full century and a half before the admission of Dufay to the Pontifical Chapel. But, while giving this discovery its full weight, we must not value it at more than it is worth. It does not absolutely prove that the Art of Composition originated in England. We have already said that the invention of Counterpoint has hitherto eluded all enquiry. It was, in fact, invented nowhere—if we are to use the word 'invention' in the sense in which we should apply it to gunpowder, or the telescope. It was evolved, by slow degrees, from Diaphonia, Discant, and Organum. All we can say about it as yet is, that the oldest known example—or, at least, the oldest example to which a date can be assigned with any approach to probability—is English.¹ An earlier record may be discovered, some day; though thanks to the two-fold spoliation our Ecclesiastical Libraries have suffered within the last 350 years, it is scarcely likely that it will be found in England. Meanwhile, we must content ourselves with the reflection that, so far as our present knowledge goes, the Early English School is the oldest in the world; though the completeness of the Composition upon which this statement is based, proves that Art must have made immense advances before it was written. For, the 'Reading Rota' is no rude attempt at Vocal Harmony. It is a regular Composition, for six Voices; four of which sing a Canon in the Unison, while the remaining two sing another Canon—called 'Pues'—which forms a kind of Ground Bass to the whole. Both Hawkins and Burney have printed the solution in Score. We think it better to present our readers with an accurate Facsimile of the MS., leaving them to score it for themselves, in accordance with the directions given in the margin, and to form their own opinion of the evidence afforded by the style of its Calligraphy. In the original copy, the Clefs, Notes, and English words, are written in black; as are also the directions for performance, beginning 'Hanc rotam,' etc. The six Lines of the Stave, the Cross placed to show where the second Voice is to begin, the Latin words, the second initial S, the word Pues, and the directions beginning 'Hoc repetit,' and 'Hoc dicit,' are red. The first initial S is blue, as is also the third. Ambros believes the Latin words, and the directions beginning 'Hanc rotam,' to have been added, at a later period, by another hand. Many years have elapsed since our own attention was first directed to the MS., which we have since subjected to many searching examinations. At one period, we ourselves were very much inclined to believe in

¹ A large collection of the Music of the Spanish School will be found in Zelawa's "Lire sacro-basilica." [See vol. I. 464.]

² We think it desirable, in so hotly-disputed a case, to give Sir Frederick Madden's remarks, verbatim. He first says—'The whole is of the thirteenth century, except some writing on ff. 15-17—F. M.' And, again—'In all probability, the earlier portion of this volume was written in the Abbey of Reading about the year 1200. Compare the Otob in the Calendars with those in the Calendar of the Cartulary of the Assizes.' [This was written before the 5th April, 1865, absolutely impossible to assign a fixed date with any probability.] [See vol. II. p. 468.]
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Dr. Fayrfax, who took his Degree in 1511, and is well represented by some Masses, of considerable merit, in the Music School at Oxford, and a collection of Secular Songs, in the well-known 'Fayrfax MS.,' which also contains a number of similar works by Syr John Phelippes, Gilbert Banester, Rowland Davy, William of Newark, and other writers of the School. The style of these pieces is thoroughly Flemish; but wanting, alike among the ingenuity of Okenheim, and the expression of his followers. Still, the School did its work well. England had not fulfilled the promise of her first efforts; but she now made a new beginning, evidently under Flemish instruction, and never afterwards betrayed her trust.

Good work never fails to produce good fruit. If the labours of Fayrfax and Phelippes brought forth little that was of worth preserving on its own account, they at least prepared the way for the more lasting triumphs of the Fifth Period, the Compositions of which will bear comparison with the best contemporaneous productions, either of Flanders, or of Italy. This epoch extends from the beginning of the 16th century, to the period immediately preceding the appearance of Tallis and Byrd; corresponding, in this country, with the dawn of the era, known in France as 'The Golden Age.' It numbered, among its writers, a magistrate of no less celebrity than King Henry VIII., who studied Music, diligently, at that period of his life during which it was supposed that he was destined to fill the See of Canterbury, and never afterwards neglected to practise it. No doubt, this early initiation into the mysteries of Art prompted the imperious monarch to extend a more than ordinary amount of encouragement to its votaries, in later life; and to this fortunate circumstance we are probably largely indebted for that general diffusion of the taste for good Music, so quaintly described by Morley, taking such firm hold on the hearts of the people that it was considered disgraceful not to be able to take part in a Madrigal, led, ere long, to the final emergence of our School from the trammels of bare mechanical industry into the freedom which true inspiration alone can give. The composers who took the most prominent part in this great work were John Thorne, John Redford (Organist of Old St. Paul's), George Etheridge, Robert Johnson, John Taverner, Robert Parsons, John Marbeck (Organist of St. George's Chapel, Windsor), Richard Edwardes, and John Shephered—all men of mark, and enthusiastic lovers of their Art.

Contemporaries of Archdalt and Weelant, in Flanders, of Willaert, in Venice, and of Festa, in Rome, these men displayed, in their works, an amount of talent in no degree inferior to that shown by the great Continental Masters.

Redford's Anthem, 'Rejoice in the Lord alway,' first printed by Hawkins, and since republished by the Motet Society, is a model of the true Eclesiastical style, one of the finest specimens of the grand old English School.

The Second Period, inaugurated during the earlier half of the 15th century, and therefore contemporary with the School of Dufay, is more fully represented, and boasts some lately-discovered reliques of great interest. Its leader was John of Dunstable, a man of no ordinary talent, whose identity has been more than once confused with that of S. Dunstan! though we have authentic records of his death, in 1453, and burial in the Church of S. Stephen, Wallbrook, London. In the time of Burney, it was supposed that two fragments only of his works survived; one quoted by Gasarius, the other by Morley. Baini, however, discovered a set of Secular Chansons à 3, in the Vatican Library; and a very valuable codex in the Liceo Filarmonico, at Bologna, is now found to contain four of his Compositions for the Church, besides a number of works by other English Composers of the period, most of whom are otherwise unknown.

The Third Period is more bare of records than the First. No trace of its Compositions can be discovered; and the only interest attaching to it arises from the fact that its leaders, John Hamboyes, Mus. Doc., Thomas Saintwix, Mus. Doc., and Henry Habengton, Mus. Bac., who all flourished during the reign of King Edward IV., were the first Musicians ever honoured with special Academical Degrees.

The best writer of the Fourth Period was

1 The 'Regina clemente,' will be found on fol. 4b of the MS.; 'Dum Maria credidit,' on fol. 6; 'Ave gloriosa virginit' on fol. 11; the three sets of Parts for Centus Superius, and Inferius, on 7b and 8; 'Ave gloriosa Mater,' on fol. 9, and 10, and the Rota itself, on fol. 9b. These records are included in 'the earlier portion of the MS' as described by Sir Frederick Madden. (See page 201.) A later copy of the same MS.' without the added Quadrupium, has been discovered in the 'Montpellier MS.,' and is described, by Couperus, in France de Cologne.
of Cathedral Music we possess. The graceful contour of its Subjects, the purity of the Harmony produced by their mutual involutions, and, above all, the beauty of its expression, entitle it, not only to the first place among the Compositions of its own period, but to a very high one as compared with those of the still more brilliant epoch which was to follow. That the writer of such an Anthem as this should have been an idle man is impossible. He must have produced a host of other treasures. Yet, it is by this alone that he is known to us; and it is much to be feared that he will nevermore be represented by another work of equal magnitude, though it would be well worth while to collect together the few fragments of his writings which are still preserved in MS.¹

Equally scarce are the works of Richard Edwards, a known duet by one of the loveliest Madrigals that ever was written—'In going to my naked bede.' We have already had occasion to call attention to the beauty of this delightful work,² which rivals—we might almost say surpasses—the finest Flemish and Italian Madrigals of the Period, and was certainly never excelled, before the time of Palestrina or Luca Marenzio. For this, also, we have to thank the research and discrimination of Hawkins, who gives it in his fifth volume: but it has since been reprinted, many times; and it is not likely that it will ever again be forgotten.

Johnson was one of the most learned Contrapuntists of the period, and excelled almost all his contemporaries in the art of writing Imitations upon a Canto fermo. Of the writings of Taverner and Parsons, good specimens will be found in the Psalters of Este and Ravenscroft, as well as in the Histories of Burney and Hawkins; while many more remain in MS. Among the latter, a Madrigal for five Voices, by Parsons—'Enforced by love and fear'—is preserved in the Library of Christ Church, Oxford, is particularly interesting, as establishing the writer's title to an honourable place among the leaders of a School of Secular Music with which his name is not generally associated.

¹ A Note or Yeast product.—for Five Voices has been found in a set of 16th century Part-Books, at Christ Church, Oxford; but, unfortunately, the Tenor volume is missing.
² See vol. II, p. 196.
Per arma Justitiae,' preserved at Oxford, in a set of very incorrectly-written Parts, from which Dr. Burney scored a few extracts. As Marbeck was a zealous follower of the new religion, it is clear that this Mass must have been written during his early life. Where, then, is his English Church Music? It is impossible to believe that so ardent a reformer, and so great a Musician, took no part in the formation of that School of purely English Cathedral Music to which all the best Composers of the period gave so much attention. Surely, some fragments, at least, of his works must remain in our Chapter Libraries.

We regret that we can find no room for more numerous, or more extended examples, selected from the works of a period which has not received the attention it deserves from English Musicians: but, we trust that we have said and quoted enough to show that this long-neglected School, supported by the learning of Johnson, the flowing periods of Marbeck, and the incomparable expression of Redford and Edwards, can hold its own, with honour, against any other of the time; and we are not without hope that our countrymen may some day become alive to the importance of its monuments, and strive to rescue from final oblivion Compositions certainly not unworthy of our regard, as precursors of those which glorified the greatest Period of all—the Period which corresponded with that of the ' Missa Pape Marcelli' in Italy.

The leader of the Sixth Period was Christopher Tye, whose genius prepared the way, first, for the works of Robert Whyte, and, through those, for those of the two greatest writers who have ever adorned the English School—Thomas Tallis, and William Byrd. Tye's Compositions are very numerous. His best-known work is a Metrical Version of the Acts of the Apostles, in which the simplicity of the Faux-bourdon is combined with a purity of Harmony worthy of the best Flemish Masters, and a spirit all his own. Two of these under other titles—'Sing to the Lord in joyful strains,' and 'Mock not God's Name,' are included in Hullah's 'Part Music,' and well known to Part-singers. Besides these, the Library of Christchurch, Oxford, contains 7 of his Anthems, and 14 Motets, for 3, 4, 5 and 6 Voices; and that of the Music School, a Mass, 'Euge bone,' for 6 Voices, which is, perhaps, the greatest of his surviving works. A portion of the 'Gloria' of this Mass, scored by Dr. Burney, in his second volume, and reprinted in Hullah's 'Vocal Scores,' will well repay careful scrutiny. One of its Subjects corresponds, very curiously, with a fragment, called 'A Poynt,' by John Shepherd, written, most probably, for the instruction of some advanced pupils, and printed by Hawkins. It is interesting to compare the grace of Shepherd's unpretending though charming little example, with the skilfully constructed network of Imitation with which Tye has surrounded the Subject. We need not transcribe the passages, as they may so easily be found in the works we have named; but, the following less easily accessible example of Tye's broad masculine style will serve still better to exemplify both the quiet power and the melodious grace of his accustomed manner.

**Ascend ad Patrem. Motet 2 & 5.**

Still greater, in some respects, than Tye, was Robert Whyte; known only—we shame to say...
it!—by an Anthem for 5 Voices, 'Lord, who shall dwell in Thy tabernacle' printed in the third volume of Burney’s History, and a few pieces preserved by Barnard; though no less than 35 of his Compositions, comprising 4 Anthems, 25 Motets, and 6 Lamentations, lie in MS. in the Library of Christ Church, Oxford, without hope of publication. These works are models of the best English style, at its best period. Not merely remarkable for their technical perfection, but full of expression and beauty. Yet these fine Compositions have been left to accumulate the dust, while the inspirations of Kent and Jackson have been heard in every Church in England, to say nothing of later Compositions, which would be very much the better for a little infusion of Kent’s spontaneity and freshness. In order to give some idea of the tenderness of Whyte’s general style, we subjoin an extract from an Anthem—The Lorde bless us, and keep us— included in Barnard’s collection, but neither mentioned in the Christ Church Catalogue, nor noticed by Burney; though it is contained in the valuable and beautifully-transcribed set of Part-Books which furnished him with the text of the only Composition by Whyte that has until now been printed in modern form. The pathetic character of the Hypomolian Mode was probably never more strongly exhibited than in this beautiful passage.

Modus X. The Lorde bless

The Lorde bless us and keep us

The Lorde bless

But, neither Tye nor Whyte reached to the height attained by Tallis; who is, perhaps, better known, and more fairly judged, than any other English Composer of the time, though his most popular works are not in all cases his best. To speak to English Organists of his Responses, his Litanies, or his Services in the Dorian Mode, would be superfluous. But, how many are equally well acquainted with his Motets, ‘Salvator mundi’, or his fearfully intricate Canon, ‘Miserere nostri’? How many know that the original of ‘I call and cry’ is an ‘O sacrum convivium’ worthy of any Church Composer in the world short of Palestrina himself? How many have looked into the ‘Cantiones Sacrae’, which he wrote in conjunction with his pupil Byrd, and the MS. treasures scored in Burney’s ‘Extracts’, or the ‘Matthias Collection’? Yet it is here that we must look for Tallis, if we wish to form any idea of his true greatness. The world has not seen many more accomplished Contrapuntists than he; nor has he ever excelled in the exquisite ‘surprises’ of his Harmony. We have said that Palestrina so interwove his phrases together as to give birth to some wonderful Child at every

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turn. Tallis could not approach the great Italian Master in this. No one ever did. But, he managed to place some wonderful Chord, at every turn; and, so to place it, that the ear could not fail to be ravished by its beauty. It is worthy of notice, that those of his Compositions, in which this policy was the more actively pursued, are the best known, and the most highly prized. They are, indeed, preeminently beautiful. But, so are many others, of which the very names have long since been forgotten; while some, well known by name, are just as much forgotten, in reality, as the rest. Among these last is one—the famous Motet, 'Spem in alium non habuisti,' for 40 Voices—which has been very frequently mentioned, though rarely described with the accuracy desirable in a case of such profound interest. Hawkes's account of it is too vague to be of any technical value whatever. Burney, though sufficiently minute in his attention to details, seems to have strangely misunderstood his author, in one very important particular. He tells us that the Voices are not arranged in separate Choirs, but treated as a single mass. No statement can possibly be more incorrect than this. The 40 Voices are, beyond all controversy, disposed in eight distinct Five-Part Choirs, which sometimes answer each other antiphonally—one or more whole Choirs resting, for a considerable number of bars together, while others continue the development of the various Subjects—and, sometimes, singing together, in vast ' Quadrigesimal Harmony,' no less real than that which Burney so well describes, but infinitely more complicated, being compounded of eight quintuple masses, each, as a general rule, complete in itself, though cases will be found in which the Bass of one Choir is needed to support the Harmonies sung by another—e.g. in the last Bar, where, without the lower G, sung by the Third, Fifth, and Eighth Choirs, the First and Sixth Choirs would present a forbidden Chord of the 6-4, while the Seventh Choir would end with a Chord of the Sixth. 1

The leading Subject is proposed by the Altus of the First Choir, and answered in turn by the Cantus, the Tenor, the Quintus (in this case represented by a Duplicate Altus), and the Bass. The Second Choir enters, after three and a half bars rest, with the same Subject, answered in the same order. The Third Choir enters, one Voice at a time, in the middle of the eleventh bar; the Fourth, at the beginning of the sixteenth bar; the Fifth, at the twenty-third bar; the Sixth, in the middle of the twenty-fourth bar; the Seventh, at the beginning of the twenty-eighth bar; and the Eighth, at the beginning of the thirty-third bar; no two Parts ever making their entry at the same moment. The whole body of Voices is now employed, for some considerable time, in 40 real Parts. A new Subject is then proposed, and treated in like manner. The final climax is formed by a long and highly elaborated Chord of ' Quadrigesimal Harmony,' culminating in a Plagal Cadence of gigantic pro-

1 A similar licence is taken in Bar 12, and many other places.
Though Byrd survived the 16th century by more than 20 years, he was not the last great Master who cultivated the true Polyphonic style in England. It was practised, with success, by men who were young when he was old, yet who did not all survive him. We see a very enchanting phase of it, in the few works of Richard Farrant which have been preserved to us. His style is, in every essential particular, Venetian; and so closely resembles that of Giovanni Croce, that one might well imagine the two Masters to have studied together. Farrant is best known by some 'Services,' and three lovely Anthems, the authenticity of one of which—'Lord, for Thy tender mercies' sake'—has lately been questioned, we think on very insufficient grounds, and certainly in defiance of the internal evidence afforded by the character of its Harmonies. Besides these, very few of Farrant's works are known to be in existence. The Organ Part of a Verse-Anthem—'When as we sat in Babylon'—is preserved in the Library at Christ Church; together with two Madrigals, or, rather, one Madrigal in two parts—'Ah! Ah! alas,' and 'You salt sea gods'; but such treasures are exceedingly rare.

'When as we sat in Babylon.'
his 8-part Anthem, 'O clap your hands,' and his magnificent 'Hosanna to the Son of David,' for 6 Voices, are works which would have done honour to the Roman School, in its most brilliant period; and, in purity of intention, and truthfulness of expression, stand almost unrivalled. It is not often that a School ends so nobly: but in England, as in Venice, the last representative of Polyphony was not its weakest champion. No Composer of the period ever wrote anything more worthy of preservation than the too-much-forgotten contents of 'The First Set of Madrigals and Mottets,' from which we have selected the following passage, as strikingly characteristic of the tender pathos with which this great master of expression was wont to temper the breadth of his massive Harmonies, when the sentiment of the words to which they were adapted demanded a more gentle form of treatment than would have been consistent with the sternness of his grander utterances.

It would be manifestly impossible, within the limits of a sketch like the present, to give examples, or even passing notices, of the works of the six great Periods of the Early English School. With great reluctance, we must necessarily pass over the names of John Bull, John Mundy, Elway Bevin, Ellis Gibbons, John Hilton, Michael Este, and Adrian Batten; of Dowland, Morley, Weelkes, Wilbye, Bennett, Forde, and our noble array of later Madrigal writers; and of many others, too numerous to mention, though much too talented to be forgotten: and we grieve the more to do so, because these men have not been fairly treated, either by their own countrymen or by foreigners. The former have sinned against their School, by neglecting its monuments. The latter, by contemptuously ignoring its subject, without taking the trouble to enquire whether we possess any monuments worth preservation, or not. Time was, when a Venetian Ambassador, writing from the Court of King Henry VIII., could say 'We attended High Mass, which was sung by the Bishop of Durham, with a right noble Choir of Discanters.' And, again, 'The Mass was sung by His Majesty's Choristers, whose Voices are more heavenly than human. They did not chant, like men, but gave praise like Angels. I do not believe the grave Bass Voices have their equals anywhere.' If an Italian could thus write of us, in the 16th century, it is clear that we were not always 'an utterly unmusical nation.' And, if we make it possible that such a character should be foisted upon us, now, it can only be, because we have so long lacked the energy to show that we did great things, once, and can—and mean to—do them again. English Musicians are very expert in putting people to work with them with want of musical feeling: but, surely, they cannot hope to silence their detractors, while they not only leave the best works of their Old Masters unpublished, and unperformed, but do not even care to cultivate such an acquaintance with them as may at least justify a critical reference to their merits, when the existence of English Art is called in question. We have an early School, of which we need not be ashamed to boast, in presence of those either of Italy, or the Netherlands. If we do not think it worth while to study its productions, we can scarcely expect Italians or Germans to study them for us; nor can we justly complain of German or Italian critics, because, when they hear the insanities too often sung in our most beautiful Cathedrals, they naturally suppose that we have nothing better to set before them. In a later division of our subject, we shall have occasion to speak of wasted opportunities of later date. But we think we have here conclusively proved, that, if our Polyphonic Schools have not obtained due recognition upon the Continent, in modern times, the fault lies, in a great measure, at our own door.  

1 London, 1625. No trace of the publication of any Second Set can be discovered.

2 "Non santevano, ma sbagliavanono, etc.
3 "Vom Anbieten der Dinge, bitte den heutigen Tag ein durch und durch unmissverständlich Land," (Ambros, 'Geschichte der Musik,' Tom. III. p. 460.) It is true that Ambros gives this, rather as the expression of an universal opinion, on the Continent, than his own; and, that he afterwards criticises our best writers more fairly than any other German writer of schools worthy of the name. But, his Chapter on English Music is little more than an exposition of his own opinion of the light thrown, by modern criticism, upon the statements made by Burney and Hawkins. A stronger instance could hardly be given of the ignorance of the English school on the part of German musicians than the fact that so laborious an investigator as Bittner, in his 'Catalogue of republications of ancient music' (Berlin 1877) omits all mention of such important collections as Barnard's 'Selected Church Music,' Boyce's 'Cathedral Music,' Arnold's 'Cathedral Music,' Rovelli's 'Tristramian Music,' Bulliard's Part Music, Vocal Sources, and Singers' Library; while in his Catalogue of works printed during the 16th and 17th centuries (Berlin, 1877), Tallis and Gibbons are absolutely ignored, and Byrd is mentioned only in connexion with Madrigals in the Collection of Thomas Watson.

Since this article was written, we have met with an advertisement, mentioning the publication, at Leipzig, of 19 Madrigals, by Dowland, Morley, and other English Composers, adapted to German words, and edited by J. E. Becker.
XXVII. A long series of progressive triumphs is invariably followed, in the History of Art, by a period of fatal reaction. As a general rule, the seeds of corruption germinate so slowly that their effect is, at first, almost imperceptible. There are, however, exceptions to this law. In the Music Schools of Italy, the inevitable revolution was effected very swiftly. Scarcely had the grave closed over the mortal remains of Palestrina, before the principles upon which he founded his practice were laughed into oblivion by a band of literary savants, themselves incapable of writing an artistic Baso a Canto sermo.¹ The most eloquent, if not the earliest advocate of 'reform' was, Vincenzo Galilei, and Giovanni Battista Doni; but it was not to them that Polyphony owed its death-blow. The true Founder of The Schools of the Decadence was Claudio Monteverde, in whose Madrigals the rule which forbids the use of Unprepared Discords in Strict Counterpoint was first openly disregarded. In the next division of our subject, we shall have occasion to describe this once celebrated Composer as a genius of the highest order; but we cannot so speak, here, of the ruthless destroyer of a system which, after so many years of earnest striving for perfection, attained it, at last, in the Later Roman School. It was in building up a new School, on a new foundation, that Monteverde showed his greatness, not in his attempts to improve upon the praxis of the Polyphonic Composers. Without good Counterpoint, good Polyphony cannot exist: and his Counterpoint, even before he boldly set its laws at defiance, was so defective, that the conclusion that he discarded it in 'reform' was, Vincenzo Galilei, and Giovanni Battista Doni; true, was inevitable, indeed, much to be regretted that he did not give up the struggle at an earlier period, and devote to the advancement of Monodia the energies, which, when brought to bear upon the work of his immediate predecessors, were productive of nothing but evil: for, however gratefully we may welcome his contributions to the Lyric Drama, we cannot quite so cordially thank him for such attempts to 'rival the harmonies of midnight cats,' as the following passage from his 'Vesperi,' composed for the Cathedral of S. Mark—a triumph of cacophony which the Prince of Venosa himself might justly have envied.

¹ See Monodia; Monteverde; Mars, vol. ii. p. 339.

XXVIII. The Modern School of Florence presents one of the strangest anomalies to be found in the annals of Art; inasmuch as it originated in no natural process of development, but owed its existence to a theory, which, though altogether wild and visionary in itself, led to results both practical and enduring, and culminated in the invention of the Lyric Drama.¹ The Founders of the School were Caccini and Cavaradossi, with whom its first period expired. Its principles were so violently opposed to those by which alone the greatest Composers of the two preceding centuries had been guided, that we can only look upon it as an entirely new manifestation of genius—a new beginning, cut off, by an impassable gulf, from all that had previously existed. Its disciples, holding Counterpoint in undisguised contempt, substituted, in its place, a system, consisting of irregularly-occurring intervals, easy to sing, but stiff and unattractive to the last degree, and supported only by a Thorough-bass, as simple as itself, and, if possible, still more devoid of interest. This, as exemplified in the 'Nuove Musiche' of Caccini, and Peri's 'Euridice,' was a poor exchange, indeed, for the glories of Polyphony. But, the life and soul of the School lay in its declamatory power. By means

¹ See vol. ii. pp. 477-500. Also, Monodia; Faur, Caccini.
of this, its leaders appealed, at once, to the hearts of their hearers. If they did not, themselves, attain to the expression of deep pathos, or grand dramatic truth, they led the way to both. And, in this new feature, lay the secret, not only of their own immediate success, in Florence, but, of the amazing rapidity with which their principles gained ground, elsewhere, and the avidity with which they were received by the most talented writers of the period. In spite of its monotony, its crudeness, its poverty, its faults of every conceivable kind, the Monodic School of Florence, dowered with this one virtue, was enabled, even now, to influence, and in its influence, Art which has never yet been obliterated: and nowhere is that impression more clearly traceable than upon the latest productions of our latest enlightened age.

XIX. Of the School of Mantua, Monteverde was the beginning, and the end. Though he did not originate the idea of the Operas, he won for it such high distinction, at the Court of Vincenzo Gonzaga, that the efforts of his Florentine parents attracted, thenceforward, but very little notice. In presence of his 'Orfeo' it was impossible that Peri's 'Euridice' could continue to live. Neither in dramatic power, nor in command of the heterogeneous orchestra of the period, did any contemporaneous writer approach him; and to this circumstance he was mainly indebted for his most brilliant successes. He seemed to have been created for the age, and the age for him. Since the Florentine Masters had shown that dramatic effect was possible, Artists saw a new world open to them; and in their impression upon Art which has never yet been obliterated: and nowhere is that impression more clearly traceable than upon the latest productions of our latest enlightened age.

XX. The Venetian Dramatic School was founded, in the year 1637, by Benedetto Ferrari, and Francesco Manelli, whose labours were crowned, from the first, with abundant success, though the merits of their Compositions were eclipsed in 1639 by the triumphant reception of Monteverde's 'L'Adone,' and an almost equally popular work, 'Le Nozze di Pelio e di Tetide,' by his pupil Cavalli. The veteran Monteverde, then Maestro di Cappella at S. Mark's, won scarcely less honour in Venice than he had already earned at Mantua. Cavalli proved himself a worthy disciple of so distinguished a Master; and, though he found a formidable rival in Marc Antonio Cesti, one of Carissimi's most talented pupils, he secured to himself a long-enduring fame. Monteverde died in 1643; but under Cesti and Cavalli, and a long line of successors fully capable of carrying on their work, the School retained, for many years, the prestige of its early success, and was long regarded as the best in Italy. During its reign, a more flowing style of Melody gradually replaced the monotonous Recitative of Cassini and Peri. The Ritornello was accepted as an adjunct to the Aria. And many other improvements were added, from time to time, until, by the close of the century, the Operatic Drama had attained a position in Venice which excited the envy of every rival School in Europe.

XXI. The early record, of the Neapolitan Dramatic School are very imperfect; but, our ignorance of the work effected by its older Masters is of little importance, in the presence of its most brilliant ornament, Alessandro Scarlatti, who, though he laboured so long in Rome, is justly claimed by the Neapolitans as their own inalienable property. The vocal works of this great genius are known, to most of us, only through a few fragmentary Songs, which, though they delight all who hear them, have not yet tempted any publisher to issue a more extended selection from his works, very few of which were printed, even during his own lifetime. It is only by a very rare chance that one is fortunate enough, nowadays, to meet with an Opera by Scarlatti, even in MS. We have, however, a few trustworthy Scores, in some of our public libraries. A complete copy of 'Il Frigoniero fortunato' will be found among the Dragonetti MSS. in the British Museum; and the Library of Christ Church, Oxford, possesses a Serenata, 12 Cantatas, and three perfect Operas—'Gerone' (dated '1603 a scribita 1603'), 'Il Flavio Cuniberto,' and 'La Teodora Augusta,' all deeply interesting to the student, and rich, not only in fine Songs, but also in charming Ritornelli, for the Stringed Band, interposed between the various Scenes of the Drama. 'Il Flavio Cuniberto' begins with a regular Overture, called 'Sinfonia avanti l'Opera,' and consisting of a Fugue, on two Subjects, in B Minor and G Major, in C–G–F Time, in the same key. 'Gerone,' and 'La Teodora Augusta,' both contain Airs, for Soprano, with Trumpet Obbligato, exhibiting more than the germ of that Art-form which afterwards culminated in 'Hor la tromba,' and 'Let the bright Seraphim.' 'La Teodora' contains a Sinfonia, with an Obbligato Trumpet. The following extract is from the Trumpet Air in 'Gerone.'
SCHOOLS OF COMPOSITION.

Scarcely less talented than Scarlatti himself was Francesco de' Rossi, a Canon of Bari, whose Operas, 'Il Sejano moderno della Tragia,' 'Clorinda,' 'La pena degli occhi,' and 'Mitrane,' met with great success, in the latter half of the 17th century. 'Mitrane' contains a Scene, 'Ah, rendimi quel core,' far in advance of its age, and even now a great favourite with Contralto Singers equal to its demands. Fr. de' Rossi also wrote much excellent Sacred Music; though, in this he was excelled by Alessandro Stradella, who was certainly a Neapolitan by birth, if not by residence. The earnest labours of these able men prepared the way for still greater work in the future. Not only were Artists alive to the importance of the Musical Drama; but, the people thought, they were taught to love it, until it became as dear to them as the fun of the Carnival. And when, in later years, a race of Composers arose, who appealed directly to their sympathies, the Sovereignty of Art was gradually transferred from Venice to Naples, which, in the next century, became a more important centre of production than the City of the Doges.

XXI. The services rendered to the cause of Art by the Polyphonic Schools of Germany seem very poor indeed, compared with the work wrought, at a later period, in her Schools of Instrumental Music, which speedily rose to eminence, after the death of Hans Leo Haasler, of whose long-felt influence we have already spoken in Section XIII of the present Article.

The most noticeable feature in The German Schools of the 17th Century was the great prominence given to the Organ, in all their productions. After the Reformation, the Choral was always supported by an Organ Accompaniment; and the mechanism of the Instrument attained, in Germany, a degree of perfection elsewhere unknown, except perhaps in Venice. But the Organ was not employed alone. The 'Systagma musicum' of Michael Praetorius, printed in 1612-18, contains descriptions, and engravings, of 'all manner of Instruments' in common use at the time it was written; and thus throws much valuable light, not only upon the progress of Instrumental Music among the subject's own countrymen, but, upon the Orchestras employed by the Composers of the Monodic School in Italy. Praetorius himself was an ardent supporter of the Haagen School, and enriched it with a long list of Compositions, most of which are now utterly unknown; partly, no doubt, on account of the extreme rarity of the original editions, which have never been reprinted; but more, it is to be feared, because critical writers, even in Germany, have been too much blinded by the splendid achievements of Graun, and the Bach family, to give due attention to the period which prepared the way even for Seb. Bach himself. Yet, the annals of this period account for facts in the history of to-day, which, without their help, would be inexplicable. It has long been assumed that Melody and Harmony, form the distinguishing characteristics of Italian and German Music, respectively; and, that this circumstance is to be accounted for by the light and careless nature of the Italians, and the studious habits of the Germans. There may be a certain amount of surface truth involved in the idea: but we, who live in the century which produced an Italian Baini, and a German Offenbach—both types of tolerably large classes—can scarcely be persuaded to receive it unconditionally. The difference between German and Italian Music is traceable, step by step, to a far more definite and satisfactory origin than this. Instructed with the prejudices of the Renaissance, the leaders of the Florentine Monodico School held Counterpoint in equal hatred and contempt; not from any logical objection to its laws—which they never troubled themselves to learn—but, because the Art was unknown to Classical Antiquity. They therefore determined to reject, entirely, the experience of the Masters who preceded them, and to build their style upon a new foundation, which demanded nothing beyond a Melody, more or less expressive, supported by a more or less simple Accompaniment; and this principle has been accepted, as the basis of the Italian style, from their day to ours. But, no such principle was ever accepted in Germany. The lithe motion of Hasler's contrapuntal involutions was as much appreciated, in Vienna, as in Nuremberg: and, when the progress of Instrumental Music demanded still greater freedom, the laws of Counterpoint were modified to suit the exigencies of the occasion; the ancient Modes were abandoned in favour of more modern tonalities; and just so much innovation as was found absolutely necessary was freely permitted, while everything in the older system not essentially incompatible with the change of circumstances was thankfully retained, not from respect for its antiquity, but from sincere conviction of its lasting value. Unlike Perl, and Monteverde, the German Masters destroyed nothing. They were content to work on, upon the old foundations; introducing, from time to time, whatever changes the spirit of the age dictated, and wholly undisturbed by that spirit which gave birth to the Tragedy which formed the mainspring of the Italian revolution. And thus it happened, that the strict Counterpoint of the 16th century gave place to the modern system of Part-writing, which has, ever since, formed the true style, not only of every German School, but every German Composer, from Bach to Brahms; while, by confining its attention entirely to Melody, the pedantry of the Renaissance gave birth, in Italy, to another style,
from which every Italian Composer, from Monteverde to Rossini, has drawn his most graceful inspirations, and his most captivating effects. Let us be equally thankful for both; while, by a careful study of their respective histories, we strive to attain the power of justly appreciating their respective merits.

XXIII. Jean Baptiste Lulli, the founder of THE FRENCH SCHOOL OF THE 17TH CENTURY, though an Italian by birth, was so thoroughly a Frenchman in taste and feeling, as well as by education, that his actual parentage may well be forgotten, in his attachment to the country of his naturalisation. His style, though resembling in certain technical points that of the Monodic School of Italy, differs so widely from it in character and expression, that it can only be fairly judged as an original creation. Moreover, his instrumental works, and especially the Overtures to his dramatic pieces, prove him to have attained considerable proficiency in the modernised form of Counterpoint called Part-writing, and to have known how to use it with so much originality of form, and breadth of effect, that the particular style of Orchestral Prelude which he undoubtedly invented, soon came to be regarded as an important introduction to the Lyric Drama. Technically, this Fugued Prelude brought him into somewhat close relation with the German Schools; yet, his manner was even less German than Italian. In truth, his obligations to the great Masters of other countries were so slight, that the style he gave to France may be described as, in every essential particular, his own. That he trained no body of admiring disciples to follow in his steps will not seem surprising to those who have read his biography; and so it happened, that, for nearly half a century after his death, very little, if any progress was made; yet, he none the less gave France a national School, in which her own children were not slow to distinguish themselves, at a later period. Both the 'Opéra Comique,' and the 'Vaudeville,' though moulded into their now universally accepted forms at a period long subsequent to his decease, owe much of their distinctive character to the impress of his genius; which also exercised a remarkable influence upon the development of the 'Grand Opéra,' not only in its earlier stages, but even after it had made considerable advance towards maturity. Indeed, the principles upon which he worked have undergone wonderfully little radical change since the close of the 17th century; while the general characteristics of his School are clearly recognisable in works which have long been accepted as embodiments of the popular taste of a more modern epoch. For instance, the following bright little Melody from his once popular Opera, 'Roland,' breathes the spirit of Lutetian gaiety no less freely than many a set of Couplets by Boieldieu, or Hérod, though it was written more than a century before even Gluck's first appearance in Paris.

XXIV. THE ENGLISH SCHOOL OF THE 17TH CENTURY was, in many respects, a very advanced one; though its triumphs were of a varied character. Orlando Gibbons cannot be reckoned among its Masters, because, although he lived until the year 1625, his method, his style, and his preludes, were wholly with the cinquen- tists. The period which followed was not promising. The disturbed state of the kingdom, during the reign of Charles 1., and the progress of the Great Rebellion, necessarily exercised a fatal influence on the development of Art; yet, the latter half of the century was extraordinarily productive, and the period which we shall distinguish as that of THE SCHOOL OF THE RESTORA- TION gave birth to a distinct race of Composers of more than ordinary talent, as well as to a new style, which owes so many of its distinguishing features to the political and social changes of the period, that, without recalling these, it would be impossible to explain how it ever came into existence at all.

The healthy and universal love for Art, which, in the beginning of the century, led to the recognition of the Madrigal as a national institution, and the Anthem as an indispensable feature in the Services of the Church, died out completely, during the short but eventful period of neglect and confusion interposed between the death of King Charles I. and the Restoration. The Puritans hated the Music of the Anglican Church most cordially. They regarded the destruction of every Organ and Office-Book which fell into their hands, as a religious duty; and, to the zeal with which they carried out their infamous system of spoliation, we are indebted for the loss of many a treasure bequeathed to us by our older Schools. Condemning all aspirations after the Beautiful as snare of the Evil One, they would not even suffer their children to be
taught to sing; and those who had been taught, in happier times, were speedily losing the youthful freshness of their Voices, now doomed to perpetual silence. This bigotry of the Roundheads put an end to all hope of progress; but, happily, their term of power came to an end, and, before the traditions of the past were entirely forgotten. Men, who had done good service, before their career was interrupted by the Civil War, were still living, when, in the year 1660, the Restoration of Charles II. inaugurated a brighter future for music; and, to one of these the 'Merrie Monarch' wisely entrusted the reconstruction of the Choir of the Chapel Royal.¹

Henry Cook, the new 'Master of ye Children,' had himself sung in the Chapel, as a Chorister, in the days of King Charles I.; and afterwards attained some reputation as a Composer: but, on the breaking out of the Rebellion, he relinquished his studies, for the purpose of joining the Royal Army; and in 1642 obtained a Captain's Commission, on which account he was afterwards known as Captain Cook. It has been said that his military prowess was greater than his musical talent; yet it is certain that he trained more than one of the best Composers of the reign School, and trained them well, though not without the assistance of able condutors. Among these learned colleagues were three quodam Choristers—Edward Lowe, Christopher Gibbons (the son of Orlando), and William Child, who, on the King's return, were appointed joint Organists of the Chapel. Another member of the older staff—Henry Lawes—was restored to Office, as Clerk of the Cheque, and commissioned to compose the Music for the approaching Coronations. The Music played by the 'Sagbutts and Cornets' during the triumphal Procession from the Tower to Whitehall, was written by an old Chorister of Exeter Cathedral, Matthew Lock. This accomplished Musician performed his task so successfully, that he was immediately promoted to the Office of Composer in ordinary to the King; and, in that capacity, at once began to furnish new Music for the resuscitated Choir, and to assist his trusty fellow-labourers in their endeavour to recover the ground which had been lost. But, there were grave difficulties in the way. So many old Part-Books had been destroyed, that, had it not been for Barnard's 'First Book of Selected Church Music,'² there would have been little left to sing. Moreover, the difficulty of procuring Choir-Boys, in the face of Puritan superstition, was almost insuperable. In many Cathedrals, this dearth of Treble Voices led, not only to the extensive employment of adult Palestis, but even to the substitution of Cornets for the Vocal Parts. Captain Cook, however, was fortunate enough to secure, for the Chapel Royal, a small body of Choristers, of superlative excellence, three of whom—Pellham Humfrey, John Blow, and Michael Wise—came at once to the front, and, before many years had passed, were openly recognized as the Founders of the new School. Strengthened by the Voices of these talented Boys, the Choir could scarcely fail to flourish; though its management was no easy task. The King, whose taste had been formed on the Continent, regarded the grand conceptions of Tallis and Byrd, and the solemn tones of the Organ, with far less favour than the lighter strains of the contemporary French School, and the more brilliant effect of a full Orchestra. He therefore filled the Organ-loft of the Chapel Royal with a band of Viola, Sagbutts, and Cornets; and, to this new instrument, they might profitably give their aid; and, in effect, commanded his Composers to intersperse their Anthems with a goodly proportion of cheerful, Ritornelli, adapted to the powers of the new Instruments. They obeyed, of course, to the best of their ability. But, neither Lowe, nor Chr. Gibbons, nor even the more melodious Child, took kindly to the new French style, which must have sounded strange indeed to ears so long accustomed to the Polyphony of a bygone age. The two first-mentioned Organists, indeed, contributed comparatively little Music of any kind to the repertoire of the newly-organized Choir: but Dr. Child was a voluminous Composer; and his works, though they will not bear comparison with those of Orlando Gibbons, retain much of his breadth of manner, and, notwithstanding their flowing vein of melody, show little affinity with the more modern Monodia which the King desired his Musicians to cultivate. Henry Lawes, on the contrary, was a zealous disciple of the Monodic School; and mildly delighted in the confection of Secular Songs, which, though celebrated enough in their own day, and commended, by some of the best Poets of the age, for their prosodical accuracy, lack the genial freshness which alone can invest such works with enduring interest. There can be no doubt that in England, as well as in Italy, the earliest productions of the Monodic era were pervaded by a perhaps unavoidable spirit of pedantry, which, however valuable it may have been as a preparation for better things, proved fatal to their own longevity. Beyond this transitional point Lawes never soared; and hence it is, that, while his Songs are now known only to the Antiquary, some of those written by his contemporary, Matthew Lock—who was, in every way, a greater Musician, and gifted with an infinitely richer imagination, and a far more liberal share of natural talent—are as popular to-day, as they were 200 years ago. There are, indeed, several examples of Lock's Music to Macbeth, which can never grow old. Such Movements as 'When cattle die, about we go,' 'Let's have a dance upon the heath,' and the Echo Chorus, 'At the Night-Raven's dismal voice,' would have been welcomed as delightful novelties, in the days of Sir Henry Bishop; while the dramatic power exhibited in the Music to the Third Act is quite strong enough to give colour to the theory which has been sometimes

¹ See Vol. i. p. 155.
² See Richard Baker's Chronicle.
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entertained, that Purcell himself made a transcript of the work, in the days of his youth, for purposes of study. Yet even this was not enough to meet the demands of the age. Subsequent events proved that the King expected greater things than either Lewes or Lock could produce; and he gained his end by a clever stroke of policy. Attracted by the evident talent of the new 'Children,' he encouraged them, not only to sing their best, but to make attempts at Composition, also. An opportunity for testing their proficiency in this more difficult branch of Art was soon found. To celebrate a Victory over the Dutch Fleet, a Thanksgiving Anthem was needed, at a few hours' notice. The news of the capture of the Enemy's ships arrived on a Saturday; and, finding that the King expected the Music to be performed on the following day, the Composers attached to the Chapel unanimously declined the task of furnishing it. The Choir had, by this time, been reinforced by a second set of Choristers, among whom were Thomas Tudway, William Turner, and the greatest genius of the age, Henry Purcell. Such a company of Choir-Boys had probably never before, and has, certainly, never since, been gathered together. And its youthful members must have been well aware of their own value; for three of them—Humphrey, Blow, and Turner—undertook the task which their elders had declined, and jointly produced the so-called 'Club-Anthem.' I will always give thanks,' Humphrey furnishing the first Movement, Turner the second, and Blow the concluding Chorus. This, at least, is the theory ascribed to that once-famous Composition, by Dr. Tudway; and, though the authority of his personal recollection must be weighed against certain chronological difficulties with which the subject is surrounded, it is clear that the youth of the associated Composers tends in no wise to diminish the credibility of the story; for, as early as Nov. 22, 1663, Pepys tells us that 'The Anthem was good after Service, being the first Psalm, made for five Voices by one of Captain Cooke's Boys, a pretty Boy, and they say there are four or five of them that can do as much.' The pretty Boy was, in all probability, Pelham himself, then between 15 and 16 years old: and we are quite safe in regarding him, and his four or five fellow-Choristers, as the true Founders of the School of the Restoration.

The basis upon which this School was built was an entirely new Art-form, as original in its concept, and as purely English in its character, as the Gliss. What the Motet was, to the School which preceded the change of Religion, and the Full-Anthem to that which immediately followed it, the Verse-Anthem was to the School we are now considering. Designed, in the first instance, to gratify King Charles's 'brisk and airy' taste, this new creation, notwithstanding the name universally applied to it, bore far less resemblance to the Anthem, properly so called, than to the more modern Cantata; from which it differed, chiefly, in that it was written, in most cases, for a greater number of Voices, that it was supported by an Organ Accompaniment, and that it invariably terminated, even if it did not begin, with a Chorus. Its Movements were usually short; and written in a style partaking pretty equally of the more salient features of rhythmical Melody and Accompanied Recitative. Frequent Ritornelli were introduced, in obedience to the King's express command; and the general character of the whole was more florid, by many degrees, than anything that had been heard in English Church Music, and so arranged as to display the Solo Voices to the best advantage.

Verse passages—i.e., passages for Solo Voices—were also freely introduced into the newer 'Services,' from which the Fugal Imitations of the 16th century were gradually eliminated, in order to prepare the way for a more flowing style of melody. Sometimes, though not very frequently, these passages were varied, as in the Verse Anthem, by the interpolation of Ritornelli; while the venerable Gregorian Psalm-Tones were gradually replaced, first by the Single, and afterwards by the Double Chant.

Pelham Humphrey was the first Composer who achieved any real success in this new style of Composition. On the breaking of his Voice, he was sent, at the King's expense, to the Continent, where he studied, for some time, under Lulli. Pepys speaks of his return to England, 'an absolute Monsieur,' in November, 1667. That he was by that time anything but subject to the principles and the practice of the French School, there can be no doubt. But he was no servile imitator, even of Lulli. There is a grace, even in his boldest Licences, that at once proclaims him a true genius; and an originality in his method which would have stamped him for ever as a Master, even had he found no followers to assist him in forming a School. He delighted in the use of the Chromatic Semitones, and other intervals rigidly excluded from the works of the older Contrapuntists; and produced new, and extremely pleasing effects, by the constant alternation of his Solo Voices, to which he allotted short responsive phrases, contrasted together in delightful variety, and always so contrived as to give due prominence to the meaning of the Sacred Text. All these peculiarities of manner he shared so liberally with his Choir-mate, Michael Wise, that the points of resemblance between the styles of the two Masters are almost innumerable. In flowing grace, and tenderness of expression, they were so nearly equal that it is sometimes impossible to choose between them. In no essential particular does the method of Part-writing originated by the one differ from that adopted by the other. Their works are designed upon an exactly similar plan, and are evidently based upon exactly similar intentions. But, in sustaining power, the advantage was decidedly in Humphrey's favour. His phrases are always compact, and
firmly knit together in true logical sequence: while, as a general rule, the Anthems of Wise are broken into an infinity of fragmentary passages, which, despite their pleasing changes of expression, lack the continuity of idea which undoubtedly gives a higher tone to many of Humfrey’s more fully developed Movements.

Blow treated the Verse Anthems somewhat differently. Without seriously interfering, either with its general intention, or with the rough outline of its curiously irregular form, he not only developed it at greater length than had before been attempted, but contrived to clothe it with a certain individuality which marks a clear stage on the path of progress. Though unable to compete with Humfrey, or Wise, in gentleness of expression, he was always melodious, and always interesting; and if, in some of his more ambitious works—as, for instance, his two most popular Anthems, ‘I was in the spirit,’ and, ‘I beheld, and lo! a great multitude’—he failed to reach the sublimity of the Text he illustrated, he undoubtedly prepared the way for greater things. His full Anthems—such as ‘The Lord hear thee,’ and ‘God is our hope’—are written in a style more broad and forcible than that of either of his talented rivals; and his Services are admirable, yet he has not always received full justice at the hands of modern critics. Burney, generally so fair, and courteous, even in his censures, fills four crowded pages with examples of ‘Dr. Blow’s crudities’; a large proportion of which are less harsh, by far, than many a cutting discord in daily use among more modern Composers; while others—like the ‘monstrous combinations’ so severely condemned by the editor of Byrd’s ‘Cantiones Sacre’—are clearly founded upon clerical errors in the older copies. The truth is, neither Burney, nor Horace, seem to have attached sufficient significance to the fact, that, in the matter of Licences, our English composers were always in advance of their Continental contemporaries.1 We cannot ignore this peculiarity: and, (making due allowance for self-evident misprints,) it would be much better to accept it as a characteristic of our national style—which, it certainly is—than to join with Burney in abusing the taste of our forefathers, or to say, with Horace, that ‘their practice was bad,’ with regard to progressions, which, even when satisfactorily proved against them, are found, in many cases, to be perfectly defensible. There is, surely, very little to censure, in the following example from Blow; while the ‘monstrous’ G♯, in that from Byrd, is evidently intended for E, in response to the Aitus in the preceding bar.

(Condemned by Dr. Burney.

Dr. Blow.

My heart is af - fist - ed etc.

1 See vol. ii. p. 191 b. We must, however, except the progressions adopted by Monteverde, and Gesualdo, Prince of Venosa—two Composers whose taste for obscurity has never been rivaled.

Passing on to the second set of Choristers, we find Drs. Turner and Tudway doing good work in their generation, though distinguished by far less brilliant talents than their more illustrious predecessors. But, the works of these really accomplished writers will bear no comparison with those of their great contemporary, Henry Purcell, a genius of whom any country might well have been proud.

It is difficult to say whether the English School owes most to Purcell’s Compositions for the Church or for the Theatre; for he wrote with equal success for both; displaying in his Sacred Music the gravity inseparable from a devout appreciation of its true purpose; and in his Operas a greater amount of dramatic power than had ever before been exhibited by any of his countrymen. His Art has been heard, even in Venice. In every branch of the Art he practised he was invariably in advance of his age; not by a few short decades, but, by little less than a century. This assertion may seem extravagant, but it is capable of plain demonstration. Purcell wrote his Music to ‘The Tempest,’ including ‘Full fathom five’ and ‘Come unto these yellow sands,’ in 1696. Dr. Arne wrote his, including ‘Where the bee sucks,’ in 1746. Yet, the style is as advanced—we might almost say, as modern—in the one case, as in the other, and as little likely to be set aside as ‘old-fashioned.’ It may be said that the difference of calibre between Purcell and Arne is too great to justify the mention of their names in the same breath. It may be so. But our argument extends to greater men than Arne. Sоб. Bach, who was exactly 10 years and 6 months old on the day of Purcell’s death, astonishes us by the flexibility of his Part-writing, in which the most beautiful effects are constantly produced by means of Intervals sedulously avoided by the older Contrapuntists. In all this, Purcell was beforehand with the German Master. In his well-known Anthem, ‘O give thanks,’ he uses the Diminished Fourth, at the words, ‘He is gracious,’ with an effect as pathetic as that which Bach draws from it in the ‘Passion Music.’ We do not say that he was the first to employ this beautiful Interval—for it was used by Orlando Gibbons:2 but, he was the first to make it a prominent feature; and the first to demonstrate its true place in the Gamut of Expression. Again, in the splendid ‘Te Deum’ and ‘ Jubilate’ composed for St. Cecilia’s Day, 1694, and afterwards sung, for 18 years successively, in St. Paul’s Cathedral, at the Festival of the Sons of the Clergy, there are

2 See the last bar but one of our example, on p. 277 of this volume.
It would be difficult to find two passages more unlike each other, in detail and expression, than this, and the alternate Chords for Stringed and Wind Instruments in Beethoven’s 3rd Symphony in C minor: yes, in principle, they are absolutely identical, both owing their origin to a constructive peculiarity which Purcell turned to good account more than a hundred years before the idea suggested itself to Beethoven. And this is not the only remarkable point in the first English ‘Te Deum’ that was ever enriched with full Orchestral Accompaniments. The alternation of Solo Voices and Chorus is managed with exquisite skill; and sometimes—as at the words ‘To Thee Cherubim,’ and ‘Holy, Holy, Holy,’—produces quite an unexpected, though a perfectly legitimate effect. The Fugal Points, in the more important Choruses, though developed at no great length, are treated with masterly clearness, and a grandeur of conception well worthy of the sublime Poetry to which the Music is wedded. The Instrumentation, too, is admirable, through-out, notwithstanding the limited resources of the Orchestra; the clever management of the Trumpets—the only Wind Instruments employed—producing an endless variety of contrast, which, conspicuous everywhere, reaches its climax in the opening Movement of the ‘Jubilate’—an Alto Solo, with Trumpet obbligato—in which the colouring is so strongly marked as in the masterpieces of the 18th century. Judged as a whole, this splendid work may fairly be said to unite all the high qualities indispensable to a Composition of the noblest order. The simplicity of its outline could scarcely be exceeded; yet it is conceived on the grandest possible scale, and elaborated with an earnestness of purpose which proves its Composer to have been not merely a learned Musician, and a man of real genius, but also a profound thinker. And it is precisely to this earnestness of purpose, this careful thought, this profound intention, that Purcell’s Music owes its immeasurable superiority to that of the best of his fellow-labourers. We recognise the influence of a great Ideal in everything he touches; in his simplest Melodies, as clearly as in his more highly finished Cantatas; in his Birthday Odes, and Services, no less than in his magnificent Verse Anthems—the finest examples of the later School of English Cathedral Music we possess. The variety of treatment displayed in these charming Compositions is inexhaustible. Whatever may be the sentiment of the words, the Music is always coloured in accordance with it; and always worthy of its subject. It has been said that he errs, sometimes, in attempting too literal an interpretation of his text, as in the Anthem, ‘They that go down to the sea in ships,’ which begins with a Solo for the Bass Voice, starting upon the D above the Stave, and descending, by degrees, two whole Octaves, to the D below it. No doubt, this passage is open to a certain amount of censure—or would be so, if it were less artistically put together. Direct imitation of Nature, in Music, like Onomatopoeia in Poetry, is incompatible with the highest aspirations of Art. Still, there is scarcely one of our greatest Composers who has not, at some time or other, been tempted to indulge in it—witness Handel’s Plague of Flies, Haydn’s imitation of the crowing of the Cock, Beethoven’s Cuckoo, Quail, and Nightingale, and Mendelssohn’s Donkey. We all condemn these passages, in theory, and not without good reason; yet we always listen to them with pleasure. Why? Because, apart from their materialistic aspect, which cannot be defended, they are good and beautiful Music. A listener unacquainted with the song of the Cuckoo, or the bray of the Donkey, would accept them, as conceived in the most perfect taste imaginable. And we have only to ignore the too persistent realism in Purcell’s passage also, in order to listen to it with equal satisfaction; for, it is not only grandly conceived, but admirably fitted, by its breadth of design, and dignity of expression, to serve as the opening of an Anthem which teems with noble thoughts, from beginning to end. This peculiar feature in Purcell’s style naturally leads us to the consideration of another, and a very brilliant attribute of his genius—its intense dramatic power. His Operas were no less in advance of the age than his Anthems, his Odes, or his Cantatas, his keen perception of the proprieties of the Stage no less intuitive than Mozart’s. The history of his first Opera, ‘Dido and Æneas,’ written, in 1675, for the pupils at a private boarding-school in Leloster Fields, is very suggestive. Though he produced this fine work at the early age of 17, it not only showed no sign of youthful indecision, but bears testimony, in a very remarkable manner, to the boldness of his genius. Scoring all compromises, he was not content to produce a Play, with incidental Songs, 1 See vol. ii. p. 379A. 2 Quoted under OUSE, vol. ii. p. 485 a. 3 The passage was written for the quite exceptional Voice of the Rev. John Gostling, the ‘fine, clear, tender Voice of Robert Gardner, and it justified—but many of our readers must remember its admirable interpretation by the late Mr. Adam Lefèvre.
after the fashion of the times; but set the whole of the Dialogue in Recitative. Now, among the numerous qualifications indispensable to a really great dramatic Composer, the most important, by far, is that innate perception of rhetorical truth without which good declamation is impossible. Perfect elocution is as necessary to the development of scenic power as perfect acting; and Recitative, which, instead of assisting the effective delivery of the text, serves only as an hindrance to it, must be radically bad. Lulli, following the example of the Italian Monodic Composers, bore this carefully in mind, and hence, in great measure, his Opera, even so extraordinarily successful. Pelham Humfrey had seen enough of Lulli, in Paris, to understand this position, perfectly; and, no doubt, he imparted much of his experience to his promising pupil: but Purcell, from the very first, took higher ground than either Humfrey, or even Lulli himself. It is not too much to say that the declamatory consistency of his Recitative has never been surpassed. It is so true to Nature, and shows so intimate a knowledge of the English language, that no good Singer, resigning himself to its lead, can possibly misconceive its part. Its command of delineation is unlimited. Passing, constantly, from the unaccompanied to the accompanied form, and, from this, to the more highly-wrought phrases of Recitativo a tempo, or Aria parlante, it becomes, alternately, a vehicle for the expression of profound pathos, or passionate excitement. Moreover, its adaptability to the individual character of the Scene, even in situations of the most powerful dramatic interest, is very remarkable. In many of Purcell’s Operas, we meet with very near approachs to the Romantic. And the Music is always equal to the emergency. One of the highest flights he ever attempted, in this particular direction, is to be found in the Frost Scene in ‘King Arthur’; in which the shivering Voice of the Genius of Cold is brought into contrast with the bright Song of Cupid, by means of the finest cadence in the English language, with the genius of the Court, that no good Singer, resigning himself to its lead, can possibly misconceive its part. Humfrey’s success was so great, that all his works, including the parts of the Opera, were immediately printed, and the work itself was performed in many other countries. Thus, the name of Humfrey became synonymous with the art of composition, and his works were eagerly sought after by all who were interested in the development of the art of music. Purcell, on the other hand, was a more experimental composer, and his works were more widely recognized for their originality and创新性。
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Purcell left no one behind him capable of raising the School to a higher level than it had already attained, or of worthy supporting it at the point indicated by his own magnificent beginning. A period of decadence was, therefore, inevitable; and no more successes were recorded, after his early death, in 1694, until an unexpected importation of foreign talent so changed the aspect of affairs that the brightest triumphs of the past were forgotten in the anticipations of a still more splendid future.

XXV. Though the Italian Schools of the 17th Century are most noticeable for the influence they exerted upon the Opera Buffa, in the earlier stages of its development, they also witnessed a steady advance, in Serious Music of all kinds. In the Sacred Music of Leo and Feo, and still more in that of Marcello and Durante, we find the sober gravity of Carissimi and Alessandro Scarlatti clothed with a grace unknown to any of the Composers of the preceding century; a happy union of the best qualities of the Monodic style with the stronger features of the more modified Counterpoint, not altogether unlike that which was already preparing so great a future for Germany.) Leo and Feo—both pupils of Pistoni, one of the last survivors of the Polyphonic era—inclined most lovingly to the massive combinations which alone can invest a full Chorus with becoming dignity; supporting their Voice Parts by an Instrumental Accompaniment, equally remarkable for the breadth of its conception, and the purity of its effect. Marcello, aiming less for the sublime than the beautiful, impressed upon the softer graces of the Venetian manner a polished ease entirely his own; and, never losing sight of the calm sobriety of treatment without which good Sacred Music cannot exist, invented a style too refined, like that of Durante, to become 'old-fashioned,' even in our own day. ('Nearly all these Composers, except Durante, write for the Theatre, as well as for the Church; as did also their fellow-countrymen, Porpora, Domenico Scagliati, Vinci, Jonelli, and many others of less celebrity; and their united efforts gradually formed a style which found its way into many distant parts of Europe. Increased attention had long been given to the cultivation of the Voice; and Airs, demanding powers of execution before unnecessary, were now expected, as a matter of course, not only in the Operas, but in the Oratorio. New Divisions were daily invented, for the purpose of exhibiting the dexterity of Singers, who vied with each other in their determination to overcome difficulties before unheard of. Arte di bravura was gradually substituted for the more simple and declamatory Melodies of an earlier period. These Airs, however, were always well constructed, enriched by judiciously arranged Accompaniments, and often full of genuine dramatic fire, as may be seen in the following passage from a once famous but long forgotten example by Vinci.

In an age which boasted sufficient facility of invention to produce such passages as these, and Singers capable of doing them justice, the step from Opera Seria to Opera Buffa was but a short one. It needed only the exuberant spirits of some bright Neapolitan Composer to strike out a new idea worth cultivating, and such a Composer was found in Logroscino. We have already mentioned the radical change effected in the constitution of the Lyric Drama by the talented writer's invention of the Concerted Finale. To that, and to the transcendent genius of Pergolesi, and his successors, Galuppi, Sacchini, Piccinni, Paisiello, and Cimarosa, the Neapolitan and other Italian Schools owe their extraordinary excellence of their Opera Buffa. Equally guiltless of the triviality by which its foreign imitations have been degraded on the one hand, and the heaviness which has oppressed them on the other, the lighter forms of Italian Opera have never lost either the sprightly gaiety or the indescribable refinement imparted to them by the Masters who first showed the possibility of presenting Comedy, as well as Tragedy, in a Lyric form, and comprehended that the true Opera Buffa, notwithstanding its extreme, and sometimes extravagant lightness, still claims an artistic status which cannot fairly be accorded to the Comic Operas produced in any country north of the Alps.

XXVI. In turning from the Italian to the German Schools of the 18th Century, one cannot but be struck by the strange contrasts presented in the history of Sacred Music in the two countries. With Leonardo Leo, the grand Italian style died out. Neither Durante, Pergolesi, nor Jonelli, made any attempt to cultivate it; and the travesties of Guglielmi correspond too closely with the history of his life to conduces to the dignity of Sacred Art. The best period of the grand German style, on the contrary, was, at this epoch, only just beginning to dawn. It originated, as we have seen, in the days of Michael Praetorius, with a growing taste for Vocal Music with Instrumental Accompaniments. The elder Bachs, and their contemporaries, took care that this did not degenerate into the

1 One of his melodies, from the 23rd Psalm, sounds perfectly in the place when used setzten by Rossini in his Overture to 'The Siege of Corinth.'

2 See vol. ii. p. 518. One of the earliest known instances of the introduction of the Concerted Finale into Opera Seria occurs in Paisiello's 'Firon.'
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Italian. Most of these were successful: but, long before his time, the German Opera had already been established, on a firm basis, at Hamburg, by Reinhard Keiser, an account of whose work will be found at pp. 507–8 of our second volume, with some mention of that effected by Mattheson, and other writers who flourished at the beginning of the century. After their disappearance, the farther development of Serious Opera in Germany depended almost entirely on the exertions of the indefatigable Graun; for Haese, though he was born in North Germany, and attained his high reputation in Dresden, was as much a disciple of the Neapolitan School as Durante, or Porpora; while Gluck, though equally devoted to the Italian School in early life, achieved his greatest triumph in that of France. Meanwhile, a distinct School of Comic Opera was established, at Leipzig, by Adam Hiller; the originator of that peculiar form of "Singspiel," with spoken Dialogue, which represents the German idea of the Musical Drama as distinctly as the 'Dramma per la musica' does the Italian. [Vol. ii. p. 519.]

And no less rich was the Germany of the 18th century in her Instrumental than in her Vocal Schools. The long line of Bachs handed down their victories over the difficulties of the Organ, from father to son, until Johann Sebastian played as no man had ever played before him, brought the Instrumental Fugue to a degree of perfection which has never since been equalled, and dowered, not only the Organ and Harpsichord, but many a Stringed and Wind Instrument also, to say nothing of the full Orchestra, with a whole library of Compositions, the worth of which has not even yet been fully appreciated. No man then living was able to compete on equal terms with the author of these stupendous works; yet there was no dearth of gifted writers, whose readiness to build upon the foundation provided for them by his marvellous industry led to very important results. Johann Christian Bach carried on his father's work, in London, with earnestness, and success. Carl Philipp Emanuel followed it up, still more effectively, in Berlin, and Hamburg; and, by his refined style of playing, no less than by his delightful Compositions, raised the reputation of his favourite Instrument, the Harpsichord, to very nearly the highest point it was destined to attain, before the career of the fine old 'Clavioembalo' was abruptly terminated by the irresistible attractions of the newly-Invented Piano-Forte. And thus arose a style of Music, so well adapted to the capabilities of the Keyboard, that we, with the Piano-forte within our reach, are thankful to return to it, and, wearied with the frivolities of a too facile execution, to refresh our ears with passages designed rather to please than to astonish. 

XXVII. But, during the second half of the century, the remembrance of all these Masters was completely swept away by the rising fame of Haydn and Mozart—two giants, who placed between THE SCHOOL OF VIENNA and that of the Bachs a fathomless abyss which no amount of

weakness inseparable from unrelied Monodia. Bearing in mind the lessons imported from Venice by Hasler, they fully appreciated the grandeur of effect producible by the simultaneous motion of a multiplicity of independent Parts; and having learned by experience the secret of accommodating that motion to the varying character of the Instruments they employed, and of justly balancing against each other their masses of Vocal and Instrumental Harmony, they succeeded, within a very short space of time, in laying the foundations of a School the essential features of which have lasted to the present day.

Passing from the works of this transitional period to those produced but a very few years later, we find the more prominent features of the style exhibited, in fullest perfection, in the Compositions of two writers who are sometimes erroneously supposed to have invented it. Sebastian Bach, and Heinrich Graun, having passed their infancy among the earlier Masters of this new Polyphonic School,1 had learned its secrets so thoroughly, that, on their arrival at an age which enabled them to think for themselves, they found no difficulty in turning them to such account as had never before been contemplated. Among these secrets were two, of greater importance than the rest, which seem simple enough, to us, though their development into fixed principles was slow one.

1 The terms 'Polyphonic' and 'Plypodic' (though etymologically almost interchangeable) are not as in their technical sense. At the beginning of the present century, all Music, whether Vocal or Instrumental, in which the interest was not confined to a single Part, was called 'Polyphonic.' The term 'Polyphonie' is of much more recent origin, and is applied exclusively to Vocal Music, without Accompaniment, written in Strips Counterpoint, in which the Melody is equally distributed between all the Parts. No less important is the technical distinction between the terms 'Homophonic; the former being correctly applicable to Instrumental Music, in which the Melody is confined, and to Vocal Music, without Accompaniment Strips Counterpoint. The First Order—Note against Note—of Homophony. For 'Monody, is a great disadvantage in musical criticism.
critical ingenuity will ever satisfactorily bridge over.

Of Haydn we shall speak more particularly, when treating of the structural change by which he revolutionised Instrumental Music; though his Dramatic Works, written for Prince Esterhazy's Theatre, deserve more attention than has yet been devoted to them. To Mozart, the German Lyric Drama owes, not only its most precious possessions, but its splendid position at the head of the Schools of Europe. His genius, breaking down all distinctions of manner, whether popular or scholastic, acknowledges, by birth and by that of Nature, By pure instinct he learned to mould the brightness of Italian Melody with the stern combinations suggested by German Thought, that it is impossible either to affiliate him to any recognised family of Composers, or to decide upon the nationality of his style. To say, as critics have said, that he was more Italian than German, is absurd: yet the converse would be no nearer the truth. As a dramatic writer he stands alone. He was not the mere creator of a School: he was the School itself—the source of its inspiration, its moving principle, its immolos soul. He did not even invent it, in the ordinary sense of the word. It came to him as a part of his nature—a wealth of genius, which, added to that bequested by Haydn and Beethoven, made the School of Vienna the richest in the world. If ever there was a case in which the glorious freedom of natural talent carried all before it, it was his. The dry formality, too often engendered by the cultivation of learning at the expense of feeling and expression, vanished, in his presence, like mist before a sunbeam. Learned he was, indeed, beyond the wisest of his contemporaries: yet he wrote, not from the head, but from the heart; and almost always produced his happiest effects by means before untried. Whether we study him in his instrumental or vocal phrases, in his Symphonies or his Masses, his Quartets or his Operas, we always find him pressing resolutely forward, on untrodden paths, in pursuit of some new ideal beauty which he alone had power to conceive. One good thing only did he condescend to borrow. For the outward form of his Instrumental Movements he was indebted to the ingenuity of another mind, as fertile as his own: a mind which exercised so vast an influence over the whole realm of Art, that it is impossible to exaggerate the importance, either of the principles it enunciated, or the mission it accomplished.

And here it is that Haydn asserts his claim to notice, as one of the greatest musical reformers of any age.

Sebastian Bach died in 1750, when the Composer of 'The Creation' was just eighteen years and six months old—a chronological certainty, which, if it rested on internal evidence, we should refuse credence. With the 'Suites Françaises' of the One Master, and the 'Twelve Grand Symphonies' of the other, before us, we might well expect to find such two works separated by a century of thought and progress. Yet, still alive, while Haydn, in his garret at the end of a street, was patiently working out, by his own unaided genius, that justly famous 'Sonata-form,' which holds, in Music, a place analogous to that of the Vertebrate Skeleton in the Animal Kingdom, serving, in one or other of its countless modifications, as the basis of every great Instrumental Composition that has been given to the world since it was first evolved from the 'Allemanda,' the 'Courante,' and the 'Allegro' of the old 'Suite de Pièces.' We need not stay to analyse this ingenious device, which is fully described elsewhere. Our present purpose extends no farther than the indication of its just position in the technical History of Music. No gift so precious has since been offered at the Shrine of Art. Its value has been acknowledged by the practice of every great Composer, from Mozart's day to our own: and it is noticeable that every Composer is seen at his greatest, when he most freely acknowledges his obligation to the 'Father of the Symphony.' This argues no want of originality among later Masters. For 'Papa Haydn's' invention is founded upon a great principle: and, until some still greater one shall be discovered, the Composer who ignores it runs the risk of producing an ill-planned Movement, the defects of which can no more be concealed by the perfection of its details, than the monstrous skeleton can be concealed by the softness of the fur which covers it. The 18th century may therefore be said to have governed the Instrumental Schools of the present day, by means of this invaluable contrivance, not only in Germany, but throughout Europe.

XXVIII. The history of THE FRENCH SCHOOL OF THE 18TH CENTURY divides itself into two distinct periods, quite unconnected with each other.

Too jealous to endure the thought of a rival, the Italian, Lulli, worked for himself alone, and left neither disciple nor worthy successor. It is true that his fame long outlived him; but, meanwhile, Art was at a stand-still: and it was not until many years after his death that France herself produced a genius capable of advancing his work. The right man was found at last in Rameau, who was recognised as one of the most learned Theorists in Europe, long before he attempted to lay the foundation of a new School of Dramatic Composition, and was, therefore, the better fitted to carry out his task with dignity. Yet, notwithstanding his reputation, he found it difficult to obtain a hearing: and it was not until the production of his 'Hippolyte et Aricie,' in 1733, that his talent received its due reward.

Then, indeed, his name became deservedly popular; and, in his 'Castor et Pollux,' 'Dardanus,' and many later Operas, he introduced improvements in form, expression, management of the Orchestra, and general dramatic effect, which, though they had never anticipated, and which soon raised the French Opera to a level it had never before seemed likely to attain. The suddenness of his success was probably in a great measure due to the strongly-marked character of his well-arranged ideas. The 'Rigaudon' 1

1 See vol. I. p. 447 seq.; also SOUVAY.

2 Recently reprinted by Masson. Oeuvres & Co.
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in 'Dardanus' is as full of genuine fire as a Bourrée from the Suites of Seb. Bach. One can readily understand how such Movements as this must have taken the Parisians, accustomed to the dead-level of Lulli's poorest imitators, by storm. The misfortune was, that Rameau, like Lulli, found no one to succeed him; and it was not until ten years after his death that French Opera owed another regeneration to another foreigner.

The arrival of Gluck in Paris, in 1774, marks one of the most important epochs in the History of Music, and one of the most curious anomalies in that of national Schools. Born a German, with all a German's love for solid Harmony, Gluck studied in Italy, wrote Italian Operas, conceived the first idea of his great reform in England, tried in vain to introduce it in his own country, and finally, with the aid of a French Libertine, achieved his greatest triumph in French Opera, at Paris. The history of that triumph is too well known to need repetition. It is impossible to lay too much stress upon the fact, that, from circumstance, and not from choice, it was French Opera that Gluck reformed. Germany would have nothing to say to his improvements. France received them. And, notwithstanding the opposition of the Pianists, it was the French School that reaped the first benefit of a movement which will probably leave its mark upon Art as long as the Opera shall last. What is this mark? It is necessary that we should be able to recognise, not only its outward form, but the spirit of which that form is the symbol: for, if rightly understood, it will furnish us with a key to more than one very difficult problem connected with our present position; whereas, if misinterpreted, it cannot fail to lead us into fatal error.

From the moment in which he first entertained the idea of remodelling the Lyric Drama, until that of his greatest triumph, Gluck had but one end in view—the presentment of pure dramatic truth. To secure this, he was willing to sacrifice symmetry of Form, continuity of Melody, regularity of Rhythm, flexibility of Voice, or any other means of effect which he felt to be unsuited to the situation with which he had to deal. But, under no circumstances whatever was he prepared to sacrifice euphony. Neither in his practice, nor in the detailed exposition of his theory which he has given to the world, does he ever hint at the possibility of this. Yet it has become a common thing to cite his authority in justification of enormities which would have made his hair stand on end. The best answer to this misconception will be found in the Operas he wrote after he had cast aside the trammels of conventional treatment, and learned to think for himself. In these great works, planned in full accordance with the principles laid down in his preface to 'Alceste,' he does indeed, over and again, refrain from introducing a telling Melody into a Scena unsuited to its character; but he takes care that the Music which supplies its place shall always be good and beautiful; and it is precisely because this condition is too often neglected, by some who profess themselves his most devoted admirers, that we feel bound to lay more than ordinary stress upon it here. In discussing the peculiarities of later Schools, we shall probably refer to the subject once more. Meanwhile, let it be clearly understood, that, whatever may be the opinion of more modern authorities, Gluck, at least, never believed ideal beauty to be incompatible with dramatic truth.

XXIX. The English School of the 18th Century also owes its chief glories to a foreigner, who, naturalised in this country, found his attempts to meet and lead the taste of an English audience rewarded by inspirations grander than any with which he had been previously visited. Handel made his first public appearance in London on Feb. 24, 1711, and three months after the sad day on which the brightest prospects of the School of the Restoration had been clouded by the death of Henry Purcell. During this period of respectable stagnation, no native Musician had ventured, either to strike out a new path, or to take up the work, on the old lines, where Purcell had left it. Yet it is certain that, notwithstanding this, the national taste had not deteriorated. Purcell had so far raised its standard, that, when Handel demanded a hearing, he found an intelligent and thoroughly appreciative audience only too glad to do him justice. He achieved his earliest successes at the Queen's Theatre, in the Haymarket. But we need not speak of these. Had we not already described his Operas we should scarcely feel justified in classing them among the productions of an English School: for, though composed in England, for an English audience, and performed at an English theatre, and printed exclusively (until within the last few years) by English music-sellers, they were written in the Italian language, to be sung by Italian Vocalists. But, side by side with these Italian pieces grew up a collection of English works, in a style which has never yet been fully appreciated, save in the land of its birth. A style more impressive than any that had been conceived, since the decadence of Polyphony; more colossal in its proportions than the grandest combinations of Leo, or Colonna, or the most elaborate productions of the German Polyphonic period; and more true to Nature, in its endless varieties of expression, than any form of Dramatic Music previously cultivated.

We first find this new phase of thought distinctly asserted in the 'Utrecht Te Deum and Jubilate,' composed in 1713—though traces of it are not wanting in the 'Birthday Ode,' produced a few months earlier. In the twelve 'Chandos Anthems,' written in 1719-20, for the Chapel at Cannons, it is present throughout; and, in 'Esther,' and 'Aecis and Galates,' com-
posed for the Duke of Chandos in 1720 and 1721, we should feel inclined to say that it had reached its full perfection, but for the still greater degree of sublimity attained in 'Deborah,' in 1733. After this, Handel's genius never flagged. Though his works succeeded each other with astonishing rapidity, no weakness or haste was perceptible in any of them: and, in all his Oratorios, Odes, Anthems, and other vocal works, with English words, this massive style was used as the basis of everything. It differed from the method of Seb. Bach, in many essential particulars; and may easily be distinguished from that of synchronous Masters by its stupendous breadth, and its scrupulous avoidance of harsh collisions. Its grandest effects are almost always produced when the means used seem the most simple: for Handel never wrote a multitude of notes when a few would answer his purpose. And hence it is that his Music bears, towards the greatest monuments of German Art, a relation not unlike that which Lord Prudhoe's Lions bear to those in Trafalgar Square—a single touch, in the one, producing the effect which, in the other, cost fifty. Yet the touches were never rough. No less conscious than their strength was their unbroken Wohlbekling—never-failing pleasantness of sound. Even throughout the part of Polyphonicus—and, surely, we may look upon that as an extreme case—the actual progressions are as smooth as Art can make them; and produce their effect, without the aid of that strange power of drawing Harmony out of Discord which forms so prominent a feature in the method of Seb. Bach. It is to the joint effect of this perfect Harmony and gigantic scale, that the style owes the recognition it has so long commanded. It is certain that our great-great-grandfathers liked it; and it says much for the audiences of the 18th century, that they were able to take pleasure in the unadorned sublimity of many a grand conception, which can only be made endurable to the general public in the 19th, by the aid of a Regimental Band. No School can possibly be formed, where there are no willing listeners: and, in this case, the genius of the Founder met its complement in the appreciative power of the audiences that gathered around him, at the King's Theatre, and Vauxhall, and the Chapel of the Foundling Hospital. But, as with Luili in France, so it was with Handel in England. The School died out with the Master. Arne was in earnest, and did his best: yet, how could a man of ordinary stature carry on the work of a giant! Arnold and the Hayes family were pigmies, even compared with Arne. There was no one else to take the lead in Sacred Music: but the Opera was no other neglected. In the hands of Storace, in, Hook,

and Shield—four talented Composers, whose fresh and graceful Melodies earned for them a vast popularity—it assumed a form quite different from that practised in any Continental School, yet by no means destitute of merits. Encumbered with a superfluity of spoken Dialogue, in which nearly the whole of the action was carried on, it contented itself with artistic status far below that of the German 'Singspiel,' or the French 'Opéra Comique': but it yielded to neither in the spontaneity of its conception; and, if it fell beneath them in breadth of design, it was their equal in freshness of idea and geniality of treatment. Its Melodies were essentially English: so much so, that we still cherish many of them, as the happiest and most expressive Ballads we possess. But its one great fault was the almost total absence of dramatic power. Where this is wanting, the Lyric Drama can never achieve real greatness: and, that it was wanting here, must be evident to all who study the period. But for this, it is probable that the School we are describing might have led to something very much better. As it is, it has passed away for ever.

We have dwelt thus long upon the history of the 18th century, because it was as much the 'Golden Age' of Modern Music as the 16th was of Polyphony. It witnessed the early efforts of all the greatest of the Great Masters—the bluest blood of Art—with one exception only; and the culminating point in the career of all but two. Its records are those of the brightest triumphs of the later development. No new principles have been discovered since its close; no new types devised; and no new form of expression, save that of 'Romanticism,' conceived. The work of the 19th century has been the fuller illustration of truths set forth in the 18th. That work is still in progress; and we have now to consider its influence upon a few of the leading Schools of Europe.

XXX. One great name connects itself so closely with The German Schools of the 19th Century, and exercises so lordly a dominion over them, that, like the Jupiter of the system, it makes us forget the size of inferior Planets, by the Immensity of its own huge mass. Let us try to put away from us all thought of hero-worship, and, with all possible fairness to later authors, consider, not Beethoven's own merits, but his influence upon the School he founded. We shall be able to do this the more satisfactorily, if we go back one generation, and enquire what influence the preceding School had upon him.

Beginners, who find some difficulty in correcting Consecutive Fifths, and still more in detecting their presence, are never weary of parading Beethoven's 'contempt for rules,' in justification of their own ignorance of the first principles of Art. Yet we possess, even now, no less than 245 of his exercises, written, under Haydn's guidance, on Fux's 'Gradus ad Parnassum,' besides 283, written on Albrechtsberger's 'Anweisung zur Compositionsueber die super-

1 When, during the latter half of the century, the works were produced at Vienna, it was customary to accompany Handel's oratorio with additional orchestral numbers. Still more frequent were the adaptations written under the ... necessity. There was no Organ in the Orchestras; and, with the exception of the Bass, the principal instruments were the Harp, the Violin, the Viola, the Double-Bass, and the Flackfortes.

2 Many of these Excerpts are in the old Ecclesiastical Modes, upon the study of which Fux never tired, and which Haydn insisted, so less strongly than Fux.
intendence of its author. It is plain, therefore, that he took care to study the rules, before he broke them: and, that his Counterpoint, at any rate, was not uninfluenced by his predecessors. In like manner, he is constantly glorified for his 'freedom from set forms.' Yet no one ever more thoroughly understood, or more deeply valued, the orthodox Sonata-form, than he. Here, again, he was neither ashamed to learn from his predecessors, nor to acknowledge the obligation. How, then, can a writer, who hands down no new principle, be said to have founded a new School? Our answer to this question involves no anomaly: for, the School of which we are now speaking differed from those which preceded it in its aesthetic character only. Beethoven was, emphatically, a Child of Genius—not a Votary of Science. His fathomless Imagination—the most prominent feature of his style—was the free gift of Nature. His power of conception cost him nothing. But for the Art which enabled him to set forth his ideas with such perfect logical accuracy that no intelligent mind can fail to understand them, he found it necessary to work—and that with the most indefatigable Industry. And, in acquiring that Art, he discovered what no one else had before suspected—that the Sonata-form was not only the most symmetrical, but also the most elastic in existence. These considerations enable us to sum up the results of our enquiry in a very few words. In his mechanism, Beethoven was influenced by the Schools of the 18th century. In his imaginative power, he stood alone. In the elasticity he imparted to the Forms of his predecessors, he laid the foundation of a Style before unknown. And the influence of that Style not only separated the later School of Vienna from every system that had preceded it, but extended rapidly to every other centre of production in Europe, and before many years had passed, exercised an authority which might fairly be described as universal.

XXXI. The Romantic School followed the profoundly Imaginative Style of which we have been speaking, so closely, that it may almost be said to form part of it. We have, indeed, mentioned Weber as the undoubted Founder of Romantic Opera. But, Romanticism exhibits itself in Instrumental, as well as in Dramatic Music: and, without the elasticity of Form suggested by Beethoven, its manifestation, in the Sonata, the Symphony, or even the Overture, would have been impossible.¹

¹ See Vol. II. pp. 682-683; Vol. III. pp. 128-129.

present—as they very frequently are—in the same work, they are separated by a line of demarcation as clearly recognisable as that which distinguishes the Major from the Minor Mode. The actual thought may be as wild, as visionary, as mysterious, as far removed from the surroundings of ordinary life, in the one case, as in the other. The Imaginative Composer's ides is frequently even more 'romantic'—using the word in its every-day sense—than that of his brother Artist. But, it is not treated in the same way. The Romantic Composer paints his picture with the richest colours his orchestral palette can command; horrifies us with the depth of his sombre shadows; enthrals our senses with his most delicious fancies; excites us to delirium with a crash of Trumpets; or drives us to despair with the roll of a muffled Drum. If he be a true Master, he depicts the Scene before him with such exceeding clearness that it becomes a visible and palpable reality; a living truth presented to the eye, through the medium of the ear. But, he neither expects nor desires that his audience shall see the picture in any other light than that in which he presents it: and, in point of fact, his influence over others will generally be found to bear a direct relation to the clearness of his power of definition.¹ The Imaginative Composer, on the other hand, deceives nothing. The Scene he would depict has no real existence. Its details are drawn entirely from the region of his own individual fancy, can be comprehended only by those who are able to follow him into that region. Unable to communicate the thought which underlies them, in words, he expresses it in Music; enduring sound with all the passionate yearnings denied to human language; conveying his hearers into a world filled with utterances of a meaning too subtle to be clothed in speech; and thus for ever dwelling in depths of Poetry accessible only to those who can think, and feel, where words are content to stare. There is nothing antagonistic between these two great phases of modern musical thought. They both have the same high aim; and they both deal with the same lofty subjects. But, the treatment of the one is objective; and that of the other, subjective. The one banishes itself with the Seen; the other, with the Unseen. Yet, strange to say, the greatest Masters have been Masters of both. We need only cite two Symphonies of Beethoven, in illustration of our meaning. The man who, listening to the 'Sinfonia Pastorale,' cannot see the beautiful landscape, sit down beside the brook, dance with the peasants, get drenched through and through with the storm, and give thanks to God when the rainbow first gleams in the sky, must be dead alike to every sense of Poetry and of Art. How different is the Symphony in A¹

¹ We cannot tell—no human tongue can tell, in words—the meaning of the wonderful Allegretto. No language can express the depth of thought enshrined in that awful episode in the delicious Scherzo, universally recognised as the highest manifestation of the Sublime as yet afforded by
the Art-life of the 19th century. But, we can understand it. It speaks to us in accents far stronger than words. And, in listening to it, we are brought into closer communion with the Composer’s immemorial soul than we could have gained through any amount of personal intercourse with him during his life-time.

We have thought it necessary to call attention to these aesthetic subtleties, with more than ordinary earnestness, because, without a full appreciation of their import, it would be absolutely impossible to attain a clear understanding of our present position with regard to the great Masters who originated the dual train of thought we have endeavoured to describe—the teachers who first directed their inventive powers into two well-defined channels, which, running side by side, and sometimes even intermingling, have never lost one particle of the individuality bestowed on them when they first parted at the fountain head.

Upon these two Schools—the Imaginative and the Romantic—the German Music of the present century almost entirely depends for its distinctive character. Schubert identified himself with both; and was enabled, by the freshness and spontaneity of his ideas, and the inestimable value of his inventive power, to use the strongest points of both so profitably, that it is impossible to determine the side towards which his natural bias most forcibly attracted him. Perhaps we shall not be far wrong, if we say that, as a general rule, his Vocal Music is most freely pervaded by the spirit of Romanticism, while that of Imagination is more clearly discernible in his Instrumental Compositions. Without instance such works as ‘Die junge Nonne,’ or ‘Der Erl-König,’ the very first book of which transports us into the Region of Romance before we have heard the first word of the Poetry, we need only point, in confirmation of this view, to some of the least pretentious of his shorter Songs—those gorgeous trifles, which, like the sketches of Raffelste, contain, sometimes, more Art than many a more elaborate work. ‘Ueber allen Gipfeln ist Ruh’ is as true a Romance as Schiller’s ‘Fridolin’: while the ‘Impromptus,’ and ‘Monologues Musicales,’ so often played, and so rarely interpreted, contain passages as deeply imaginative as those in the Otse, or the Symphony in C major. We quote these well-known examples, in the hope of tempting our readers to seek out others for themselves; and they will find no difficulty in doing so; for it is impossible to take up a volume of Schubert’s Compositions, without finding, on every page, evidence to prove that he was equally ready, at any moment, to pursue the course of either stream, or to exchange it for its fellow channel.

>Every really great German Master—Weber, Spohr, Marschner, Schumann, Mendelssohn, Brahms, Raff, Goets, Wagner,—has more or less strictly carried out the same principle to its legitimate conclusion, and used either the ideal freedom of Imagination, or that of Romanticism, as a stepping-stone to his own individual greatness.

>Webber’s strongest sympathies were with the Romantic School. As a rule, his Instrumental Music—excepting, of course, the Overtures to his matchless dramatic inspirations—is brilliant, rather than imaginative; presenting, at every turn, some sparkling passage suggestive, of all that is light, and bright, and beautiful, in Nature, and thus continually hovering around the borders of Romanticism, though rarely descending towards those sombre depths in which Beethoven so frequently delighted to dwell. But, in his dramatic works, no sooner does some weird idea present itself to his mind, than he yields himself to its influence, body and soul, and paints it in such wild fantastic colours, that his audience cannot choose but dream, or shrink, or shudder, at his will.

Spohr’s genius led him into quite another path. Like Schubert, he was equally ready to clothe his ideas in the language either of Imagination or Romanticism, or even of both together. A deeper Philosopher than Weber, he exercised, in a certain sense, a stronger power over the minds of his hearers: but, he could not terrify them, as Weber could; simply because he was, himself, too deep a Philosopher to feel terrified, even when dealing with the Supernatural in its ghastliest and most unholy manifestations. In one respect, however, the two were entirely of the same mind. They both knew the value of Form too well to neglect it, either in their greater works, or in those of comparatively small pretension; and, for this reason, their writings are invaluable, as examples of the unlimited freedom of thought which may be made compatible with the most perfect structural symmetry.

Heinrich Marschner, though neither so inspired a poet as Weber, nor so deep a philosopher as Spohr, did good service, in his generation, to the cause of Romantic Opera. His two greatest works, ‘Der Vampyr,’ and ‘Der Templer und die Jüdin,’ though fast losing their popularity, even in the land of their birth, might be studied, with advantage, by those who are not likely to equal, either their richness of imagery or their musician-like structure. There are passages, in the former Opera, grim enough to make the hearer shudder; while the latter breathes the pure spirit of Chivalry in every Scene. The passage which describes the midnight carousal of the Black Knight and Friar Tuck, is a stroke of genius not lightly to be consigned to oblivion.

If Schumann cared less for accepted forms than Weber or Spohr, it was only because his rich vein of original thought enabled him to strike out new modifications of a general design, compacted together with no less care than that adopted by his predecessors, though arranged on lines peculiarly his own. It would seem, sometimes, as if the richness—one might almost say the redundancy—of his inventive power tempted him to overstep the bounds within which the most gifted of his associates was perfectly contented to dwell. But he neither underrated the value of self-restraint, nor refrained from turning it to account, in some of his best and most
important works. And hence it is, that, with all his freedom of expression, his contempt for conventionality, and his inexhaustible fancy, he is one of the last to be cited as an authority by those who recognise no law beyond their own caprice.

It would be difficult to imagine two lines of thought more divergent than those pursued by Schumann and Mendelssohn. The difference may be partly explained by the different circumstances under which the two Masters were trained. The course of Schumann’s education was so changeable, so irregular, that nothing short of unconquerable determination would have enabled him to profit by it at all. Mendelssohn, on the contrary, enjoyed every advantage that care and counsel could place at his disposal. From his earliest youth he was made to understand that natural gifts, untrained by study, would sooner or later develop themselves into dangerous snares. And he understood this so well, that, even in his earliest works, there was something sufficient to give a warning to new, strict as that which distinguished him in his prime.

To his well-ordered mind, this subjection to fixed principles conveyed no idea in the least degree inconsistent with perfect moral freedom. The right to think for himself had never been denied to him; nor could he, under any circumstances, have forborne to exercise it. But he was equally ready, even in his full maturity, to study the thoughts of others, and to learn from them all that it is given to man to learn from his fellow. And so it was, that, while maintaining, throughout, his own strong masterful individuality, he drew, from the accumulated experience of his predecessors, a store of knowledge well fitted to serve as a bulwark against the self-sufficiency which too often ruins a youthful genius, before his talents have had time to produce the effect that might fairly have been expected from them. From Haydn he learned that perfection of Form which, from his first work, to his last, he clothed the sequence of his ideas with logical consistency. From Mozart and Beethoven he learned a system of Instrumentation which, like a wheel within a wheel, enabled him to work out another system, entirely his own. From Seb. Bach he learned that admirable method of Part-writing which raised his Compositions far above the level attained by the best Masters of the period, and entitled him to rank beside men whose position had long been regarded as impregnable. Dowered with this store of technical resources, his natural genius carried everything before it, and, while yet a youth, he was unanimously accepted as the leader of the German Schools. Reading his history with the experience of half a century to guide us, we can now understand the true bearings of many things which could not possibly have been foreseen during the eventful years of his early residence at Berlin. Things have changed very much since then.

The freedom from restraint which we are now taught to reverence, would have been condemned as midsummer madness, in 1830. Mendelssohn was no pedant; but, he never encouraged the slightest approach to this licen-

tious anomaly. Bad Part-writing he could not endure; and, by way of safeguard against so miserable an error he has not only shown us that Bach’s grand style of Part-writing is perfectly compatible with Haydn’s clear principle of symmetrical design; but has so entwined the two, that they have enabled him to form a style, which, drawing its strength from both, presents an aspect so free from borrowed charms that we are compelled to accept it as an original conception. Not a whit less dangerous is the doctrine that clearness of design is by no means indispensable, provided its absence be duly compensated by the expression of some mystic sentiment, which, if necessary, may be explained, in so many words, at the beginning of a work, with a perspicacity worthy of the limner who wrote beneath his picture, ‘This is a house.’ Against this heresy Mendelssohn waged implacable war; and he has left us, in his four Concert Overtures, an attitude sufficiently sufficient to show to new, strict as that which distinguished him in his prime.

The Overture to ‘A Midsummer Night’s Dream’ contains, in its first ten bars, more Poetry, more Imagination, more Romance, more Fancy, than a hundred thousand pages of the jargon which is forced upon us under the garb of modern aestheticism; though its design is as symmetrical as that of the Overture to ‘Figaro,’ and as clear as that of ‘La Reine de France.’ Yet nowhere is the German passion to obscure, or be obscured by, the primary intention of the Composition; which aims at nothing lower than the perfect illustration of Shakespeare’s meaning. If, then, Mendelssohn could make shapeliness of contour, and purity of Harmony, smoothness of Part-writing, and clearness of Instrumentation, subserve the purposes of an aim so lofty as this, there must surely be something wrong in the theory which represents these qualities as intrinsically opposed to all advance beyond the rudest forms of pedantry—the ‘rule and compass work’ suggestive of a return to the period when Art was in its infancy, and its union with Poetry impossible.

Had Mendelssohn lived long enough to endow The SCHOOL OF LEIPZIG with a patrimony as rich as that possessed by its Viennese progenitor, his earnest work must necessarily have exerted a purifying influence upon every centre of Art in Europe. Even now, we cannot say that it has wholly failed to do so; for there are men still living, who have made his principles their own, and, allowing fair scope for individuality—are conscientiously striving to work them out, whether the outer world cares to accept them or not. First among these stands Gade, who, though by birth, education, and national sympathies, a Dane, spent so interesting a portion of his life in Leipzig, and worked so earnestly there, in conjunction with Mendelssohn, that it is impossible to overlook his relationship to the Classical German School. This relationship, however, extends no farther than technical construction. In their inner life, his Compositions are too intensely Scandinavian to assimilate with those of any German author, antient or modern. His Overture,
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Nachklänge aus Ossian' is a Runic Poem, worthy of recitation in the Walhalla. Its bold force Subject breathes the spirit of the Northern Myth so clearly, that we may safely accept it—in common with the lovely Melodies of 'Comala,' which form its natural complement—as an inspiration from the land of the Auroa borealis and the Midnight Sun. But, in the matter of outward form, he has thought it no treason to enter into an openly-confessed alliance with his German neighbours. Strikingly original in his system of Instrumentation, he has never suffered it to lead him into extravagance or confusion; nor has he ever used his glowing vein of Poetry as an excuse for insignificant arrangements, but humbled one of his own creations, or for rudeness of design. In all that concerns the technique of his delightful productions, he has been loyal, from first to last, to the principles he adopted on his first entrance into the artistic world; and there is good hope that his work will outlive the caprice of fashion which has brought these principles, for the moment, into something very nearly allied to contempt.

It was of immense advantage to the cause of Art that Mendelssohn's interpretation of its classical form and spirit should be perpetuated by men like Gade, and Hauptmann, and Hiller, and Sterndale Bennett; that his memory should be reverenced by Schumann, and the procesely of a newer faith; and, that his works should be held, both in Germany and England, in higher reputation than those of any other writer of the age. But they were not destined to escape hostile criticism. Before the production of 'Elisabeth,' more than one promising young Composer had ventured to claim the right of thinking for himself. One of the most talented of these was Johannes Brahms; from whom great things were expected, even before his views were sufficiently matured to enable him to stand forth as the originator of a special line of thought. Though attached to the Conservatory, by many noble sympathies, his conceptions were too original, and his individuality too strong, to admit of his working on any other lines than those laid down by himself. It soon became evident that his productions were entirely with the Imaginative School; and his attachment to it has remained undiminished. Like all earnest sympathisers with its aim and spirit, he has used elasticity of Form freely; but always with a healthy recognition of the boundary line which distinguishes elasticity from distortion. His First Symphony, in C minor (op. 68)—a work produced after his genius had attained its full maturity—is a case in point. Departing from the accepted model, it presents so many traits of original thought, so many welcome novelties, both of idea and construction, that, while recognising it as a legitimate descendant of the Schools of Leipzig and Vienna, we cannot but feel that it leads us into regions hitherto unexplored. The fertility of invention which forms one of its most prominent characteristics could scarcely have failed to tempt a Composer of ordinary calibre into hopeless departure from a consistent line of argument; but it did not so tempt Brahms. With all its wealth of imagery, the work proclaims its raison d'être in the first seven bars of its introductory 'Un poco sostenuto'; and, from the thesis there proposed, it never diverges. The text is illustrated, at every turn, by some unexpected comment, often extremely beautiful, and always pertinent and welcome; but it works out its appointed meaning, without interruption, from beginning to end; and by no means in unorthodox fashion. The First Part of the Allegro is duly repeated; the customary return to the primary Subject is made in the accustomed manner; and the Movement fulfils all the needful conditions of the formal Form, while the Composer gives free scope to his Imagination, throughout. The 'Andante sostenuto,' in the unexpected Key of E Major, fulfils the same conditions to the letter. The 'Un poco Allegretto e grasso,' in Ab, takes the place, and satisfactorily performs the office, of the Scherzo. And the work concludes with a noble Finale, in C major, which forms a fitting climax to the whole. But here, again, the author introduces an unexpected feature. The Finale is so constructed, that it would scarcely have made the logical sequence of the intended climax apparent, had it fallen into its place in the usual way. Therefore the Composer has prepared it by an introductory 'Adagio,' perhaps the most interesting member of the entire work. As the whole essence of the First Allegro was compressed into the opening bars of its Preface, so is the whole essence of the Finale compressed into this beautiful Adagio, which thus forms the support of the entire work, the clue to its consistent interpretation, and the most important link in the chain of continuity which binds its elements together so closely, that, to understand it at all, we must understand it as the natural development of a single thought. In the Second Symphony, in D (op. 73), we find the same regularity of design, the same fixity of purpose, the same exuberance of subsidiary ideas, and the same depth of Imagination. The same broad characteristics are exhibited, in a marked degree, in the 'Tragic Overture' (op. 81), in combination with a direct and irresistible appeal to feelings, which, though subjectively treated in the Score, may be very easily invested with an objective sense by the hearer, who has only to connect the Music with some deeply tragic history of his own invention, in order to transfer it from the Imaginative to the Romantic School—a curious illustration of the line which parts the School to which Brahms has attached himself from that adopted by some other German writers of whom we shall speak presently.

The beauty of all these Compositions is greatly enhanced by the character of their Instrumentation. A Score by Brahms presents, at the first glance, an appearance not unlike that of a Vocal Composition for several distinct Choirs. The masses of Stringed and Wind Instruments are so often treated antiphonally, that the contrasts presented by their differences of tone serve as a valuable means of imparting clearness to passages
which, without such aid, would lose force through their too great complexity. While the balance be-
tween these subdivisions of the Orchestra is always maintained, the Stringed foundation is so solidified as to afford, at all times, a sufficient support to the entire mass of Harmony; and the whole is thus invested with a dignity too real to be injured by the constant variety of effect, which, if less artistically managed, would degenerate into restlessness. In the intermediate 'Adagio' of the First Symphony, the Violins are employed con sordini, and the Tenors, divisi, with a delicacy of effect which has sometimes led to a comparison of the Movement with similar passages by Wagner.

But, in truth, the arrangement has long been received as common property; and it is only by marked novelty of treatment that it can be justly claimed as a private possession.

We have already described Brahms's most important Choral Composition—the 'Deutsches Requiem'—at some considerable length. Many more of his Vocal works are well worth separate examination; but it must be confessed that his real greatness shines forth most clearly in his Instrumental Music. His choral passages—often furiously difficult, and sometimes all but impossible—are, as a general rule, constructed with so little consideration for the Singer, that, even when their crudities are successfully overcome, they fail to produce an effect worth the labour of mastering them. This misfortune is the more to be regretted, because, in some of these very works, the Orchestral Accompaniments embody his best conceptions. There are but few passages in the 'Schicksalslied'—for example—which would fail to produce a very striking effect, though the Vocal Parts were eliminated from the Score. But surely it cannot be right, that, when Voices are employed, they should be treated with less consideration than the Instruments which accompany them. This evil, however, is too general to admit of discussion here; and is, unhappily, gaining ground everywhere.

While Brahms, as yet unknown beyond the limits of a small circle of admirers, was steadily working out the theories upon which his adopted style was based, Joachim Raff's strong sympathy with the Romantic School led him into a very different path, and necessarily tempted him to demand a considerable amount of freedom from scholastic restraint. But, he has never alluded himself with the advocates of lawlessness. Nor has he claimed exemption from established formule, except when compelled to follow out a self-imposed rule of conduct by the character of the subject he designed to treat. His Fourth Symphony, in G minor (op. 167), is a miracle of regularity—making due allowance for the age in which it was produced. Save only that the First Part of the Allegro is not repeated, it might serve as a model of the orthodox mode of treatment. If its Subjects are not strikingly original, they are surrounded by so much new and varied Instrumentation, and so much careful and ingenious Part-writing, that they are constantly presented in an original aspect. The Andante flows on, in an uninterrupted stream of Melody, from beginning to end; and the strongest points of the Allegro are reflected, with increased interest, in the spirited Finale. This particular work, however, cannot be accepted as the true reflex of the Composer's favourite style. He is never so happy as when, with some weird Legend in his mind, he throws his whole soul into the task of depicting its shadowy incidents. And the tints in which he presents them are rich indeed; for his power of tone-painting is unbounded, and his command of orchestral colouring unlimited.

In the 'Lenore Symphony' (op. 177), we see all these qualities exhibited to perfection. The wayward character of Bürger's heroine is painted to the life. The first two Movements present the varying phases of her favorite love, in moods, all more or less earnest, yet always savouring rather of the passionate caprice of a self-willed child than the modest affection of a well-trained maiden. Then comes the parting. The soldier-lover is summoned to the war. In the midst of the March which describes his departure, the unhappy girl bemoans her misery before all the world, while the young hero vainly strives to comfort her, in accents as gentle and sensuous as her own. It is the same wild passion over again. We knew, all along, that she would lose all self-control when the moment of trial came.

But this is only the preamble to the story. The Finale takes it up, at the moment in which Bürger's Ballad begins. The lurid sunrise brings no comfort to the wretched dreamer. We hear her sighs, interrupted by the approach of the Spectre Bridegroom, whose identity with the Lover of the previous Scene is proclaimed by a shadowy allusion to the March. Then follows the invitation to the wedding feast. The Phantom Charger paws the ground, impatient to be gone. The Lovers mount; and he carries them off, in an infernal gallop which introduces us to the finest part of the Symphony. The ghastly ride is described by the Violoncellos, in persistent groups of a Quaver and two Semiquavers, which never cease until the catastrophe of the story is at hand. This passage forms the life of the picture, throughout. Constant in its rhythmic ictus, though not confined to any fixed series of notes, it represents the entire course of the fearful journey; thus intensifying in the Music, the idea of headlong speed, which, in the Poem, is so powerfully enforced by the reiterated of its most famous Stanzas. When the excitement of the situation increases, the Violoncellos are strengthened by the Violas. When a climax is reached, the Figure is taken up by the entire Stringed Band. When the impression of some particular incident demands its retirement, it fades into pianissimo. Meanwhile, the scenery of the eldritch phantasmagoria is pictured by the Wind Instruments. The shrieks of the nightbirds, by long shrill trills upon the Wood Wind. The ghostly Funeral, by a Hymn for the Dead, first sadly moaned by the Trombones.
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and then repeated with the united strength of the full Orchestra, while the demoniacal gallop rushes on, through it all. The feeter-dance of the glibbetted malefactors is represented by a transient change to Eep Time, the rhythm of the gallop remaining unaltered. At times, when these unholy sounds are hushed, the terrified, yet still unsubdued Lenore murmurs softly reminiscences of the love-passage in the earlier Movements; and, sometimes, she and her grisly Bridgroom discourse in little passages of well-constructed Canon. At last, when dawn begins to break, the gallop ceases; the Fiery Steed melts into vapour; and an awful moment of silence ensues. The lords of the Churchyard is reached. Again, we have another and a far more solemn Funeral Hymn, this time sung for Lenore herself. The soft oration of the accompanying Violins gives it a celestial meaning, impossible to be mistaken. And, as in the closing lines of the Poem itself, we are told that the sinner is forgiven.

The same power is proclaimed in Raff's Third Symphony, 'Im Walde' (op. 155). The First Movement depicts the Wood in its nocturnal beauty, The Second, their appearance in the Twilight. The Third, a Dance of Dryads. The Finale, the deepening shades of Night. These shades, however, are haunted by a horror as gruesome as that in 'Lenore.' The stillness of the Forest is represented by a quiet Fugal Subject, treated with exceeding ingenuity and skill, and suggestive of repose, unbroken by the rustling of a leaf. Suddenly, the weird notes of a hellish tumult are faintly heard in the distance. The Wild Huntsman, with his spectral Hound, is approaching. He draws nearer and nearer, until the whole air is filled with the yells of his unearthly followers. We hear them above our heads, behind, around, and everywhere, until the hideous throng has passed, and its howls have died away in the distance. The silence of night descends once more upon the Forest, but again, in strict accordance with the Legend, the Fiendish Rout returns, draws nearer, as before, and vanishes in the opposite direction; after which, the Symphony concludes with a burst of Sunrise. And here, whether consciously or unconsciously we cannot tell, but with equal merit in either case, Raff has established a great Romantic truth. The Wild Huntsman first became identified with modern Art, in 'Der Freischütz.' At the casting of the Fifth Bullet, he is represented, on the Stage, with the best effect permitted by circumstances, and, in the Orchestra, with such consummate power of Instrumental imagery, that we need not look towards the Stage, in order to realise his presence. Now, Raff's Music bears no external resemblance whatever to Weber's; yet, it brings us face to face with the same Wild Huntsman. We recognise him at a glance; and that, in the absence of the slightest taint of plagiarism. Had Titian, and Giorione, been commissioned to paint the portraits of the same Doga, they would each have enabled us to recognise the individual, though their pictures would have been altogether different. So it is in this case. And we cannot but think, that, though Weber's conceptions stand unrivalled, Raff also has shown himself a consummate Master.

Brahms and Raff may be accepted as the greatest living representatives of the Imaginative and Romantic Schools, respectively. But they do not stand alone. Another young Composer has been called away, too soon, alas! for Art; though not before he had attained a solid reputation. Goethe first attracted public attention by the production of a clever Comic Opera, 'The Taming of the Shrew,' performed at Mannheim in 1874, under the name of 'K nitrogen, ein werk planetaryh sehr kannst, ein work planned neither upon the old lines nor the new. It differs from the traditional form of Comic Opera in being written for full Orchestra, throughout, without either Recitative secco, or spoken dialogue; in passing continuously from Scene to Scene, with no break whatever, until the fall of the Curtain at the end of an Act; in dispensing, for the most part, with symmetrical Movements of the older forms; and, in substance, for long passages of Accompanied Recitative. On the other hand, it departs from the principles laid down by the latest leaders of fashion, in that it relieves the monotony of its declamatory passages by frequent long strains of tuneful Measured Music, consisting, not of mere snatches of Melody, but of continuous and well-constructed phrases, so consistently put together, as to invest the whole chain of Movements with a character not unlike that of an unnaturally developed Finale. Moreover, it is always possible to say that the vocal passages are always really vocal, and framed with real care for the Voice. That we miss, even in the most broadly comic Scenes the racy abandon of the Italian Opera Buffa—the refined sense of humour which would have made such a subject, in the hands of Cimarosa, or Rossini, simply irresistible—is to be attributed rather to the effect of national than individual temperament. In fact, there are reasons for believing that, had the Composer's life been prolonged, he would have distinguished himself more highly in Serious than in Comic Opera. His greatest Instrumental Works are pervaded by a tone of earnest thought which promise much for the future. His Symphony in F (op. 9), is full of feeling, clear in design, and aboundings in passages of rich and varied Instrumentation. In some respects, his Pianoforte Concerto in Bb (op. 19), is still finer; and, though less homogeneous in structure, even more full of interest, in its treatment, both of the Solo Instrument and the Orchestra. Still we cannot believe that any of these works, or even the unfinished Opera 'Francesca di Rimini,' indicate, either the full extent of the young Composer's ideal, or the point he was capable of reaching; though they prove how much we have lost by his early death.

Anton Rubinstein, first known to the world as a Pianist of altogether exceptional power, and afterwards as a writer of Pianoforte Music of more than ordinary interest, now claims our
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Attention as the Composer of a long succession of works, designed on a scale much grander than that foreshadowed in his earlier efforts, and worthy of much more serious study—furnishing clearer indications of the principles by which he is guided. Unmoved by the revolutionary tendencies of an age which has identified itself with swift progress and violent reform, Rubinstein has consistently abstained from fraternising with any prominent party: not, like a dry pedant, blindly following in the wake of greater men than himself; but, as an original thinker, honestly convinced, that, within certain limits, classical forms are the best forms, and expressing this conviction, in his works, with a boldness which has secured him the respect of many advanced 'reformers' who are very far from agreeing either with his practice or his principles. These latter may be briefly described as the unconscious result of a determination to reject, as heterodox, no means of developing the capabilities of an original idea, provided only that neither the idea nor the mode of treatment refuse to submit to some sort of order from the very outset. The essence of this determination are as patent in Rubinstein's Chamber Music, as in his Concertos or his Symphonies. All are essentially modern in style, and, it must be confessed, marred not unfrequently by a violence of expression savouring rather of impulse than of careful thought. Yet the design, even of his 'Ocean Symphony'—probably the finest, and certainly the most imaginative of all—betrays a familiarity with classical models which the descriptive character of the piece may disguise, but certainly does not neutralise. Though his latest Opera, 'Demoni,' is so strikingly original, that it has been described as belonging to no School whatever, its strong dramatic character, tinged with a curiously Tartar colouring, in illustration of the story, does not prevent him from using many familiar forms, consecrated, by long tradition, to the Lyric Stage, and thus making the Music valuable, for its own sake, apart from its primary object of exciting his Action of the piece. It is impossible but that the well-planned conduct of such Music should tend to its longevity; though, at present, public opinion runs strongly in the opposite direction.

We speak of Rubinstein in our notice of the German School, because, notwithstanding his nationality, his sympathies are evidently with the greatest German Masters. For the same reason we speak of Anton Dvořák—another strong advocate for the retention of the principles by which the great family of Classical Composers has so long been guided. The numerous instrumental works of this talented Bohemian prove him to be one of the greatest Masters of modern Part-writing now living; and are remarkable for a continuity of treatment, inexpressibly refreshing in these days of spasmodic phrasing and broken Melody, suggestive rather of the unfinished sentences of a faltering orator than of a well-studied work of Art. The most marked characteristic of Dvořák's style is singularly antagonistic to that of Brahms. We have said that Brahms delights in illustrating his Subject with a copious embroidery of lateral matter. Dvořák, on the contrary, makes his Subject illustrate itself, to the almost total exclusion of all ideas not directly traceable to its outward configuration. In both cases, the device is legitimate, and valuable; and, in both, it clearly emanates from a source inseparable from the Composer's natural temperament.

Did space permit, we would gladly speak, in detail, of Hiller, the friend of Mendelssohn and Chopin; of Kiel, whose 'Sehnsucht' has lately produced so marked an effect in Berlin; of Brüll, Goldmark and Scharwenka; of Reincke, R. Franz, Julius Röntgen, and many another worshipper at the Shrine of Art. But it is time that we should turn to a class of Composers whose works have attracted more attention than those of any other writers of the present day.

Chopin's close sympathy with the Imaginative School is evident at a glance; yet it is with its inner life alone that he claims relationship. Not only does he utterly repudiate its external mechanism, its harmonic combinations, its methods of development, one and all; but, he does not even accord with it in his manner of expressing a simple idea. The more closely we study his works, the more plainly shall we see, that, with him, the idea and its treatment invariably owed their origin to the inspiration of a single thought. Both suggested themselves at the same moment; and therefore remained for ever indivisible. To this, his writings are indebted for a personality which sets imitation at defiance. He stands alone. But, the inspirations of his loneliness are open to all who are capable of sympathising with the Poetry of Art; and, for these, the charm of his Music will never pass away.

A certain analogy is traceable between the genius of Chopin and that of Liszt. A strong feeling of personality pervades the Music of both. But Chopin's personality has never changed. We see his utterly repudiating his work and his last; whereas Liszt's Ideal has changed a hundred times. Much of his Music is, in the highest degree, both Romantic, and Imaginative, at the same moment. In technical matters, he submits to no law whatever. The Compositions which seem most faithfully to represent the man himself are absolutely amorphous. Yet one rarely finds, even in them, the spontaneity so obvious in all the works of Chopin. The idea seems to have been worked out—though in some way unknown to the laws of Art. With all this, Liszt stands as much alone as Chopin. He has had, and still has, disciples; but his ideas, and his method of treating them, are too much a part of himself to admit the possibility of his founding a School.

We have already spoken freely of the theories, and productions, of Richard Wagner, in another place. No one who has thought upon the subject at all will attempt to controvert Wagner's main proposition, that Dramatic Truth is the first
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necessity of Dramatic Music; and, that all minor considerations must be sacrificed to it. For this principle Peri fought the Madrigalists, whose true place was clearly not on the Stage. Through his hearty recognition of this, Monteverde became the most popular Composer in Italy, for the sake of re-establishing this, Gluck forsook his own people, and taught the Parisians what an Opera ought to be. Truly, the considerations these great men were ready to sacrifice were no mean ones. The Italians immolated Polyphony; while Gluck risked the reputation of a life-time, by spurring the popular demand for an Opera, in the guise of a Concert of detached and inconsequent Songs. But, even Gluck was not prepared to sacrifice everything: We have already shown that he was not prepared to sacrifice Euphony. Nor was he willing to dispense with definite form—except when definite form was manifestly out of place. The dullest hearer must have felt that it was lamentably out of place, when, as in the Operas of Hasse, the Action of the Drama was brought to a dead-lock, in order that its hero might amuse his audience with a brilliant Rondo. But, we cannot feel much respect for critics who tell us that the Action of Le Nozze di Figaro, or Il Donna Elvira, or the Rondos of "Il Don Giovanni," by "Le ci darem." It is precisely because such pieces as these carry on the Action of the Drama so delightfully, that they produce so much more effect on the Stage than in the Concert-Room: and, in the case of "Non pit andrai," the Rondo form adds immensely to the dramatic interest of the Song. Why, then, eliminate the Rondo form, after Mozart has shown how much can be done with it? Why not rather try to write Rondos as good, as beautiful, and as dramatic, as his? We know one man who could write a Rondo worthy to live for ever, if only he chose to throw his heart into the task; and, unless the experience of all history lies to us, that man will be lovingly remembered, by Senta's Ballad, 'Traft ihr das Schiff,' ages after his Operas have ceased to be performed in their entirety. If evil combinations, and unconnected arguments, and a weary waste of interminable Recitative, be really necessary to the existence of Dramatic Music—so necessary, that genius capable of delighting us with pleasant Harmony, and structural symmetry, and Melodies of acknowledged beauty, must needs deny us these luxuries, in order that the Lyric Drama may rest upon a philosophical basis—there are not a few among us quite ready to vote for the retention of the luxuries, even at the cost of leaving the Lyric Drama in the condition to which Mozart and Weber reduced it. Granted that the combinations are not always evil, the movement not always unconnected, the Recitative not always dreary, nor always unrelieved by tuneful episodes and delicious Instrumentation; still, there must be something radically wrong in a system which admits the introduction of deformity, under any circumstances whatever. Now, deformity—the natural antithesis of shapeliness—can and often does, co-exist with perfect beauty of constituent parts. Whether these parts be, in themselves, ugly, or beautiful, if they be not fitly joined together, they unite to form a monster. It is only when artistically arranged, that euphonious words are transformed into Poetry, or radiant colours into Painting. We have been told, only late years, that this law does not apply to Music, which must not be clothed in the frigid formality peculiar to the Plastic Arts; but this reasoning is false, and would degrade Music to the level of a mere sensual enjoyment. If Music is to reach the intellect, it needs the evidence of a pre-conceived and carefully-considered design. The symmetrical form of the Eroica Symphony is as necessary to its perfection, as a work of Art intended to appeal to the understanding through the medium of the ear, as the curves of the Venus of Milo are, to one intended to speak to it through the medium of the eye. Without its curves, the statue would be a shapeless block of marble. Without its plan, the Symphony would be a chain of meaningless Chords. And what is true of the Symphony, is true of all other kinds of Music. If it could really be demonstrated that Music, addressed to the intellect by means of the logical development of a well-considered thesis, was antagonistic to the progress of the Lyric Drama, the demonstration would amount to a positive proof that Music and the Drama were incompatible existences; and, this once proved, all subsequent attempts to present them in combination would savour, not merely of aesthetic inconsistency, but of treason to Art itself. Some critics, denying the charge of inconsistency, affirm that the antagonism of which they complain is incontestable. But it is not so. Neither in Instrumental nor Dramatic Music is symmetry incompatible with expression. We need not go back to the classical age, for proofs of so manifest a truism; for, some of the ablest living Composers are proving it, every day. Brahms and Raff are not the only writers who have found full freedom for the inner life of the Imaginative and Romantic Schools, within the limits of strict symphonic propriety. Max Bruch has even gone beyond them, in the same direction. In his Violin Concerto in G minor, dedicated to Joachim, he discusses his Subjects so thoroughly, and with such minute attention to their bearing upon the general design, that his Movements stand forth as a living protest against the crippled invention which mistakes the transposition of some eight or ten inconsequent notes, into so many incongruous keys, for a well ordered and interesting construction. Yet, no one who has listened to the first two pages of the introductory Allegro will deny its imaginative power. In the domain of Dramatic Music, Bruch manifests—as in his Scenic Cantata, 'Odysseus'—a closer and more genuine sympathy with the canons laid down by Gluck, than we find in the works of many writers who profess to look upon Gluck himself as a beginner. All that Gluck has claimed, in connection with the Stage, Bruch has here used, apart from it; and, so well that
we miss neither the Scenery nor the Action. This power of writing good Dramatic Music for the Concert-Room is not common. Mendelssohn exhibits it in the 'Walpurgis Nacht,' Gade in 'Comala,' and Bruch in 'Odyssée': but most young aspirants either overshoot the mark, or fall below it. Bruch has fallen into neither error; and, meanwhile, has taken good care that his Music shall not fail through want of constructive cohesion. In citing him as an authority, we are actuated by no controversial spirit, nor desire for an invidious comparison. But the important appointment which Bruch is now filling at Liverpool, gives his works the opportunity of becoming as popular in England as they are in Germany, and thus renders them apt illustrations of the point in question. In many respects, an inferior Composer would have served our purpose equally well. We frequently find many poor ideas grouped together with the most perfect regularity; while rich ones are exhibited in a confused heap, destitute of any arrangement at all. In the one case, the result fails through the weakness of its conception; in the other, through the incoherence of its argument. The one appeals too little to the senses; the other, too little to the intellect. The senses may be perfectly satisfied, so long as each character in the Drama is labelled with a distinct melodic phrase, as each locality was labelled, in the days of Shakespeare: but, the intellect demands something more than this; and that something more is, a clearness of narration, which, apart from the extraneous influence of new Instruments introduced into the Orchestra, of alternate crashes and tremolos, and of declamation continued ad nauseam, shall appeal to the mind as well as to the passions, and thus prevent the Lyric Drama from sinking, eventually, to the level of a Serious Extravaganza, or a Tragic Pantomime.

To sum up our argument, we see that the pedigree, even of this latest development of modern progress, descends to us, in a direct line, from the time of Prestorius, through the chain of the Bachs, Haydn, Mozart, Beethoven, Schubert, Spohr, and Mendelssohn. The modern system of Part-writing, now universally accepted in place of the Counterpoint of the 16th century, originated in the growing taste for Instrumental Music concerning which we learn so much from the details handed down to us in the 'Syntagma.' Under Seb. Bach, this system reached its culminating point, the Fugue. For this, Haydn substituted the Sonata-form; giving it, in Secular Music, the office performed by the Fugue in the Oratorio. Over this form Mozart obtained an absolute mastery: but he did not leave it where he found it. It was he who first invested it with dramatic power, and first succeeded in making that power subservient to the expression of every shade of passion, or of feeling, demanded by his subject. Witness his Overture to 'Il Don Giovanni,' which depicts the determined resistance of the hero of the piece to the warnings of the Statue, the threatenings of Don Ottavio, and the gentler counsels of Zerlina, and Donna Elvira, with such life-like accuracy, that the Movement serves as an epitome of the entire story. Moreover, he showed, in the Overture to 'Die Zauberflöte,' and the Finale to the ' Jupiter Symphony,' that the two great manifestations of the older and the newer systems were neither antagonistic nor incapable of amalgamation. And there is no reason to suppose that the spirit of genius, a third form, identical with neither, though compounded of both—the Symphonic Fugue. Beethoven next demonstrated the possibility of extending the limits of the Sonata-form, in any desired direction, so widely, that, while offering no restraint whatever to the wildest flights of his Imagination, it enabled him to express his ideas with a clearness of argument which has never been exceeded. His immediate successors accepted this position in its fullest significance; and, attaching themselves either to the Imaginative or to the Romantic School, demanded the freedom from restraint which true Genius claims as its birthright, and which no true Child of Genius has ever yet been known to betray. In so far as this freedom has tended to clothe the comparative meagreness of earlier forms with a richer veil of poetical imagery, its influence has never been otherwise than healthy and invigorating. But, it has not always been thus wisely employed. It was not surprising that Beethoven, in the beginning of his time, indulged his fancy, when he ought to have been writing Thorough-bass exercises, as Beethoven did before him; and to abuse gifts, which, properly cultivated, might have led to something worth preservation. It has tempted false teachers to tell him that the Sonata-form itself is an archaic monstrosity, unworthy of his respect, and only used by Beethoven himself, under the influence of some strange hallucination the root of which it is impossible to discover. That such abuses are only too prevalent, experience has abundantly proved; and it is to be feared that they are inseparable from this peculiar manifestation of artistic power: in which case, their presence must be accepted as a proof that the modern German Schools contain within themselves the elements of their own destruction.

XXXII. In forming the Italian School of the 19th Century, Rossini—perhaps unwittingly—borrowed not a little from his Teutonic brethren. His Instrumental Accompaniments are far exceed both in volume and complication, the modest standard adopted by Cimarosa, and certainly owe something to the influence of Haydn and Mozart. His Harmony, too, is both richer and more varied than that of his Italian contemporaries; and is probably indebted to Vienna for something more than an occasional suggestion. Yet the basis of his style, in all essential particulars, is thoroughly Italian, and thoroughly his own. His Italian, in the early lightness of its Melodie; his own, in its unwonted freshness, even for Italy, and in the passionate expression which adds so much to its dramatic power, is most distinctively its brilliancy. What the Romanticism of Weber and Spohr is to the German School, this desperate passion is to the later Schools of Italy. It must always seem extravagant, to those whose
taste is formed on Northern models. But it is no ignoble characteristic; for it is founded upon Nature, as exhibited in the impulsive temperament of the South. And, it is always true. The climax always comes in the right place; and the moment of exhaustion follows, naturally, in due course. Rossini first made it a necessity. Bellini then, in the first two Romances, cultivated a Musician than Bellini, though, with less exceptional natural gifts—used it no less skilfully than his predecessors. And time has proved that these defenders of the true Italian style were in the right. Mercadante felt this strongly, and turned his conviction to account: while a host of inferior Composers followed the leading of these powerful Chiefs; some doing good work of an inferior grade; others doing their best to vulgarize, adopt which really contains the very essence of refinement; but now venturing to dispute the one great principle, that, deprived of its passionate expression, its melodian grace, and its perfect adaptation of vocal passages to vocal capabilities, their School could no longer exist. When Grisi and Mario were in their prime, and Verdi on his trial, the truth of this principle was universally accepted. Among the most popular Composers then living, there was not one, in any part of Italy, strong enough to set it at defiance. No Italian Opera, destitute of passion, of melody, or of vocal propriety, would have lived through its first night. But, within the last few years, a notable revolution has taken place. It is impossible to say whether the change was due to the Italians themselves, or was imported into Italy from foreign sources. But, it is manifestly unfair to assert, as some have done, that the movement is due to the influence of Wagner. It is true that its promoters have, to a certain extent, adopted the principles of the German Master; insomuch as they regard the symmetrically-constructed Aria as incompatible with the healthy development of the Lyric Drama, and, on that account, eliminate it, in favour of declamatory Recitative, and Instrumental Tone-painting, subordinating the claims, of even of these powerful vehicles of expression, in their turn, to those of the Poetry, the Scenery, and the Action of the Story. But these restrictions, proclaimed by Peri, in the 16th century, and advocated by Gluck, in the 18th, are not altogether ignored by Meyerbeer and Gounod; and, since it is notorious that the best modern Italian Singers have achieved great successes in the Operas of these two Composers, it is more reasonable to believe that the latest Italian writers have been tempted, by this circumstance, to modify their style, than to suppose that they adopted their ideas from Munich. Be this as it may, the movement is a recent fact; and the present Italian Composers no longer care to write in the true Italian manner.

The standard of revolt was first raised, by Verdi, at Venice, in the year 1857; and the result of his experiment was, the utter failure of his Opera 'Simone Boccanegra.'

But Verdi was not the only believer in the new theory—the hated avvenireismo of the Italian dilettanti. A formidable body of young Composers soon joined the insurgent ranks, and laboured so enthusiastically in the cause of 'progress,' that they have already secured a strong revulsion of public feeling in its favour. Foremost amongst these are Arrigo Boito, Alfredo Catalani, Filippo Marchetti, Amilcare Ponchielli, Anterl-Manzocchi, and the clever Contra-bassist, Bottesini; Composers who have all made more or less impression upon the public, and whose works, whether good or bad, have at least sufficient individuality to secure them against the charge of servile plagiarism.

That the success of the Italian reform—if 'reform' it may be called—is almost entirely due to Verdi's clear-sightedness and perseverance, there can be no doubt. Well knowing the goal to which his new ideas must lead, he was not to be deterred from reaching it, by the disapproval of a Venetian audience. His earlier Operas were uniformly indebted, for their reputation, to a few catching Melodies, adapted to the taste of the period; the Music apportioned to the Action of the Drama being put together with so little care that it was difficult for a cultivated audience to listen to it. In 'Simone Boccanegra' the new convert endeavoured to remedy this defect, not by any startling change of style or method, but by devoting serious attention to points which he had too much neglected in his youthful works. These innovations were small indeed compared with those destined to follow. We have seen how the audience received them. We have now to see how Verdi received the judgment of the audience. In his later Operas, he gradually introduced a real change of style. Yet, some of these have achieved a far more lasting success than that which followed the most popular of his earlier efforts. In judging these transitional works, we cannot but see that he still felt doubts as to the mode in which they might be most effectively treated. As time progressed, these doubts merged, one by one, into certainties; until, in 'Aida,' first produced at Cairo in 1872, we find the fullest enunciation of the principles at issue, which the Composer has hitherto given to the world. It would not be safe to regard even 'Aida' in any other light than that of a tentative production; but it at least discloses Verdi's idea of the goal to which the new movement is tending; and it is especially interesting as a proof that his ideal differs, very materially, in one point—the most important of all—from the standard aimed at by the most ambitious and the most prominent of his fellow-reformers. He has given up the orthodox form of the Aria d'entrata, the Cabaletta, and the Casonnette; he has widened his Movement together, so as to produce the effect of a continuous dramatic whole; he has centred more interest in his declamatory passages, and his orchestral pictures, than in his passages of flowing Melody—but, that stream of Melody is never wanting. It may be broken into a thousand scattered phrases; it may lack the continuity necessary to ensure a
good effect apart from its Stage surroundings; but it is always there. And so long as Verdi provides us with an irresistible feature in his work, so long will that work outlive the greatest successes of the best of his imitators. That he means to preserve it is evident; for, not many months ago, he brought out at Milan a revised edition of 'Simone Boccanegra,' with a new Libretto by his friend Botto, in which the original Melodies are retained, while the dramatic portions of the work are brought into even greater prominence than the corresponding divisions of 'Aida'; and in this form the Opera has achieved an immense success.

Of the 'Requiem,' composed in honour of Manzoni, we shall speak elsewhere. But, whatever our opinion of Verdi's merits, as a Composer of Sacred Music, it seems certain, that, in his later dramatic works, he has proved himself a convert to opinions, which, thirty years ago, he would probably have emphatically condemned.

We have said, that the Libretto of 'Simone Boccanegra' was remodelled, not long ago, by Arrigo Botto. This profound Scholar, and true Italian Poet, exercises, upon the Lyric Drama of the present day, an influence somewhat analogous to that of Metastasio upon the 'Opera seria' of the 17th century. He it was who furnished Botteini with the Libretto of 'Hero and Leander,' and Ponchielli with that of 'Gioconda;' both Poems worthy to live for their own sake. It is much to be able to say this; for there are but few Libretti endurable, in the absence of the Music to which they are adapted. But Botto's Poems are different indeed from those which have served as the basis of most Italian Operas, for many years past. He is a profound thinker, as well as a learned scholar; a Philosopher, as well as a Poet. In a fourth Libretto, more carefully constructed than either of the three we have mentioned, he has given us an Italian Illustration of Goethe's 'Faust.' This famous Libretto he has himself set to Music. And here we have to grapple with one of the greatest difficulties with which the later Schools of Dramatic Music are called upon to contend. Their demands upon the individual are excessive. How can one man shine, in the first rank, as a Poet and a Musician, a Philosopher and a Machinist, a Maestro di Canto and a designer of Scenery? Had Botto studied Music as he has studied Poetry, 'Mefistofele' would have been simply immortal. As it is, it can only give pleasure to those who are incapable of listening with patience to 'Fidelio' or 'Il Don Giovanni.' We will not stay to analyse its Music. Suffice it to say that the Libretto has been written with so clear an insight into Goethe's meaning, and so conscientious a desire to do justice to his intention, that it cannot but be regarded as a valuable commentary upon the Poem. It has been said that very great Music may sometimes save a very bad Libretto. It remains to be seen whether the converse of the proposition be equally true.

Among the most conscientious adherents to the principles of the new School, we find a number of young Composers, who have already earned a reputation which bids fair to increase very rapidly. First among these stands Ponchielli, whose three best works, 'I Promessi Sposi,' 'Gioconda,' and 'Il Figliuol prodigio,' exhibit, in their highest development, the most prominent characteristics of the movement. Bottesini, in his 'Hero and Leander' and 'La Regina del Nepal,' inclines rather to the standard adopted by Verdi, striving hard to attain dramatic power, but refusing to betray the cause of Italian Melody, Catalani, happily for his successful Opera, 'Elda,' produced in 1880, has hit upon the same line of action, which has been even more fully carried out by Anteri-Mansooci, in his really melodious works 'Dolores' and 'Stella.' Marchetti, on the other hand, has attached himself to the most advanced section of the party, and, in his 'Ruy Blas' and 'Don Giovanni d'Austria,' acts as the champion of its most violent utterances.

Reviewing the School, as a whole, we cannot but sec that it must necessarily exercise a powerful influence upon the Future of Dramatic Art. It has its weak points, as well as its strong ones: and, if it is ever to attain real greatness, its supporters must dare to look the former resolutely in the face, and fight with them, hand to hand. Among the weakest of these weak points are three which merit more than ordinary attention: neglect of Melody; neglect of that indispensable care for the Voice, and its possibilities, without which the Opera must eventually degenerate into a mere vulgar crash of Instrumental inanities; and neglect of that careful system of Part-writing, which, in the Italian School of fifty years ago, was less indispensable than it has since become. A very slight knowledge of the Theory of Music sufficed for the enrichment of a graceful Melody with a passable Accompaniment. But the modern mind aims at higher things than this; and study is needed for their attainment. Hitherto, Part-writing has not been very deeply studied in Italy. It must be cultivated, now; or the School must, sooner or later, collapse.

Music has its Grammar as well as Poetry; and the rules of the one can no more be neglected than those of the other. What would the author of 'Mefistofele' think of an Italian Libretto, beginning with the words—

Avi Signor delle Angeli ed della Santi?

What, then, must an educated Musician, accustomed to the Harmonies of Mozart and Beethoven, think of such a passage as the following?

Surely this passage, and a similar one in the Scene at the beginning of the Prologue of 'Mefistofele,' must have been written, like the Scherzo sung by the Cherubini, for fun.
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In strange contrast to these crudities, the news is brought to us of the discovery of an unfinished Opera—Il Duca d’Alba—by Donizetti. The authenticity of the MS. has been established, beyond all doubt; and the possibility of completing and performing the work has already been discussed. It is to be hoped that the task of supplying the missing portions will be entrusted to an Artist capable of thoroughly sympathising with the intentions of a Composer who never heard of avenimento, and, if he had, could not have countenanced it; for, its introduction into one of his tuneful inspirations would have been like the introduction of dirt into the ear of a lion. Should this point be borne in mind, and should the Opera prove to be in the Master’s best style, it will come upon us like a Voice from the Dead, and may do much towards the direction of Italian taste into a characteristic Italian channel.

XXXIII. THE FRENCH SCHOOL OF THE 19TH CENTURY is a very important one, for it represents the ‘Grand Opéra’ in a very interesting phase of its development, and the ‘Opéra Comique’ in the mature approach of a very perfect form.

The history of the ‘Grand Opéra’ is remarkable for the long periods of almost unredeemed sterility interposed between its most brilliant triumphs. Forty-six years elapsed between the death of Lulli and the production of Rameau’s Hippolyte et Aricie; ten between the death of Rameau and the first performance of Gluck’s Iphigénie en Aulide; and twenty-five between Gluck’s last Opéra, Echo et Narcisse, and Cherubini’s Anacreon, produced in 1803. ‘As a general rule,’ says M. de Bocage, ‘we have little to admire in the operas of the last quarter of a century, four years, by Spontini’s La Vestale; and this, two years later, by the same Composer’s Ferdinand Cortez: works which remained deservedly popular, until the appearance of Rossini’s Guillaume Tell,’ in 1832, caused all earlier successes to be forgotten. It is singular that this beautiful Composition should alone retain its place upon the stage, as the permanent representative of a period which owes more to Cherubini, Spontini, and Rossini, than to any other Composer; whether native or foreign; for even the best productions of later years, notwithstanding their extraordinary popularity, will bear no comparison with those of these three masters, on purely artistic grounds.

Nevertheless, these later works must not be lightly esteemed; nor must the names of the Masters who produced them be passed over without due notice. For many years, Auber and Halévy enjoyed an almost exclusive monopoly of popular favour. The lead was afterwards transferred to Meyerbeer, who, having once obtained a hearing, suffered no rival to approach him. It was no small thing for a German Composer, attracted—like Gluck—at the outset of his career, by the graces of the Italian School, to settle down into a style so well adapted to Parisian tastes that a Librettist, like Scribe, French to the backbone, should find himself immortalised by the connection of his Verses with the stranger’s powerful

Music. The cosmopolitan spirit that dictated this vigorous course desired success, and commanded it—being based upon a foundation of undeniable talent. For Meyerbeer’s French Operas are no weak rehabilitations of an effete formula. They teem with Melodies which, however eccentric in construction, haunt the ear too effectually to be easily forgotten. Their grasp of the business of the Stage, too comprehensive to overlook the smallest detail, never fails to penetrate the innermost depth of the situation, be it what it may. And—most important of all, when we remember the character of the audiences to which they were originally addressed—they rise, they shake, in dramatic truth demands that they should do so, to a climax which carries everything before it. How many Composers could have continued the Action of the Drama, with increasing interest, after the fervid passion of ‘Robert toi que j’aime!’ Yet ‘Robert toi que j’aime!’ is but an episode in a powerful Duet, which itself is but a single member of a still more exciting Finale. How many, after the ‘Blessing of the Foignards,’ could have escaped the chill of a wretched anti-climax! Yet it is only after the last crash of Orchestra and Chorus has been silenced, that the Scene begins to work up to its true culminating-point, in the Duet which concludes the Act. Truly these are master-strokes: and the Composer who imagined them deserves life.

Meyerbeer’s legitimate successor is Gounod, a genius of a very different order, but of no mean capability. Like Meyerbeer, he has listened to the counsels of Gluck, and profited by them largely; though, in many ways, unconsciously. But, this remark applies only to the theoretical principles by which his practice is guided. In the details of his work, he has taken counsel from no one. His style is essentially his own; and, if it be tinged, sometimes, with a shade of mannerism, the peculiarity is only just strong enough to enable us to recognise our author with pleasure. It is impossible to mistake the tone of his harmonic colouring. Even when he writes progressions which bear not the most distant resemblance to each other, we constantly find him using the Chords he most delights in, for the production of certain sensuous effects, certain shades of pathetic expression, which distinguish his Music so plainly that it cannot be misunderstood. The dramatic power exhibited in ‘Faust’ is very striking; and much of its Music is quite good enough to live, apart from the Stage—a quality growing daily more and more rare, and regarded, by advanced thinkers, as a sign of weakness. Moreover, it is difficult to understand why really good Music should not sound good, anywhere. At any rate, Gounod’s inspirations are always welcome, either in the Theatre, or the Concert Room; whether from ‘Faust,’ or ‘Mireille,’ or ‘La Nonne Sanglante,’ or other Operas less known here: and though ‘Faust’ is the work on which his fame chiefly rests, he has done so much, in other ways, that we cannot believe he will remain contented with the laurels he has already
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won. The difficulty of winning such laurels, on a Stage which has witnessed so many shipwrecks, is no slight one. Ambroise Thomas had succeeded, over and over again, in lighter pieces, before he established his reputation by the production of 'Hamlet'; and the 'chute éclatante' of Berlioz's 'Benvenuto Cellini' meant nothing less than ruin. But we have not yet seen the last of the traditional 'Grand Opéra.'

The 'Opéra Comique,' still more prosperous, in some respects, than its graver sister at the 'Académie,' was raised to a high aesthetic level by Boieldieu, Grétry, and Méhul, at a very early period; and, even before the 19th century began, had given fair promise of a brilliant future, destined to be speedily realised by the genius of Cherubini, whose 'Lodoiska,' 'Elisa,' 'Medée,' 'Faniska,' and, above all, 'Les deux Journées,' rise far above his best contributions to the répertoire of the 'Grand Opéra.' In these great works, the triumphs of this form of the Lyric Drama culminate. No one has attempted to compete with their author, in his own style; and no new style has been conceived worthy to be discussed in connection with it.1 The train of thought pursued by Hérold, Auber, and their countless followers, led them in so different a direction, that one is tempted to wish some more appropriate name had been invented, to distinguish their respective styles, and thus prevent the appearance of an unfair comparison of works which bear no nearer relation to each other than the Tragedy bears to the Ballad. Nevertheless, the number of successes achieved, of late years, in the lighter style, is very great. Six years ago, the hopes of French Musicians were excited by the production of Bizet's 'Carmen,' which no work of similar character could possibly have been more exactly adapted to the one great need of the present crisis—the support, and continuation, of a long-established School. Pleasing enough to attract, yet not sufficiently so to stifle the memory of standard successes; original enough to command attention, yet not so new as to suggest the birth of a newer School; it takes its place among the best productions of its class, and honourably maintains it, without disturbing the relations of existing styles. A School in Music bears a very close analogy to a Species in Zoology. Its line of demarcation is a very elastic one. Countless modifications of form may be introduced without transgressing its limits. But, there is a point which cannot be overstepped. We have seen that Wagner has placed himself beyond the pale of the Romantic School; and Boito, beyond that of the Italian School of Melody. Bizet has thought for himself; but has not overstepped the boundaries of the 'Opéra Comique.' With sufficient character to stamp them as his own, his ideas evince sufficient originality to entitle them to consideration, as belonging to a School already formed. His power of expressing passion is very remarkable: not Italian passion; but the agitation which goads a soul to madness. And the quaint piquancy of some of his lighter conceptions is delightfully refreshing; as in the Chorus of 'Gamin,' in the First Act—a jeu d'esprit which makes us long to know how he would have treated such a character as Petit Gavroche, had it fallen in his way. But, alas! like Goethe, he lived only just long enough to see his talent appreciated.

Notwithstanding the associations connected with its title, it is by no means de rigueur that the subject of the 'Opéra comique' should be a ludicrous, or even a cheerful one: but, this indulgence is not extended to the lighter form of entertainment called the 'Opéra bouffe,' now so extravagantly popular in Paris, and so frequently presented, elsewhere, in the guise of an English or German translation. In general design, the 'Opéra bouffe' bears much the same relation to the Farce, that the 'Opéra comique' bears to legitimate Comedy; but it also borrows largely from the Ballet and the Melodrama, and not a little from the Extravaganza and Burlesque. Its Music is, as a general rule, too trivial for serious criticism; though, within the last few years, much of it has attained almost unexpected popularity in the hands of Offenbach, Harvé, Lecocq, and other aspirants for public favour.

Though the French School has produced innumerable Instrumentalists, of European reputation, it has given birth to comparatively few Instrumental Composers. It is true, that the Orchestral Preludes to Cherubini's Operas rank among the finest inspirations of his genius; but, they stand almost alone. Neither the Quartet nor the Sonata have ever found a congenial home in France; nor can the Symphony be said to have firmly taken root in that country; though the meteor-like genius of Berlioz invested it, for a moment, with a passing interest of altogether exceptional character. The style of this irresistible free-Jance differs, root and branch, from that of every other known Composer, German, French, English, or Italian; yet its most salient features may be summed up in a very few words. It is a French paraphrase of the most pronounced development of the German Romantic School: German, in its deep cogitation, its philosophical moods, its wild imagery, its power of Tone-painting, and its new and finished system of Instrumentation—French, in its violent outbursts, its fervid excitement, its uncontrollable agitation, its polished refinement, and, above all, its ineffable bizarreries. Its analogue, in Literature, would be a paraphrase of 'Faust,' by Victor Hugo. It exceeds all previous revolutionary manifestations, in its mad contemp for all authority, save that dictated by its own caprice. In the fearlessness of its conceptions, it stands unrivalled. And, in painting its vivid pictures, it avail itself at one moment of the deepest Poetry, and at another of the grossest Realism, with a calm assurance which sets all sober criticism at defiance, but seldom fails to hit its mark. Are we not made to feel, instincively, in 'Le Carnaval Romain,' that the shower

1 See vol. ii. pp. 262, 263.
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of confetti is a sham! that the bon-bons are fictitious, and probably aimed at our eyes! Can the coldest of us listen, unmoved, to the March in 'La Damnation de Faust'? In 'Harold en Italie,' the finest picture of all, does not the Violin obbligato impersonate the hero of the Poem, as he could have been impersonated by no other means! Could we obtain a clearer insight into his morbid train of thought, if we were permitted to converse with him in the flesh? It has been said, that genius, capable of producing such works as these, would expire if trammeled by the conventional Rules of Art. We do not believe it. We believe, that, if Berlioz had worked at those Rules, as hard as Beethoven did, he might have taken rank among the greatest writers of the century. Casting them aside, he shines forth as the producer of works which may astonish, and even delight, for the moment, but which cannot last, because, like the caprices of the author himself, they can never be thoroughly understood.

Another bright ornament of the Modern French School, Camille Saint-Saëns, has also given much attention to this particular branch of Art; though it is not generally in his purely descriptive Music that he showed himself at his best. For instance, his Pianoforte Concerto in Eb—which, notwithstanding its charmingly picturesque character, claims no connection whatever with the Romantic School—strikes out an idea, so original, so reasonable, and so full of artistic interest, that one cannot but regard it as marking a distinct stage of progress in the development of Instrumental Composition. Its grasp of the mutual relations existing between the Solo Instrument and the Orchestra, its exact measurement of the capabilities of both, and its skilful adaptation of the one to the other, unite in producing a variety of effect, which is heightened every moment... by the introduction of some new and unexpected combination; while the richness of the general tone is not a little enhanced by the excellence of the 'writing,' throughout. Saint-Saëns has written many other works on a scale as extended as this, and rarely fails to produce an impression which, so well worth remembering; but this Concerto carries out a principle so valuable, that we cannot doubt that it will take its place among the accepted truths of Art. On the other hand, the meaning of his descriptive works is often very obscure. For instance, his Poème Symphonique, 'Le Rouet d'Omphale,' is lamentably deficient in the clearness which is indispensable in a work of the advanced Romantic School. Even with prefatorial references to guide us to the exact bars in which we are to look for 'Hercules groaning under the bonds which he cannot break,' and 'Omphal prostrating his efforts,' we fail to recognise the true moral of the Scene; while the passage for Stringed Instruments which represents the motion of the Wheel, is, after all, no more than the repetition of an idea already worked out to perfection in the First Movement of Spohr's 'Weihe der Tüne.' But, if the Composer has mistaken his strong point in this, he has announced it so forcibly in other works, that French orchestral Composers must be apathetic indeed if they do not follow his example, in striving to secure some share of the fame which has hitherto been exclusively reserved, in Paris, for writers of Dramatic Music.

XXXIV. THE ENGLISH SCHOOLS OF THE 19TH CENTURY have passed through so many, and such various transitions, that it would be impossible to give a mere general sketch of their history. They must be treated in detail, or not at all.

We have seen that the death of Handel was followed by a long period of comparative inaction, relieved only by the introduction of a new School of Dramatic Music, essentially English in character, and, though overflowing with Melody, sadly deficient in scenic power. This School did not die out with the 18th century, but was carried well into the 19th, by Dibdin and Shield; and in the hands of Braham, C. E. Horn, and Bishop, became even more popular than before. Braham, indeed, did little for it, beyond the introduction of some spirited Songs, to which his matchless Voice, and perfect method of phrasing, lent a charm which stoned for much weak Instrumentation, and many still more serious shortcomings. But Bishop was a thorough Musician, a perfect master of the Orchestra, and, in many respects, a true genius. His invention was unlimited. His Melodies were always graceful, and pleasing; and his Concerted Pieces were skilfully put together, with that instinctive tact, which never fails to produce the best effect attainable with the means at its command. Witness that delightful Finale in 'Guy Mannering,' in which the Comic and the Sentimental are blended together, with such exquisite perception, that one can only wonder how the Composer failed to take rank as the greatest dramatic writer of the period. Rookes followed, worthily, with 'Amalie, or The Love-test,' 'Henriques, or The Love-pilgrim,' and 'Cigliostro'—works full of merit, though no more likely to be revived than their predecessors. If, then, even when reinforced by such exceptional talent, the old English Opera rose to no satisfactory artistic level, it must clearly have been in consequence of some radical defect in its constitution. And this was the exact truth. It demanded, for its effective representation, a practical impossibility. Due justice could only be rendered to the impersonation of its principal characters, by a company of performers, equally accomplished as Vocalists and Rhetoricians. And hence it was, that, when 'Guy Mannering' was revived, some five and thirty years ago, at the Princess's Theatre, the piece owed its success entirely to the wonderful delineation of the parts of Meg Merrilies and Dominic Sampson by two celebrated Comedians, neither of whom could sing a single note—in other words, it succeeded, not as an Opera, but as a Play. Neither in Germany nor France, would this perversion of styles have been possible: for, neither in the modern form of the 'Singpiel,' nor in the 'Opéra comique,' is any really important part of the Action of the Drama transacted in spoken Dialogue. The Approach of
a scenic climax is always heralded by a return to the more powerful language of Musio; and, it was hard to regret that the School of English Opera owed its ruin. A foolish prejudice against English Recitative had long been prevalent in musical circles; and had, by this time, become so general, that when 'Der Freischiitz' was produced at Covent Garden in 1824, it was mutilated in the most shameless manner to meet the popular taste, the last grand Finale being represented solely by its concluding Chorus. Even the Libretto of 'Oberon' (by Flanché) contained scenes in which the whole interest was centred in the Dialogue; and, when German, Italian, or French Operas, were 'adapted to the English Stage,' their finest movements were excised, in obedience to this Procrustean law. What wonder that a School based on so false a foundation should fall to the ground!

Without one tithe of Bishop's talent, or a vestige of his reverence for Art, Balfe saw this weak point; and remedied it, by substituting Music for Dialogue, in all the most important situations of the Drama, and thus assimilating it more nearly to the lighter phases of the Operas comique.' In this he certainly did well. Compared with Bishop's, his Music was worthless. But, by introducing it in the right places, he saved the English Opera—a work in which he was ably supported by Benedict, whose earlier Operas were based upon similar views. Wallace followed with 'Mariana' and 'Lurline'; Lucas, with 'The Regicide'; Lavesu, with 'Loretta'; Howard Glover, with 'Ruy Blas'; Aminta; 'Once too often,' and 'The Coquette'; Henry Smart with 'The Gnome of Harsburg'; Hatton, with 'Pascale Bruno'—produced at Vienna—and 'Rose, or Love's Ransom'; Mellon, with 'Vic-torine'; and Edward Loder, with 'The Night-Dancers.' Our best Composers were, by this time, fully convinced, that, if any good was to be effected for the English Lyric Drama, it could only be by the full recognition of principles, which, eagerly before, had been received as canons of Art in every other country in Europe. The performances of a German Opera Company, in London, in 1840—1842, did much towards the illustration of these principles, in a form both practical and instructive. The German 'Singpiel' was heard, in its normal purity, interpreted by German Singers of highest rank. The objectors to English Recitative were put out of Court; for the Dialogue of the 'Singpiel' is spoken. We know, now, that this is a mistake; and, that the only true principle is that maintained by the Italians, who insist that everything must be sung, or nothing. But, in those days, it was a great thing that even the German theory should be accepted; and its acceptance was followed by great results.

The eyes of John Barnett had already been opened to the necessity of this modification of form, as early as 1834, when he brought out his best work, the Mountain Sylph, at the Lyceum. Before this he had produced a lengthy series of dramatic works, abounding in beautiful Songs, but based upon the approved English model, and therefore doomed to speedy extinction. But in The Mountain Sylph he proved himself the possessor of an unsuspected amount of dramatic power; and, while faithful to his melodic talent, took care to employ it—as in the clever Trio, 'This magic-wove scarf'—in combination with sufficient Action to ensure its good effect. But, though the Opera proved a great success, the new principle was not followed up, until, after the arrival of the German Company, English audiences became alive to its immense importance. Then it was that George Macfarren appeared upon the scene, with his 'Don Quixote'; a delightful work, which was received at Drury Lane in 1846 with acclamation. No less successful were his 'Charles the Second,' produced at the Princess's Theatre in 1849, and 'Robin Hood,' at 'Her Majesty's Theatre' in 1860. These, and some later works of similar tendency, are all written in true English style; but with an honest appreciation of the form which prevailed uninterruptedly in Germany, from the time of Schiller to the present, the more intimate revolution which has condemned it as a relic of the dark ages. With this revolution, Macfarren has never shown the slightest sympathy, either in theory or practice: but, honestly striving to carry out the principles which underlie 'Der Freischiitz,' 'Die Entführung,' and 'Les deux Jourées,' he has accomplished a work which may possibly be more fully appreciated after a certain inevitable reaction has set in, than it is now.

Not many English Operas of note have been produced in London since Macfarren's later works; but within the last few years a taste has been developed for a lighter kind of Operetta, the success of which has surpassed anything that the most devoted admirers of playful Music could have anticipated. In nothing does a true Artist declare himself more unmistakeably, than in his power of adapting himself to circumstances. We all know that Opera buffa is a lower form of Art than that of Opera seria; yet Cimarosa and Rossini achieved the same success in it, as Mozart. In like manner, though we do not say that English Comio Operetta is, in itself, a noble conception, we do say, that, since the English public is determined to have it, Arthur Sullivan has proved himself a true Artist, by meeting the 'mand in so conscientious a spirit that his reputation as a Musician will rest, eventually, on his Operettas, as much as on his more serious Compositions. A strong affinity may be traced between these pretty trifles, and the older forms of Italian Opera buffa. The Tunes are catching, in the highest degree. If they were not so, no Operetta would live a week. But, they are also put together with so much genuine Musician-like feeling, that, though they may be ground on the barrel-organ, and whistled in the street, they can never sound vulgar. And, the brightest fun of the piece, the real viv comice, lies— in 'I' Barbiere,' and 'La Cenerentola'—not in the words, but in the Music. 'Hardly ever' would not have passed into a proverb, if it had been spoken. It makes us laugh, only
because, like all the other good things in 'H.M.S. Pinafore,' it is so set, to Music that the Singer has no choice but to turn it into fun. And it is exactly the same with 'Patience,' and 'Cox and Box.' Their Music overflows with witty passages; passages which would make the words sound witty, were they ever so tame. The fun of very clever people is always the richest fun of all. Its refinement is a thousand times more telling than the coarser utterances of ordinary humour. And so it has always been with the great works of the last half century. Paderewski and Cimarosa are accepted as Classical Composers; yet their sprightliness exceeds that of all the farce-writers that ever existed. Arthur Sullivan has made every one in London laugh; yet, the predominating quality in the Music of 'H.M.S. Pinafore' is reverence for Art—conscientious observance of its laws, in little things. It may sound absurd to say so: but, no one who takes the trouble to examine the Score can deny the fact.

It is said that the Composer of these popular Operettas is contemplating a Serious Opera, planned upon an extensive scale. It is to be hoped that the report may prove true; for, with his great reputation, he can hardly fail to obtain a hearing, though there is not much hope, in England, for aspirants of lesser celebrity. That Stanford's 'Veiled Prophet' should have been performed, for the first time, at Hanover, in the form of a German translation, is a reproach to the present taste of the Hanoverians. Paderewski, from an untired hand, managers might have been forgiven for refusing to risk the production of a piece demanding such costly scenic preparation. But Stanford's name was not unknown; and 'The Veiled Prophet' proved to be something better than a poor commonplace imitation of foreign models. Though original, in the best sense of the word, it never descends to eccentricity. While giving free expression to any amount of naughtiness, dramatic colouring, the Composer never forgets that there is another side to the question—that even dramatic colouring must conform to laws which have been ordained in order that Art may never degrade herself by the presentation of that which is hideous, or even unlovely. This wholesome restraint is exemplified, in a very remarkable way, in the Music allotted to Moka. The temptation to represent physical ugliness by ugly progressions would have been too strong for many a young Composer to resist; yet, here, with no suspicion of such revolting symbolism, we are still made to realise the horror of the Scene in its fullest significance. There is a determined character about the Watchman's Song which stamps it, throughout, as an original inspiration. The same may be said of the Music designed to accompany the rising of the magic moon; while the more regularly developed Movements—such as the Duet between Zeilika and Asim, in the Second Act—show evidence of a preconceived design, which greatly augments the musical interest of the piece. Judged as a whole, the Opera takes rank as a legitimate product of the Romantic School, original enough to claim our hearty recognition, on its own merits; yet obedient enough to scholastic law to show that its author has not neglected the study of classical models.

Want of space compels us to pass over the Dramatic Works of Cowen, and Alfred Cellier, and many another rising Artist, without detailed notice; but, with so many young Composers in the full strength of their artistic life, and so many clever librettists ready to cast in their lot with them, we cannot but think that there is good hope for the future of English Opera.

During the earlier decades of the 19th century, England did but little for Sacred Music. In one important point, however, she was faithful to tradition. She alone kept alive that love for Handel which was elsewhere absolutely extinct. The Cecilian Society, and, after it, the Sacred Harmonic Society, did more good than could have been achieved by any number of lukewarm Composers. It is not too much to say that some of the finest Music we possess must have been delivered over to oblivion, if not by the world by these two Associations, until its beauties were recognised elsewhere, and Germany began that splendid edition of Handel's Works, which, indeed, years ago, to have been printed in London. All honour to Dr. Chrysander for his labour of love! But we must not forget that the English were the first to promote, in one way, the work which Germany is now promoting in another; for it is to the enterprise of London publishers that we owe those octavo editions of Handel's Oratorios, the cheapness of which places them in the hands of every one, while their enormous circulation shows how wonderfully the taste for good Music must be on the increase. Moreover, the weakness, which, fifty or sixty years ago, lowered the tone of English Sacred Music so deplorably, has given place to a more promising power of healthy production. There can be no doubt that this reaction is mainly traceable to the first performance, in 1946, of Mr. Elize's 'Eliah,' an event which the British public with a deeper reverence for the higher branches of Art than it had previously entertained. The audiences assembling at Exeter Hall knew some dozen Oratorios—the finest in the world—and honestly appreciated them. But, they did not care to hear anything they did not know. They were afraid to pass judgment on Music with which they were not familiar, lest, by criticising it too favourably, they should compromise their taste. The appearance of 'Eliah' put an end to this unsatisfactory state of things. The Oratorio proved to be superb; and no one was afraid to acknowledge it. The reaction was complete. The eyes of a large section of the Musical public were opened; and many who had never before entertained the idea of such a question, began to ask whether the creative faculty might not still be found within the pale of the English School. It was found; and, one by one, works were produced, quite strong enough to give fair promise of the ultimate formation of a new School of English Oratorio. To Sterndale...
Bennett we owe 'The Woman of Samaria'; to C. E. Horsey, 'David,' 'Joseph,' and 'Gideon'; to Macfarren, 'S. John the Baptist,' 'The Resurrection,' and 'Joseph'; to Benedict, 'Saint Cecilia' and 'S. Peter'; to Ouseley, 'Saint Polycarp' and 'Hagar'; to Sullivan, 'The Prodigal Son' and 'The Light of the World'; to John Francis Barnett, 'The Raising of Lazarus'; to Berwith, 'Israel restored'; to Chipman, 'Job' and 'Naboth'; to Dearle, 'Israel in the Wilderness'; to Costa, 'Elia' and 'Naaman'; to Henry Leslie, 'Immanuel' and 'Judith'; to Barnby, 'Rebekah'; to Joseph Parry, 'Emanuel'; to Bridge, 'Mount Moriah'; to Armes, 'Saint John the Evangelist'; to Pierson, 'Jerusalem,' and the unfinished Oratorio 'Hezekiah.' Were we to speak of these works, or any of them, as on a level with 'Saint Paul,' or 'Eliah,' their Composers would be the first to contradict us. But we do say, that, with such a list before us, it is far from complete—it would be absurd to speak of the English Oratorio as extinct.

In order to supply a pressing need at our Provincial Musical Festivals, the Oratorio has been supplemented, of late years, by the Choral Cantata, in which some of our best English Composers have attained considerable success. Among the best examples produced within the last thirty years, we may mention Dr. Saunders, 'Daughter of Jairus'; Caldicott's 'Widow of Nain'; Dr. Bridge's 'Boscius'; Macfarren's 'Lenora,' 'May Day,' 'The Sleeper awakened,' 'Christmas,' and 'The Lady of the Lake'; Sterndale Bennett's 'May Queen'; Benedict's 'Undine' and 'Richard Coeur de Lion'; John Francis Barnett's 'Paradise and the Pert,' 'The Ancient Mariner,' and 'The Building of the Ship'; Hodeon's 'Golden Legend'; Hubert Parry's 'Prometheus Unbound'; Cowen's 'Corsair,' 'S. Urula,' and 'The Rose Maiden'; Madame Sainton-Doly's 'Legend of Saint Dorothy,' 'The Story of the Faithful Soul,' and 'Thalassa'; Gadby's 'Alcestis,' and 'The Lord of the Isles'; Prout's 'Hereward'; Leslie's 'Holyrood,' and 'The Daughter of the Isles'; H. Smart's 'Jacob,' 'Bride of Dunkerron,' 'King Rene's daughter,' and 'The Fisher Maidens'; Mackenzie's 'The Bride'; Sullivan's 'Kenilworth' and 'Martyr of Antioch'; and many others.

The extraordinary number of these ambitious works may be partly explained by the increasing zeal for the cultivation of Part-Singing manifested by all classes of English Society. Forty years ago, the Art was scarcely known beyond the limits of the Sacred Harmonic Society, and the Choirs assembling at the greater Provincial Festivals. But, in 1840, Mr. Hullah—already well known to the public by his 'Village Coquettes' and some other Operas—first set on foot the famous Classes, which, beginning at the Training College at Battersea, have since spread to the remotest parts of the country; insomuch that there are few parishes in England, which have not, at some time or other, boasted a Class on the 'Hullah System,' and few towns destitute of a respectable 'Choral Society.' So great was the success of the movement, that, aided by his friend, E. C. May, and other coadjutors, Mr. Hullah was able, within a very few years, to raise the system of training to a standard much higher than that which he had originally contemplated; and, drafting his best pupils into a more advanced Choir, to perform the Oratorios of Handel, and other great works, first at Exeter Hall, and then at S. Martin's, in a style which did honour to the Ascension, from the face of the Sacred Harmonic Society. The effect of these energetic proceedings was to educate, not only the taste, but the Voices of the people, also, to a point which prepared the way for the Choirs founded by Leslie, Barnby, and others, for smaller gatherings, for the Gluck Society, and for the now firmly established Bach Choir, which, under the able direction of Otto Goldschmidt, with Madame Lind-Goldschmidt consenting, from pure love of Art, to lead its Songs, has achieved its well-known success in the interpretation of choral works of the highest order. Moreover, this increased and increasing love for Choral Singing has already led to the production of countless Anthems, Services, and other pieces of Choral Music, many of which are in favour with our Church Choirs.

During the first half of the 19th century, Instrumental Music was chiefly represented, in England, by C. B. J. van Feltz, John Cramer, the elder Wesley, Dr. Crotch, Thee, Attwood, G. E. Griffin, and B. Jacob. To those succeeded Moscheles and Cipriani Potter; after whose retirement a newer style was developed, under the leadership of Sterndale Bennett. He first showed us how, to the refined techniq of his predecessors, a new grace might be added more captivating than all the rest: and, crystallising this, in his written works, he has breathed a spirit into English Music which will not be soon forgotten. It is not too much to say, that, in perfection of form, clearness of design, symmetry of proportion, and delicacy of detail, his style has never been rivalled, since the death of Mendelssohn. These four great qualities—especially the last—distinguish it from all contemporary methods. And these qualities served him, even before he left the Royal Academy, as a fortress, under shelter of which he might safely give free scope to his genius, in any desired direction. Protected by this, he fearlessly suffered his fancy to lead him into the very heart of the Romantic School. Not towards the spectre-haunted region so familiar to Weber and Marschner, but into the bright realm of Nymphs, and Sprites, and Faries, and all the beautiful creatures of the woods; the dwellers in lonely streams; the dancers in the moonlit meadow; ethereal essences which he knew how to paint in colours as bright and beautiful as themselves. Where Weber shows us a Dragon, Bennett points to the symbols of a Squirrel; but it is only just to say that we are made to see the one picture as clearly as the other. Still, Bennett was no realist. He painted his pictures with an exactness of definition which compels our instant recognition; but, he dealt with the Unseen, as well as with the Seen, and
thus affiliated himself to the Imaginative School as closely as to her Romantic sister. There are thoughts in his Concertos, in the Symphony in G Minor, and in many of his pieces of Chamber Music, which neither words, nor pictures, can communicate from mind to mind; thoughts which can only be rendered intelligible through the medium of Music, and which, so communicated, unite the inmost soul of the hearer with that of the Composer.¹ No doubt, this is the highest result that Music can hope to reach—certainly, the most intellectual. But, this view of the case detracts nothing, either from the merit, or the charm, of Romantic pictures, so delicately painted as in Overtures to 'The Naisas,' 'The Wood-nymphs,' 'Paradise and the Peri,' or 'Parisina'— in which last sad inspiration the deepest depths of Tragedy are reached as certainly as the perfection of beauty is reached in the others. The 'Three Musical Sketches' stand forth like three little Water Colour Drawings from the pencil of Turner, who himself could have thrown no more poetical expression into the calm ripple on 'The Lake,' the rush of 'The Mill-stream,' or the brilliant sparkle of 'The Fountain,' than Bennett has done by means of the simplest possible form of Tone-Painting. Yet, even from these, the taint of vulgar realism is entirely excluded. The only satisfactory test that can be applied, in such cases, is the question, 'Would the Music sound good, and beautiful, and interesting, to a man who had never seen, or heard of, a Lake, a Mill-stream, or a Fountain?' And there can be only one answer—of course it would. Bennett never once, during the whole course of his artistic life, descended to anything that was beneath the dignity of his Art. One may read noblesse oblige in every bar he ever wrote. And we, who knew him intimately, can confidently assert, that, though his whole heart was full of gentleness, the kindness of his disposition never tempted him to condone, in others, what he himself have rejected as unworthy of an Artist. On the other hand, if he could not tolerate bad Part-writing, or vicious Harmony, or hideous malformation disguised under the title of freedom from archaio bondage, he never refused to do justice to a grand idea, because it was new. Indeed, so far removed was his loyal Conservatism from the blindness which can see no good in anything not yet consecrated by the lapse of time, that he himself was always ready to welcome new ideas; and to deal with them in such sort, that, in many respects, his Music was very much in advance of its age.

Under such a leader, it would have been shameful if the English School had produced no Instrumental Music. It has produced much. Macfarren's Overtures to 'Chevy Chase,' 'The Merchant of Venice,' 'Romeo and Juliet,' 'Hamlet,' and 'Don Carlos'; John Francis Barnett's 'Symphony in A Minor,' 'Overture Symphonique,' 'Overture to A Winter's Tale,' and 'Concerto in D minor'; Stanford's Symphonies, his Sonata for Pianoforte and Violin, in D (op. 11), his Violoncello Sonata, in A (op. 9), and his other pieces for the Chamber, are all works worthy of recognition. Best's Organ Music, even apart from its Musician-like construction, and pure artistic feeling, shows an intimate sympathy with the character and capabilities of the Instrument, which cannot but secure for it a long term of favour. Meanwhile, we owe much to a large and daily increasing class of Organists, once led by Dr. Gauntlett and S. S. Wesley, and now well represented by E. J. Hopkins, W. Rea, Dr. Stainer, Bridge, Gladstone, and many talented associates, whose executive power, and knowledge of practical Organ-building, have, for many years past, reacted upon each other, producing, in the end, a School of Organ-playing, the excellence of which is not surpassed in any part of Europe.

Arthur Sullivan, who has done so much for the lighter forms of Opera, and for Vocal Music of almost every class, has not been idle with regard to Instrumental Music, but has produced works—such as his Music in 'The Tempest' and the 'Merchant of Venice,' his 'Symphony in E,' his Overtures 'di Ballo,' and 'In Memoriam,'—which show that, if he would, he might rival any one in this department of the art. His treatment of the Orchestra shows an intimate acquaintance with the nature of its Instruments, and a genius for their combination, such as few contemporary masters have surpassed; and we sincerely trust that the success of no possible number of Operettas may prevent him from continuing to labour in the more serious field in which he has already won so many honours.

Frederick Cowen is also worthily supplementing his Choral works, and his early and successful Opera, 'Pauline,' by numerous Instrumental Compositions, some of which have received marks of special favour at the Philharmonic Society, and elsewhere. Among the most important of these are his 3 Symphonies, his Sinfonietta, and his Orchestral Suite—a series of significant productions, though not all of equal pretension. In close sympathy with the modern system of Tone-painting, Cowen delights in connecting his work by a thread of Romance, which, weaving itself through the entire sequence of Movements, gives a clue to the intention of the whole; but, with a wholesome dread of realism, he usually leaves his audience to fill in the details of the picture for themselves. For instance, in his Orchestral Suite, 'The Language of Flowers'—where distinct imitation of Nature, if not impossible, would have bordered upon the ludicrous—poetical symbolism is used, with excellent and perfectly intelligible effect. The Scandinavian Symphony (No. 3, in C minor), though confessedly a more descriptive work, owes more to the effect of subtle suggestion than to the presentation of a definite picture. It is true that we are introduced, in the Slow Movement, to a merry boating-party; and, in the Scherzo, to the incidents of a sleigh journey: but, in the opening Allegro, we are invited to contemplate the sombre
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Scenery of the North, and, in the Finale, to dream of its heroic Legends, with no assistance from the Composer beyond the suggestion of a fitting frame of mind, which we cannot mistake, but which, nevertheless, leaves our fancy unfettered. It is by this faculty of intention, rather than by any more material quality, that we must measure the true value of Cowen’s works, which, already very numerous, will, we trust, continue to multiply and advance.¹

Hubert Parry, pursuing the path least likely to lead to evanescent popularity, has published a Pianoforte Trio in E minor, some Sonatas² full of earnest thought, and a Grand Duo for two Pianofortes, in which the twin Instruments are made to ‘play up to each other’ by means of a very much greater amount of ingenious Part-writing than one generally expects to find in Compositions of this class, while the well-marked character of the Subjects employed enhances its interest as a contribution to our store of advanced Pianoforte Music. He has also written an Overture, a Pianoforte Concerto, and other pieces, which, though several times performed in London, remain still in MS.

Of the works of Henry Smart, Walter Macfarren, Hatton, Goos, Ouseley, Leslie—whose Symphonic in D, entitled ‘Chivalry,’ has lately been successfully performed—and a score of other Composers of the day, we would gladly speak in detail did our space permit. Our object, however, is not to call attention to the productions of individual writers, however excellent and interesting they may be in themselves; but, to show, by reference to actual facts, the present position of our English School, as compared with the Schools of other countries. We have proved that its descent is as pure as that of any School in Europe: that we can trace back its pedigree, link by link, from its living representatives, through Sterndale Bennett, Horn, Bishop, Dibdin, Arne, Boyce, Purcell, and the School of the Restoration, to the Polyphonic Composers, Gibbons, Tallis, Byrd, Whyte, Tye, Edwardes, Fayrfax, and John of Dunstable, and back, through these, to the oldest Composer of whom the world has any record, that John of Foresete to whom we owe the most antient example of Polyphonic Composition yet discovered. We have shown—and shall presently show more plainly still—that, at the present moment, it is more active than it has ever been before; doing excellent work; and giving rich promise for the future. There has never been a time at which English Composers have more faithfully fulfilled the trust committed to them than now. They have conducted us, step by step, to a very high position; and indeed. We shall be cowards, if we recede from it. In order to prevent such a disaster, we have only to bear the work of our forefathers in mind; and, so long as this is healthily remembered, we need entertain but little dread of retrogression.

XXXV. Is retrogression then possible, in

THE SCHOOLS OF THE FUTURE, after the wonderful advances that have already been made?

¹ For list, see vol. i. p. 421. ² For list, see vol. ii. p. 421.
the Double-Bass. What Joachim is to the Violin, Clara Schumann is to the Pianoforte—the most poetical interpreter now living of the great works of the Classical Schools; and, judging as well as we can by the traditions handed down to us, the most perfect, in some respects, on record. Scarcely so remarkable a representative of a newer School, is Hans von Bulow, who, notwithstanding his strong predilections in favour of Liszt and Wagner, is rivalled by few in his reading of the works of the older Masters, from Bach to Beethoven. Even Liszt himself, the Paganini of the Pianoforte, and the greatest executant of the century, still possesses powers, which, despite his seventy years, one sometimes half expects to welcome once more in all the glory of a second youth; and of which we do, in a manner, see a strange revival in the performances of Rubinstein. We speak of the giants only, having no room to chronicle the facts at our command. Yet who can forget the names of Halle, and Madame Norman-Neruda, of Arabella Goddard, Agnes Zimmermann, Marie Krebs, and a hundred other conservative Artists who delight us every day; and not these only, but a host of players on every Orchestral Instrument, so accomplishing, in their generation, that many of the Second Violins of to-day would have been thankfully accepted as Leaders, not so very many years ago. Whence, then, in presence of so splendid an array of Virtuosi, the manifest decline in Instrumental Compositions of the highest order! We shall best explain it by an illustration drawn from the history of another Art. The Instrumental Movements of Beethoven and Schumann, present, towards those of Haydn and Mozart, a contrast curiously analogous to that which the vaticnous chiaroscuro of Correggio presents to the clearer definitions of Pietro Perugino, and the youthful Raffaello. Now Correggio was, himself, so consummate a draughtsman, that, knowing, to a hair's breadth, where his contours would fall, he could afford to throw them into shadow, whenever he pleased, without running the slightest risk of injuring his 'drawing.' But, among his would-be imitators were certain very poor draughtsmen, who found it much easier to throw in a shadow, than to fix the place of a correct outline. So, the contours of the early Masters were condemned, as 'hard'; and the chiaroscuro of Correggio was used to cover a multitude of incorrect outlines; and so it came to pass, that a notable degradation of Art was once referred to this great Master's School. In like manner, Beethoven, having a perfect symmetrical form at command, could afford to clothe it, to any extent, with those deeply imaginative passages which formed the very essence of his genius, without running the slightest risk of distorting its fair proportions. But, among some later Composers, this reverence for form has either passed unnoticed, or fallen into contempt, as a relic of barbarism; and the stringing together of passages, supposed to be imaginative, has been held to be all that is necessary for the production of a Work of Art. There can be no more fatal error than this: and Beethoven's own history proves it. We know that he worked hard at Fux's 'Gradus,' and Albrechtsberger's 'Anweisung'; and that, afterwards, he produced many wonderful works. And we know that some of his followers, whose works are not at all wonderful, have not worked hard, either at Albrechtsberger or Fux. Of course, this may be merely a coincidence. The merest beginner will tell us, now-a-days, that Fux and Albrechtsberger were superseded, long ago. No doubt, Beethoven used their miserable books as the basis of his method, because no better ones had then been published. Still, he seems to have got some small amount of good out of them. At any rate, so far as the Symphony is concerned—to go no farther—that is 'writing' in the immortal Nine which has not yet been equalled, but which, nevertheless, must be more than equalled, if the School has not yet entered upon the period of its decline.

In considering the future of Sacred Music, it is difficult to arrive at a satisfactory conclusion, with regard to the coming history, either of the Oratorio or the Mass. We cannot but look forward with deep interest to the production of Gounod's new work, 'The Redemption,' at the Birmingham Festival of 1852; nor can we doubt that it will be worthy of its Composer's reputation. Still, it must be evident to every one, that, since the year 1846, the Oratorio has not shown a tendency to rise, either in England or in Germany, to a higher Ideal than that which was presented to us at the memorable Birmingham Festival of that year. Many reasons may be adduced for this—among them, a technical one, of tremendous force. The chief strength of an Oratorio lies in its Choruses. Where these are weak, no amount of beautiful Airs will save the work. And, they always will be weak, unless they rest upon a firm contrapuntal foundation. This fact enables us to predict, without fear of contradiction, that, easteris paribus, the best Contrapuntist will write, not only the best Oratorio, but the best Mass; for the same law applies, with equal force, to the modern Mass with Orchestral Accompaniments. No one will attempt to say that the sensuous beauty, either of Rossini's 'Messe Solennelle,' or Gounod's, is the highest type of perfection to which a Choral Composer can aspire. Verdi's 'Requiem' is as theatrical as 'Aida'—far more so than 'Il Trovatore,' or 'La Traviata.' Anomalies such as these invariably present themselves, in Sacred Music, where contrapuntal skill is wanting; for, in this kind of Composition, inventive power will prove of no avail, without an equal amount of constructive power to support it. How is this power to be acquired? At this moment, there is no Master in Europe capable of taking Hauptmann's place, as a teacher of Counterpoint; and, were such a Master to arise among us, it is doubtful whether, in the present state of public feeling, his learning would meet with adequate recognition. This is an evil, the continuance of which no School can survive. If the Oratorio is to rise higher than it has yet done, our next generation...
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of Composers must take the difficulty into serious consideration, and not affect to think lightly of the only means by which success has hitherto been attained.

Since the downfall of the Polyphonic Schools, the true Church Style—the 'Stilo alla Cappella' of the 16th century—has lain entirely dormant: but, within the last few years, attempts have been made to revive it, both in Germany, in France, and in England. In Germany, the movement was begun in 1853 by Dr. Karl Proskie, who printed a large collection of the finest works of the 16th century, and introduced them, with great effect, into the Services of the Cathedral at Regensburg, of which he was Canon, and Kapellmeister. After his death the work was carried on by the 'Cecilien Verein,' which has done much towards the dissemination of a taste for the productions of the true Polyphonic School, and led to their constant performance in all parts of Germany.

In France, the increased love for Plain Chant, which manifested itself, some thirty years ago, in the Dioceses of Paris, Rouen, Rheims, Cambrai, and other parts of the country, has, to a great extent, supplanted the frivolous style of Music once so miserably popular.

In England, the movement began, about thirty-five years ago, with the introduction of Gregorian Tones to the Psalms, at Margaret Street Chapel, S. Paul's, Knightsbridge, S. Barnabas, Fulham, and some other London Churches, including the Chapel of S. Mark's College, Chelsea. After a time, and mainly through the zeal of the Rev. Thomas Helmore, the taste for this kind of Music spread rapidly; and this taste—assisted, perhaps, by party feeling—soon made 'Gregorians' so popular, that it would be impossible to number the Churches in which they were sung. Unhappily, the present leaders of the movement seem utterly blind to the fact that 'Gregorians' cannot, without entirely losing their distinctive character, be sung with modern Harmonies; it is only for the Theatre. The only hope of progress lies in the stern prohibition of this vulgar and intolerable abuse; the perpetuation of which would be a far greater evil than an immediate return to the 'Double Chant' of fifty years ago.

But, the most interesting question at present is which concerns the future prospects of the Lyric Drama. We have seen, that Wagner, and Boito, the leaders of the extreme section of the Neo-Teutonic, and Neo-Italian parties, are in favour of sacrificing everything to dramatic effect; of substituting an elaborate form of Recitative for continuous Melody; of heightening the effect of this by rich and varied Orchestral Accompaniments; and, of supplying the place of regular form by allotting certain special phrases to every character in the Drama. We have seen, that, within a comparatively short space of time, they have almost entirely banished the older forms of Italian and German Opera from the Stage; and, that even Verdi, who once depended wholly upon Melody for his success, has, to a certain extent, adopted their principles. On the other hand, we have seen that a more moderate party, numbering among its ranks some young Composers of acknowledged merit, is neither prepared to sacrifice dramatic truth to musical symmetry, nor musical symmetry to dramatic truth: but it is determined to use Melody, Harmony, and Form, as means of enforcing Expression, Action, and the varied demands of scenic propriety—not as hindrances to them; and, in so doing, to work out the main principles adopted by Mozart and Weber, without committing itself to any peculiarities of style, or method, beyond those dictated by the talent or fancy of the writer. There is much hope that these reasonable views may lead to a careful reconsideration of many things, which, in the heat of recent controversy, have been too violently debated on both sides. That a reaction of some kind must take place, sooner or later, seems certain; and it is of immense importance that it should be a temperate one, otherwise it will leave us in greater doubt than ever.

In passing from the future of Dramatic Music to that of Vocal Music generally, we find ourselves face to face with a new difficulty. On every Instrument in use, except the common Slide-Trumpet, we have attained a facility of execution, infinitely in advance of that which prevailed fifty years ago. But, within the same period, our Schools of Vocalisation have sensibly degenerated. Leaving Catalani, Pasta, Sontag, and Jenny Lind out of the question, there is no Theatre in Europe which, at this moment, could bring together such a body of Singers as formed the average Company of Her Majesty's Theatre, under the Lumley management. Where can we hear 'Il Don Giovanni' sung, as it used to be sung, season after season, by Grieg, Persiani, Rubini, Tamburini, and Lablache? There is no such Quintet attainable: not so much from lack of Voices as from lack of method. A good many of us are to blame for this. Our 'Maestri di canto,' in the first instance, of course; and our Singers also. But, are our Composers guiltless? Was there ever a period at which the capabilities of the Voice were so contemptuously disregarded, as they are at this moment? The evil began in Germany. We dare hardly write the name of the giant who originated it; but, if Beethoven's disregard of vocal capabilities has materially hindered—as it most certainly has—the performance of two, at least, of his greatest works, how can men of ordinary genius hope to succeed in spite of it? Time was, when Composers regarded the study of the Voice as indispensable to their education; and surely, the course of study which led to such splendid results, in the cases of Handel, Haydn, Mozart, Cimarosa, and Rossini, must have reacted upon the Singers for whom they wrote, and tended to perpetuate a School of Vocalists capable of doing full justice to their Music. We know that it did so; since it was
not until after Rossini retired from public life, that the degradation of which we complain began. Composers, and performers, who thoroughly understand and sympathise with each other, may accomplish anything: but, what can be expected from a singer who finds his Voice treated like a Clarinet? It is scarcely worth his while even to try to find out what his Voice can do, and what it cannot.

In summing up the results of our enquiry, we cannot fail to see that a glorious Future lies open before us, if we will only take the pains to work for it. There is a greater amount of activity in the musical world, at this moment, than the longest-lived among us has ever known before; probably more than ever before existed. One remarkable sign of it is to be found in the unceasing demand for the works of the Great Masters, which leads to their continual republication, in every conceivable form, in Germany, in France, and in England. Augener's cheap editions of the Piano-forte Classics; the Svo Overtures and Cantatas published by Holz, and the numerous anonymous collection of standard works issued by Lotoff, Richault, Peters, etc.; Breitkopf & Härtel's complete editions of Palestrina, Handel, Bach, Mozart, and Beethoven; Michaelis's of the early French Operas—these, and many like collections, all have their tale to tell. If we do not play and sing grand Music, it is not from the difficulty of obtaining copies. And not less remarkable are the additions to our Musical Literature. The publication, in English, of such works as J Jant's 'Life of Mozart,' Holstein's volume on the same subject, Spitta's 'Life of Bach,' Hensel's 'Mendelssohn Family,' and other important treatises on Musical Science and Biography, is very significant.

But this is only one manifestation of energy. Whatever may be our own peculiar views, we must admit that the amount of zeal displayed by Wagner, Richter, von Bulow, and other prominent members of the advanced party, in Germany, by Dietrich, R. Williams, and Hiller, are all doing something. Liszt is busy, in his own peculiar way; while the chiefs of the rising Dramatic School are equally so, in theirs. Gounod, Saint-Saëns, and Delibes, are active in France, and many clever musicians in America. [See United States.] We do not say that all this feverish exertion will last. It cannot. Nor is it even desirable that it should. But it is a sign of immense vitality. To go no farther than our own country, the daily life of Art among us is almost incredible. In every Cathedral in England, and many Parish Churches, there are two full Choral Services every day. At Oxford, and still more at Cambridge, the study of Music is enthusiastically prosecuted. Not very long ago, Music was unknown at our Public Schools; now, it is fully recognised at Eton, and Harrow, and many others. Our Provincial Festivals, once brought into notice by Sir George Smart and Prof. E Taylor, and now spread even to Scotland, are not only more numerous and successful than ever, but are more wisely managed, in every way, and rarely pass without bringing forward some new work, not always of the highest order, but always worth listening to, if only as a sign that some young Composer is trying to do his best. To this must be added, the work done in London, at the two Italian Opera Houses, during the Season, and, in the Winter, by Carl Rosa's spirited Company; the enormous amount of Orchestral and Choral Music presented to the public by the Philharmonic, the New Philharmonic, the Crystal Palace Concerts, the Sacred Harmonic Society, the Bach Choir, and the Richter Concerts; the Performances directed by Barnby, and Henry Leslie; the Musical Union, which, under Elia's direction, first introduced to London in 1845 that most instructive key to the better understanding of our Classical Concerts, the 'Analytical Programme,' and has since given a hearty welcome to all the best Continental Virtuosi who have visited this country; and the perfect Chamber Music at the Monday and Saturday Popular Concerts, Chas. Halle's Recitals, and Dannreuther's Musical Evenings. Nor do we grudge the money necessary for the encouragement of Music among those who are unable to provide the luxury for themselves. We do not say that the money voted by Parliament for this purpose is so well spent as it might be. That the grant is strangely misapplied there can be no doubt. But, these are not days in which confusion of any kind can be long continued. The matter must, and most certainly will, be carefully considered; and the grant so used as to produce the best fruit that can be extracted from it. Meanwhile, the fact remains, that, whether the result of the expenditure be satisfactory, or not, the astounding sum of £130,000 is annually voted by Government, for the purpose of elementary musical education; and the time surely cannot be far distant, when it will be so applied as to produce a proportionate result. The reports on the state of Music, in England, and on the Continent, drawn up by our various musical Departments, show the great interest with which the subject is regarded by those who have it in their power to exert a lasting influence upon the time to come. Lastly, a more hopeful sign of life than any we have mentioned is to be found in the proposal for a Royal College of Music. Discussed, then dropped, resumed, dropped again, but always advancing a little nearer to maturity, the scheme has now, for some considerable time, attracted the attention of lovers of Art, who are thoroughly in earnest in their devotion to its interests; and, at last, there seems good hope of bringing the discussion to a successful issue. The late great meeting at Manchester, in which three members of the Royal Family took so prominent a part, has done much towards the attainment of this end. In fact, should the scheme be put into execution, on a suitable scale, as is there every reason to hope it will, our Eglisli School will maintain itself; in such a sort as not only to do credit to its early ancestry, but to bring forward a later generation capable of
winning for it a more honourable name than it has ever yet boasted.

But, the greater our privileges, the greater our responsibilities, and the more arduous our duties. We must first work for our College, in order that our School may have a worthy home. Having secured that, we must work for our School; and our School must work for Art. It is here that the difficulty lies; not only in England, but in every School in Europe. If the actual work accomplished, during the last thirty years, bore any reasonable proportion to the zeal and activity displayed, we should indeed have good cause for present thankfulness, and hope for the time to come. But it does not. In spite of all that has been done—and we have not been slow to acknowledge the value of this—a million times more has been left undone. We have been too easily tempted to mistake activity for progress, and zeal for honest labour: too readily beguiled by the mad desire to rush into print, into the Orches, the Theatre, the Cathedral itself, when we ought to have known that our proper place was in the school-room. To remedy this misguided enthusiasm, we need a centre of study, governed by a body of Professors possessing sufficient experience to justify our fullest confidence, and sufficient learning to give it an authority to which the rising generation may bow without endangering its own independence. This point is of immense importance. At the present moment, we have no Court of Appeal, in the competency of which our younger Composers feel any confidence whatsoever. It is indispensable that we should establish such a Court, in order that we may centralise both the ripe experience and the rising talent of the country; thus using the one as a means of indefinitely increasing the value and efficiency of the other. With such a point d'appui, there is no reason why England should not take the lead, and keep it. If, when our College is established, on a firm and reasonable basis, its Professors will consistently inculcate the superiority of law and anarchy; of reverence to concert; of common-sense to dreams, and fogs, and rhapsodies à tête tète; there is nothing to prevent it from satisfactorily working out the problem on which the Art-life of the forthcoming twenty years depends, for its triumph or its downfall. We have shown that, if the experience of the Past be worth anything at all, there are but two Paths by which the glories of the Future can be reached. Now it is certain that no sign of a new path has as yet been vouchsafed to us. It may be discovered, any day; but it has not been discovered, yet: and, as we have maintained throughout, the boldest attempt hitherto made to discover it has only led back to a very old path indeed. 1 For the present, therefore, our chief hope lies in going onwards; and, surely, should we succeed in founding the Institution in question, we ought to do something in this direction. We have greater facilities for study than ever before were placed within the reach of the happiest neophyte; so clear an insight into the history of the Past, that the experience of centuries is open to every one of us; so vast a collection of examples, in every style, that the poorest of us may buy, for a few shillings, works which our fathers were thankful to copy out, for themselves, when they could get the chance. In return for all this, one thing only is required of us—hard study. The study of History— that we may learn what led to success, in times past, and what did not. The study of Counterpoint—that we may be able to write, in the language of Art, and not in a pottoit fit only for a rustic merry-making. The study of Form—that we may learn how to present our ideas in intelligible sequence, and to emulate, in so doing, the conciseness of true logicians. The study of Style—that we may not only learn to distinguish works of one School from those of another, but may be able, also, to seize upon that which is good, wheresoever it may present itself to our notice, while we reject that which is evil. We need entertain no fears for the Future, so long as these things are conscientiously studied by those who are destined to be its leaders. But if, in the absence of such study, the work which ought to be done by the intellect be entrusted to the ear—in accordance with a vicious practice, which, defended by a still more vicious theory, seems to be daily gaining ground—no reasonable hope will be left to us. And, in that case, it would be infinitely to our advantage that Composers should cease to produce anything at all, and leave us to subsist upon the heirlooms which have, from time to time, been handed down to us by our forefathers, until some new and worthy manifestation shall declare itself. The Great Masters have left us quite enough to live upon; but, we cannot live upon the produce of a School of Mediocrity.

SCHOTT.

SCHOTT, ANTON, born June 25, 1846, at Stau- feneck in Suabia, was educated at the military academy at Ludwigsburg, Württemberg, and served as an artillery officer through the war of 1866. Some time after, his voice attracted the attention of Pieschek, and of the wife of Professor David Strauss, well known in Germany before her marriage as Agnes Schobe, a singer of note, from the latter of whom he had much instruction preparatory to his appearance on the stage. On May 8, 1870, Herr Schott made his début at Frankfort, as Max in 'Der Freischütz,' with such success that he determined to abandon the army in favour of music, though prevented for a time by the outbreak of the war of 1870, through which he served and obtained his captaincy. At the close of the war he left the army and appeared at the opera in Berlin, Schwerin, and Hanover, where he is now engaged. He has also played in Vienna and elsewhere in Germany and Austria, with great success. He sang in England, June 16, 1879, at a piano recital given by Dr. von Bülow at St. James's Hall, at a second recital, and at a New Philharmonic concert, in all which he was well received. He appeared Jan. 15, 1880, at Herr Majesty's Theatre (Carl Rosa), as Rienzi, and afterwards as Lohengrin; but though his

1 See vol. ii. p. 227.
appearance and voice are both magnificent, his singing had hardly the success which might have been expected from his reputation in Germany. There he is regarded as one of the best operatic tenors of the day, especially in 'heroic parts'; his répertoire is large, and consists, besides those mentioned, of Tannhäuser, John of Leyden, Hasse, Robert, Vaso di Gama, Mannrico, Massiello, Ferdinand Cortés, and Bonenuto Cellini—the last on its production at Hanover under Dr. Hans von Bülow. More recently he has studied further with Professor Blume, and on Feb. 8, 1881, created the part of Azim in Stanhope's 'Veiled Prophet of Khorassan,' on its production at Hanover.

[AC]

SCHOTT (B. Schott's Söhne), the well-known firm of music-publishers at Mayence, was founded in 1773 by Bernhard Schott, and carried on after his death in 1817 by his sons Andreas (born 1781, died 1840), and Johann Joseph (born 1783, died 1855), who in the early part of the century removed from Mayence to Bruges, which gave them an advantage both in suppressing pirated editions, and in dealing with the French and Italian composers then in vogue. In 1838 they founded a branch in London, superintended by a third brother, Adam, and conducted with great success since 1849 by J. B. Wolf (born 1815, died 1881). Another branch in Paris soon followed. Peter, a younger brother of Franz Philipp, and grandson of Bernhard, lived in Brussels and managed the business of the branches there and in Paris, forwarding at the same time the circulation of the Mayence publications. Besides these four independent houses the firm has depots in Leipzig, Rotterdam, and New York. Franz Philipp (born 1811), grandson of Bernhard, took part in the business from 1835, and managed it after the death of his father Andreas, first in partnership with his uncle Johann Joseph, and after his death by himself. Since his death in Milan in 1874 the business has been carried on with the old traditions by Peter Schott (a son of the Brussels Peter), Franz von Landwehr (a nephew of the family), and Dr. L. Strecker. The Schotts have for long been music-publishers to the court.

At a time when the book and music trade was regulated by no fixed laws, the correct and elegant editions of Mayence found a ready entrance to foreign countries, and the firm was thus stimulated to keep ahead of rivals by making constant improvements in music-printing and engraving. They were the first to use lithography for this purpose, an important turning-point in the printing of music. Their copyright publications now amount to over 23,000, including Beethoven's latest quartets, 9th Symphony, and Mass in D, nearly all the operas of Donizetti, Rossini, Adam, and Auber, most of Rink's organ music, and, at a later date, Wagner's 'Meistersinger' and 'Ring des Nibelungen.' The establishment has been enlarged by the addition of a printing-office (where have been printed, among others, Gottfried Weber's theoretical works, the periodical 'Cäcilia,' 1824-1848, &c.) and in 1829 of a piano-factory, which however was given up in 1850 on account of the extension of the main business.

The Schotts, besides innumerable services to art and artists, have done good work in a smaller circle by fostering music in Mayence itself. Franz and his wife Betty (née Braunschach, born 1820, died 1870) left a considerable sum for the maintenance of a permanent orchestra and conductor of eminence, in order that Mayence might hold its own in music with the richer cities of the Rhine provinces.

[CFP]

SCHOTTISCHE ('The Scotch dance'), a round dance very similar to the polka. It must not be confounded with the Ecossaise, which was a country dance of Scotch origin introduced into France towards the end of the last century. The Schottische was first danced in England in 1848, when it was also known as the German Polka. It does not seem to have been danced in Paris, as Collarius ('La Danse des Salons, Paris 1847') does not include it amongst the dances he describes. The music is almost the same as that of the polka, but should be played rather slower. The following is the tune to which it was originally danced in England.

[WSB]

SCHRÖDER—DEVRIENT, Wilhelmine, a highly-gifted dramatic singer, was born at Hamburg, December 1804.1 Her father, Friedrich Schröder—who died in 1818—had been an excellent baritone singer, a favourite in many opera, especially in Mozart's 'Don Juan,' which he was the first to act in German. Her mother was Antoinette Sophie Bürger, a celebrated actress, sometimes called 'die grosse Schröder' and 'the German Siddons.' Wilhelmine was the eldest of four children. She enjoyed great advantages of training; dancing lessons, and public appearances in ballets in early childhood, helped her to mastery of attitude and elasticity of movement; afterwards, when her parents' wanderings led them to Vienna, she took such parts as Ophelia, and Aricia (Schiller's 'Phädra'), at the Hofburgtheater, receiving careful instruction in gesture and delivery.

1 According to her own account, as quoted in Gitarer's 'Erinnerungen,' and not in October 1820, as stated by Felde.
from her mother, who afterwards superintended her study of operatic parts.

Thus there was no trace of the débutante, when, in 1821, Wilhelmine made a brilliant first appearance at the Vienna opera-house in "Die Zauberflöte." The freshness of her well-developed soprano, her purity of intonation and certainty of attack, astonished the public. "It was as if a singer had fallen from the clouds." Other early triumphs were Emmeline (Weigl's 'Schweizerfamilie'), where the representation was described as 'masterly, ideal and full of truth; in dress and bearing idyllically picturesque'; Marie (Grétry's 'Barbe bleue'), where she showed herself worthy of all praise 'as well in singing as in acting, especially in parts demanding passionate expression.' As Agathe (Der Freischütz) her glorious voice and charming appearance won great approval, not only from the public 'who already loved her,' but from Weber, who presided over the performance at Vienna, March 7, 1822. But her great achievement was the creation of the part of Leonore, on the revival of 'Fidelio' at Vienna later in the year. Hitherto connoisseurs had failed to discover the merits of Beethoven's opera. Mdlle. Schröder's impersonation of the heroine, besides laying the foundation of her own fame, redeemed the music from the imputation of coldness, won for the work the praise so long withheld, and achieved its ultimate popularity by repeated performances in Germany, London, and Paris. The story of her first appearance in the part has often been quoted from Glümer's 'Erinnerungen an Wilhelmine Schröder Devrient.' Beethoven was present at the performance. 'He sat behind the conductor, and had wrapped himself so closely in the folds of his cloak than only his eyes could be seen flashing from it.' Schröder's natural anxiety only heightened the effect of her play. A breathless stillness filled the house until Leonore fell into the arms of her husband, when a storm of applause broke out which seemed unceasing. To Beethoven also had his Leonore been revealed in the glowing life of Schröder's representation. He smilingly patted her cheek, thanked her, and promised to write an opera for her. Would that he had!

In 1833 she went to Dresden to fulfil a contract to sing at the Court Theatre for two years, at a salary of 5000 thalers. (At a later period she received 4000 thalers at the same house, for her connection with Dresden never entirely ceased as long as she was on the stage.) She married Karl Devrient, an excellent actor whom she met in Berlin during an engagement there that year. Four children were born, but the marriage was not a happy one, and was dissolved in 1838. During the next eight years she delighted her audience by her appearance in the great classical characters which ever remained her most successful parts. In Weber's operas, as Preciosa, Euryanthe and Reize, she is said to have thrown a new light over both story and music, gradually heightening the interest of the work until a torrent of inspiration carried all before it. In Spontini's 'Vestale,' she was the very personification of the spirit of the antique. Yet no less did she succeed, in Faschi's comic opera, 'Sargino,' in singing with so much finish, and acting with so much humour, that it became a matter of dispute whether tragedy or comedy was her forte.

In 1830 she passed through Weimar and sang to Goethe on her way to Paris to join Röckel's German company. With an exalted sense of the importance of her mission, she wrote: 'I had to think not only of my own reputation, but to establish German music. My failure would have been injurious to the music of Beethoven, Mozart and Weber.' This state was an epoch in the history of music in Paris. Bouquet—then an extraordinary manifestation of approval—were showered upon the triumphant singer. In her subsequent visits to Paris, 1831 and 32, she sang in Italian opera.

In 1833, Schröder-Devrient was heard at the King's Theatre in London, engaging with Mr. Monk Mason to sing ten times monthly during May, June and July, for £250 and a benefit. Cherubini was conducted by 'Fidelio,' Don Juan,' and 'Cherubini's Macbeth' were repeatedly given, but Chorley (Musical Recollections) says, 'Fidelio was the solitary success of a disastrous enterprise.... The sensation is not to be forgotten. The Italians (not very strong that year), were beaten out of the field by the Germans. The intense musical vigour of Beethoven's opera was felt to be a startling variety, wrought out as it was in its principal part by a vocalist of a class entirely new to England. This was Madame Schröder-Devrient. Within the conditions of her own school she was a remarkable artist.... She was a pale woman; her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a Menalda. Her figure was all superfluous, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to some other German voices of its class.... but with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ.... Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm throughout her performance.'

The 'Queen of Tears' (so she was styled) was heard next season in 'Der Freischütz,' 'Die Zauberflöte,' 'Euryanthe,' and 'Otello.' The engagement was to sing for Mr. Bun at Covent Garden twenty-four times at £40 a night, and once for the benefit of the speculators. However, all London was under the spell of Taglioni and of Fanny Elsler. Malibran in the English opera; Pasta, Cinti-Damoreau, Rubini, and Tamburini, in the Italian opera, sang to empty houses. Again in 1837, after Malibran's death, Mr. Bun
engaged Schröder-Devrient at a double salary. ‘Fidelio,’ ‘La Sonnambula’ and ‘Norma’ were performed in English. She broke down in health before the season was over. It is said that Bunn forced himself into her sick-room one night, to insist on her showing herself in character upon the stage for one moment, to enable him to put off the performance ‘on account of the sudden indisposition of the singer’—and yet keep the entrance money. After a rest, too short to be beneficial, she resumed her work, and was carried home insensible from the theatre. She was able however to give a farewell performance of ‘Fidelio,’ with the last act of La Sonnambula and e Capuleti,’ and then discovered that Mr. Bunn had declared himself bankrupt and could pay her nothing. In his book, ‘The Stage both before and behind the Curtain,’ Mr. Bunn complains of the singer’s attempts at extortion; says that she demanded the fourth part of the proceeds of each night, but on this sum proving to fall short of the fixed salary, asked for £100.

From 1837 a gradual decline in power was observed in Madame Schröder-Devrient, though she continued to delight her audiences all over Germany in the parts she had identified herself with. Of Wagner’s operas she only appeared in ‘Rienzi,’ as Adriano Colonna, in ‘Der fliegende Holländer,’ as Senta, and in ‘Tannhäuser,’ as Venus. His later dramas would have been a fitting field for her dramatic genius. Gluck’s masterpieces were among her latest studies. Her last appearance in Dresden was in his ‘Iphigenie in Aulis,’ in 1847; her last appearance on any stage took place at Riga, where she played Romeo. Her concert singing was greatly admired, and one of the liveliest passages in Mendelssohn’s letters describes the favour caused by her impromptu execution of ‘Adelaide’ in her ordinary travelling dress at the Gewandhaus Concert of Feb. 11, 1841.

Madame Schröder-Devrient had made a second marriage with Herr von Düring, a worthless person, who insisted upon his wife’s earnings and pension, and left her almost destitute, to recover what she could in a long lawsuit. The marriage was dissolved at her wish. In 1850 she again married Herr von Book, a man of culture, who took her to his property in Livonia. The union promised great happiness, and Madame von Book entered with ardour on her new duties. But she found herself unilton for a quiet country life, and sought relief in travelling. Failing through Dresden, she was arrested on account of the sympathy she had shown with the revolution of 1848. An examination in Berlin resulted in her being forbidden to return to Saxony; in the meantime she was exiled from Russia. Her husband’s exertions and sacrifices secured a reversal of this sentence. In 1856 she visited some German towns, singing Lieder in public concerts. Her interpretations of Beethoven’s ‘Adelaide’ and of Schubert’s and Schumann’s songs were immensely admired, though by some thought too dramatic. When at Leipzig her strength succumbed to a painful illness. She was devotedly nursed by a sister and a friend at Coburg, and died Jan. 21, 1850.

Schröder-Devrient’s voice, even in her best days, was of no extraordinary compass, but, to the last, the tones of the middle notes were of exceptionally fine quality. Mazatti’s teaching, with further instruction from Radichi and from Miksch (the Dresden Chorus-master), had not been sufficient training for the young girl, who had besides been disinclined to the drudgery of scale-singing. The neglect of system and of careful vocal exercise resulted in faulty execution and too early loss of the high notes. This might have been less observable had she kept to such simple roles as Pamina and Agathe. But there seemed a discrepancy between the delicate organization of her voice and the passionate energy of her temperament. By force of will she accomplished more than was warranted by her natural powers. ‘A portion of her life was exhausted in every song.’ As a musical instrument the voice was not under her command; as a vehicle of expression it was completely so. It was the dramatic genius of this artist which won her an European reputation. She infused a terrible earnestness into the more pathetic impersonations, while an almost unerring instinct of artistic fitness, combined with a conscientious study of the parts, secured a perfection of performance which reached every detail of by-play. It could be said of her that she never ceased learning, for she toiled at her art to the end. She once wrote as follows: ‘Art is an eternal race, and the artist is destroyed for art as soon as he entertains the delusion that he is at the goal. It were certainly comfortable to lay down the task with the costume, and let it rest until its turn comes round again in the répertoire. I have never been able to do this. How often, when the public have shouted approval and showered bouquets on me, have I retired in confusion, asking Wilhelmine, what have you been about again!—then there would be no peace for me, but brooding the livelong days and nights until I had hit upon something better.’

Her good faith and earnestness led her to condemn a fellow-actress for disrespect to her art when she carelessly threw down behind the scenes a handkerchief which had served on the stage as a Signal of Love. Schröder-Devrient’s play generally inspired others with her own spirit. On one occasion it moved a Bluebeard to forget the ordinary artifice used in dragging his Marie off the stage, and to take her literally by the hair. ‘Almost unconscious with pain and covered with blood, the artist endured this torture rather than spoil the effect of the tableau.’

* Sometimes perhaps a trifle too much, as indeed Mendelssohn hints in the sequel of the passage quoted above: ‘Even in the Concert-room this was too so. ‘The Old Beethovenian,’ writes Mendelssohn, on Nov. 20, 1845, ‘thoroughly delighted us all by the great strength and vigour of her voice and her whole style.’

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1 Letter, Feb. 14, 1861.
It was easier for her to forgive an injury arising thus from excess of feeling, than to tolerate the inadequate support of a first tenor, 'half sponge, half wood'; or to allow the asleep play of a prima donna to go unpunished: as when, in Rome, she was guilty of tickling the feet of a too unemotional Giulietta, during the careases of the last scene of Bellini's opera. (See also Mo- scheles' Life, i. 270.) An audience of 'lederne Seele' was her abhorrence, and the ignorance of fashionable London forty years ago tried her sorely. (Tb. 263.)

In his 'Modern German Music,' Chorley enters upon an analysis of some of Madame Schröder-Drevrient's parts. He and Berlioz (the latter in letters to the Journal des Débats, 1843) concur in condemning the mannerisms which grew upon her as time went on. Reissab has devoted an article to her ('Ges. Schriften,' iv., x.), A. von Wolzogen's 'Wilh. Schröder-Drevrient' (Leipzig, 1853) is the best life, and gives a circumstantial, impartial, and interesting account; while Wagner's 'Ueber Schauspieler und Sänger' eulogises her depth of feeling and power of interpretation. [L. M. M.]

SCHROETER, CHRISTOPH GOTTLEB, born at Hohenstein, Saxony, Aug. 10, 1659, long enjoyed in Germany the honour of having invented the pianoforte. His claims, first published by him-elf in Mütelles 'Musikalische Bibliothek' (Leipzig, 1738) and repeated in Marpurg's 'Kritische Briefe' (Berlin, 1764) have been examined and set aside in favour of Cristofori. [See PIANOFORTE, vol. ii. p. 712.] We learn from Schroeter's autobiography that at seven years of age he was placed as a chorister at Dresden, under Kapellmeister Schmidt, and that Graun was his companion. The clavichord early became his greatest pleasure. When he lost his voice he entered the Kreuzschule to study thorough-bass; that is, accompaniment as then practised, and learned to quill and tune harpsichords, which led him to the monochord and systems of temperament. On the wish of his mother that he should study theology, he went to Leipzig for that purpose in 1717, but after her death resumed music, returned to Dresden, and was accepted by Lotti to copy for him, and write his middle parts. It was at this time that he endeavoured to combine the characteristics of the harpsichord and clavichord, by inventing two hammer actions, the models of which he deposited at the Saxon Court in 1721; but immediately afterwards he left Dresden, taking service with a Baron whom he does not name, to travel in Germany, Holland, and England. In 1724 he went to the University of Jena and began writing upon musical subjects; in 1736 he took the organist's place at Minden, removing in 1751 to Nordhausen, where he remained until his death in 1782. A complete list of his numerous writings is to be found in Gerber's Lexicon der Tonkünstler (Leipzig, 1792), iii. 454-5. [A.J.H.]

SCHROETER, JOHANN SAMUEL, an esteemed pianoforte-player and composer for that instrument, was born in 1750 of German parents at Warsaw, where his father, Johann Friedrich, was obisbo in the royal orchestra. About 1765 he accompanied his father and sister to Leipzig, and sang there in the Gewandhaus Concerts. On the breaking of his voice he devoted himself entirely to the piano, and travelled with his father, brother and sister, performing as they went, through Holland to London. There they made their début in the concerts of Bach and Abel at the Thatched House, St. James's Street, May 3, 1772, Schroeter playing a concerto on the 'Forte Piano,' which J. Christian Bach had first performed in 1767, the brother John Henri on the violin, and the sister, Corona, afterwards a celebrated vocalist, singing. Burney (in Rees's Cyclopaedia) says that 'he may be said to have been the first who brought into England the true art of treating that instrument.' After J. C. Bach's death in 1782, he succeeded him as music master to the Queen. 'Six Sonatas for the harpsichord or piano forte' are announced by W. Napier in the 'Public Advertiser' in 1776 as his op. i. This was followed in 1778 by op. 3, 'Six Concertos with an accompaniment for 2 violins and a bass;' and this again by op. 5 (Berlin), op. 6 (Paris), op. 2, six trios (Amsterdam), op. 9 two ditto (Do.). The 'A B C Dario' (p. 144) says of him, 'He has composed some most perfect passages of sonatas and concertos; the accompaniments are by Bach; they are neither new nor very striking. He plays in an elegant and masterly style; his cadences are well imagined, and if his penchant was not rather to play rapidly than at core, he would excel on the pianoforte.' Burney, on the other hand (in Rees), says, 'He became one of the neatest and most expressive players of his time, and his style of composition, highly polished, resembles that of Abel more than any other. It was graceful and in good taste, but so chaste as sometimes to seem deficient in fire and invention.' He did not remain long before the public in consequence of his marriage with one of his pupils, a young lady of birth and fortune, after which he played only at the concerts of the Prince of Wales and a few others of the nobility. He died Nov. 3, 1788, in his own house at Pin- lico, having lost his voice some years before by a severe cold. His marriage was a clandestine one, and brought him into collision with his wife's family, the result of which was his surrendering all his rights for an annuity of £500. She is the lady who took lessons from Haydn during his residence in London, and fell violently in love with him. Haydn spoke of her many years after as a very attractive woman, and still handsome, though over sixty; 'had I been free,' said the patriarch, 'I should certainly have married her'—she was then a widow. He dedicated to her three claveri trios (B. & H. Nos. 1, 2, 6). [See vol. i. p. 711.] [C.F.P.]

SCHUBART, CHRISTIAN FRIEDRICH DANSFEL, born at Oberesheim in Suabia, Nov. 29, 1743, and brought up, not as a musician, but as a pedlar, in Lud- lingen, Nuremberg, and Erlangen. In 1768 we find him as organist at Ludwigsburg. His life
seems to have been a very wild and irregular one, but he must have been a man of great talent and energy. F. justified the subjects on him so frequently in the early volumes of the Allg. musikalische Zeitung of Leipzig (see ii. 78, 98, etc.), and the constant references of Otto Jahn in his Life of Mozart. He lived in Mannheim, Munich, Augsburg, and Ulm; was more than once in confinement for his misdeeds, and at length was imprisoned from 1777 to 1787 at Hohenasperg. He died shortly after his release, Oct. 10, 1797.

His compositions are few and unimportant. A work of his on musical aesthetics, 'Ideen zu einer Ästhetik der Tonkunst,' was published after his death by his son Ludwig (Vienna, 1806). From the notices of it in the A. M. Z. (viii. 801, xiii. 53, etc.) and Jahn's citations, it appears to be partly a dissertation on the styles, abilities, and characteristics of great musicians and artists. It also contains some fanciful descriptions of the various keys, which Schumann notices (Ges. Schriften, i. 180) only to condemn. But Schubert will always be known as the author of the words of 'Das Lied aus der Ferne,' 'Die Forelle' (op. 32), the words of 'An den Tod,' and 'Grablub auf einen Soldaten' are also his. His son further published 2 vols. of his 'Vermiischte Schriften' (Zürich, 1812).

[Ger.]

SCHUBERT, 1 FRANZ PETER, the one great composer native to Vienna, was born Jan. 31, 1797, in the district called Lichtenhal, at the house which is now 2 number 54 of the Nussdorfer Strasse, on the right, going out from Vienna. There is now a gray marble tablet over the door, with the words 'Franz Schuberts Geburtshaus' in the centre; on the side left a lyre crowned with a star, and on the right a chaplet of leaves containing the words, '31 Jänner 1797.' He came of a country stock, originally belonging to Zuckmantel in Austrian Silisia. His father, Franz, the son of a peasant at Neudorf in Moravia, was born about 1764, studied in Vienna, and in 1784 became assistant to his brother, who kept a school in the Leopoldstadt. His ability and integrity raised him in 1786 to be parish schoolmaster in the parish of the 'Tiwere Hofprediger' in the Lichtenhal, a post which he kept till 1817 or 18, when he was appointed to the parish school in the adjoining district of the Rosan, and there he remained till his death, July 9, 1830. He married early, while still helping his brother, probably in 1783, Elisabeth Vitz, or Fitz, a Silesian, who was in service in Vienna, and was, like Beethoven's mother, a cook. Their first child, Ignaz, was born in 1784. Then came a long gap, possibly filled by children who died in infancy—of which they lost nine in all; then, Oct. 19, 1792, another boy, Ferdinand; then in 96, Karl, then Franz, and lastly, a daughter, Therese, Sept. 17, 1801, who died Aug. 7, 1878. The hard-worked mother of these 14 children lived till 1812. Soon after her death her husband was married again, to Anna Klayenbök, a Viennese, and had a second family of 5 children, of whom 3 grew up, viz. Josefa (+ 1861), Andreas, an accountant in one of the public offices, and Anton, a Benedictine priest, 3 Father 4 Hermann—the last two still living (1881).

Ignaz and Ferdinand followed their father's calling, and inherited with it the integrity, frugality, and modesty, which had gained him such respect. Of the former we do not hear much; the one letter by him that is preserved (Oct. 12, 1818), shows him very free-thinking, very tired of schoolmastering, very much attached to his home and his brother. 4 His remained at the Rosan school till his death in 1844. Ferdinand, on the other hand, rose to be director of the chief normal school of St. Anna in Vienna, and played a considerable part in the life of his celebrated brother, by whom he was fondly loved, to whom he was deeply attached, and whose eyes it was given to him to close in death.

Little Franz was no doubt well grounded by his father, and so to early training probably owed the methodical habit which stuck to him more or less closely through life, of dating his pieces, a practice which makes the investigation of them doubly interesting. 3 As schoolmasters the father and his two oldest sons were all more or less musical. Ignaz and Ferdinand had learned the violin with other rudiments from the father, and Franz was also taught by him in his turn, and the 'clavier' (f. e. probably the pianoforte—for Beeethoven's op. 31 was published before Schubert had passed his 6th year) by Ignaz, who was twelve years his senior. But his high vocation quickly revealed itself; he soon outstripped these simple teachers, and was put under Michael Holzer, the choirmaster of the parish, for both violin and piano, as well as for singing, the organ, and thorough bass. On this good man, who long outlived him, he made a deep impression. 'When I wished to teach him anything fresh,' he would say, 'he always knew it already. I have often listened to him in astonishment.' 5 Holzer would give him subjects to extemporize upon, 6 Author of a sermon on the 1400th anniversary of the birth of St. Benedict (Vienna, 1840), in which he styles it 'Capitularpriet des Rihes Schotten; Gesch. und Prediger an der Schiffahre; Ritter des golden. Verdienstkreuses m. d. Kreuze.'

1 E. K. Die Klaviers von Hellborn. The first reference to the German edition; the second, in brackets, to Colebridge's translation.
2 F. Ferdinand Schubert. In his biographical sketch in Schumann's Neue Zeitschrift für Musik, v. 12, 186, etc.
3 A.M.Z.—Allgemeine Musikalische Zeitung.
4 R.E.M.—Revue musicale für Musik.
5 W.E.N.—Wien Zeitung für Kunst, etc.
6 The Nussdorfer Strasse runs north and south. At the time of Schubert's birth it was called 'Auf den Himmelpfortgrund,' and the house was No. 72. The 'Himmelpfortgrund' itself ('the gate of heaven') was a short street running out of it westwards towards the cemetery of Neudorf. Schubert's parents gave their house the name of Schubertgasse; and it was not until after the opening of the main street, 1 found all this on a large map of the date in the British Museum.
and then his joy would know no bounds, and he would cry 'The lad has got harmony at his fingers' ends.' Such astonishment was natural enough, but it would have been far better if he had taught him counterpoint. Ignaz too—and an elder brother is not always a lenient judge of his junior—bears similar testimony. 'I was much astonished,' says he, 'when after a few months he told me that he had no more need of any help from me, but would go on by himself; and indeed I soon had to acknowledge that he had far surpassed me, beyond hope of competition.'

Before he became eleven he was first soprano in the Lichtenthal choir, noted for the beauty of his voice and the appropriateness of his expression. He played the violin solos when they occurred in the service, and at home composed little songs, and pieces for strings or for PF. For a child so gifted, of people in the position of the Schuberts, the next step was naturally the Imperial 'Concert or school for educating the choristers for the Court-chapel; and to the 'Concert accordingly Franz was sent in Oct. 1808, when 11 years and 8 months old. He went up with a batch of other boys, who, while waiting, made themselves merry over his gray suit, calling him a miller, and otherwise cracking jokes. But the laugh soon ceased when the 'miller' came under the examiners, the Court-cappellmeisters Salieri and Ebyler, and Korner the singing-master. He sang the trial-pieces in such a style that he was at once received, and henceforth the gray frock was exchanged for the gold-laced uniform of the imperial choristers. The music in the 'Concert had been a good deal dropt in consequence of the war, but after the signing of the treaty of peace, Oct. 14, 1809, it regained its old footing, and then Franz soon took his right place in the music-school. There was an orchestra formed from the boys, which practised daily, symphonies and overtures of Haydn, Mozart, Krommer, Kozelech, Mfch, Cherubini, etc., and occasionally Beethoven. Here his home practice put him on a level with older boys than himself. The leader of the band, behind whom he sat, several years his senior, turned round the first day to see who it was that was playing so cleverly, and found it to be 'a small boy in spectacles named Franz Schubert.' The big fellow's name was Spau, and he soon became intimate with his little neighbour. Franz was extremely sensitive, and one day admitted to his friend, very confused and blushing deeply, that he had already composed much; that indeed he could not help it, and should do it every day if he could afford to get music-paper. Spau saw the state of matters, and took care that music-paper should be forthcoming; for which and other kindnesses his name will be long remembered. Franz in time became first violin, and when

Ruzicka, the regular conductor, was absent, he took his place. The orchestral music must have been a great delight to him, but we only hear that he preferred Kozeluch to Krommer, and that his particular favourites were some adagios of Haydn's, Mozart's G minor Symphony, in which he said 'you could hear the angels singing,' and the overtures to Figaro and the Zauberflöte. It is also evident from his earliest symphonies that the overture to Prometheus has its mark on his mind. On Sundays and holidays he went home, and then the great delight of the family was to play quartets, his own or those of other writers, in which the father took the cello, Ferdinand and Ignaz the first and second violins, and Franz the viola, as Mozart did before him, and Mendelssohn after him. The father would now and then make a mistake; on the first occasion Franz took no notice, but if it recurred he would say with a smile, in a timid way, 'Herr Vater, something must be wrong there.'

From a very early date Beethoven was an object of his deepest reverence. Shortly before he entered the School the boys' orchestra had been taken to Schönbrunn for a performance in Beethoven's presence, and Franz was never tired of hearing the details of the story from those who were there. A few months later, after some of his boyish songs to Klopotock's words had been sung, he asked a friend if it was possible that he himself ever would do anything, and on the friend replying that he could already do a great deal, answered, 'Perhaps: I sometimes have dreams of that sort; but who can do anything after Beethoven!' With this feeling it is doubly strange that his juvenile works should show so few traces of Beethoven's direct influence.

The instruction in the 'Concert was by no means only musical. There was a Curator, a Director (Rev. Innocenz Lang), a Sub-director, an Inspector, a group of teachers and catechists; and there were teachers of mathematics, history and geography, poetry, writing, drawing, French, and Italian. In fact it was a school, apart from its music department. Franz of course took his part in all this instruction, and for the first year is said to have acquitted himself with credit, but his reputation in the school fell off as it increased in the musical department. The extraordinary thirst for composition, which is so remarkable throughout his life, began to assert itself at this time, and appears to have been limited only by his power of obtaining paper; and it not unnaturally interfered with his general lessons. His first pianoforte piece of any dimensions, and apparently his earliest existing composition, was a 4-hand fantasia, containing more than a dozen movements, all of different characters, and occupying 34 pages of very small writing. It is dated 8 April—1 May 1810, and was followed by two smaller ones. His brother remarks that not one of the three ends in the key

1 K.H. 5 (1. 5).
2 In the Paris Conservatory in the Josephstadt. See a very full and interesting account of this school in Hennel's excellent book, 'Geschichte des Conservatoriums in Wien' (Vienna, 1839), p. 141.
3 A sketch by von Köchel entitled 'Nachtruf an Joseph von Spau. Vienna (posthumously printed), 1854. I owe the sight of this to my excellent friend Mr. Puhl.
4 See K.H. 208 (1. 204).
5 See the list of names in K.H. 18 (1. 13).
6 Servit. p. 135. Sebassmann (p. 7) gives the inscriptions—'Den & April langsam... Den 1. Mai vollbracht, 1810.'
in which it began.  The next is a long vocal piece for voice and P.F., called 'Hagare Klage'—Hagar's lament over her dying son—dated March 30, 1811, also containing 13 movements, with curious uncon- sequences, out of key and another, of even grimmer character, attributed to the same year, is called 'Leichenfantasie,' or Corpse-fantasie, to the words of Schiller's gruesome juvenile poem of the same name:


Mit entzerrnem Scheinen
Steht der Mond auf tode skinen Hainen,
Bemudend strich der Nachteig durch die Luft—
Nebenvolken schauern,
Sterne straunen
Bleich herab, wie Lampen in der Gruft.

With a deathlike glimmer
Stands the moon above the dying trees,
Shining walls the Spirit through the night;
Mists are creeping.
Stars are peeping
Pale sloe like torches in a cave.

and so forth. This has 17 movements, and is quite as arratic as its changes of key and dimness of the compass of the voices as the preceding. 1 The reminiscences of Haydn's 'Creation,' Mozart's opera airs, and Beethoven's Andantes, are frequent in both. A fourth is 'Der Vatermörder'—the Paricide—for voice and P.F., '26 December, 1811,' a pleasant Christmas piece! a decided advance on the two previous songs in individuality of style, and connection. 1811 also saw the composition of a quintet-overture, a string quartet, a second phantasie for 4 hands and many songs. 2 For 1812 the list is more instrumental. It contains an overture for orchestra in D; a quartet overture in Bb; string quartets in C, Bb, and D; a sonata for P.F., violin, and cello; variations in E-flat, and an andante, both for P.F.; a Salve Regina and a Kyrie. In 1813 an octet 3 for wind; 3 string quartets in C, Bb, E-flat, and D; minuets and trios for orchestra and for P.F.; a third phantasie for the P.F. 4 hands; several songs, terzets, and canon a cantata in two movements, for 3 male voices and guitar, for his father's birthday, Sept. 27—that words and music his own; and his first symphony in D, intended to celebrate the birthday of Dr. Lang, and finished on Oct. 28. With this very important work his time at the Conservy ended. He might have remained longer; for it is said that the Emperor, who took an interest in the lads of his chapel, had specially watched the progress of this gifted boy with the lovely voice and fine expression, and that a special decision had been reached in his favour on Oct. 21, assuring him a foundation scholarship in the school, provided that during the vacation he should study sufficiently to pass an examination. 5 This however he declined, possibly at the instigation of Körner the poet, who was in Vienna at this time and is known to have influenced him in deciding to throw himself entirely into music. 7 He accordingly left the Conservy (between Oct. 26 and Nov. 6), and returned home. His mother died in 1812, but we hear nothing of the event, unless the octet just named refers to it. The father married again in about a year, and the new wife, as we shall see, did her duty to her stepson Frans fully, and apparently with affection.

Frans was now just completing his seventeenth year, and what has been rightly called the first period of his life. The Conservy has much to answer for in regard to Schubert. It was entwined with the most poetical genius of modern times, and it appears to have allowed him to take his own course in the matter of composition almost unrestrained. Had but a portion of the pains been spent on the musical education of Schubert that was lavished on that of Mozart or of Mendelssohn, we can hardly doubt that even his transcendent ability would have been enhanced by it, that he would have gained that control over the prodigious spontaneity of his genius which is his only want, and have risen to the very highest level in all departments of composition, as he did in song-writing. But though Körber and Salieri were the conductors of the choir in chapel, it does not appear that they had any duties in the school, and Ranzick, the thorough bass master, like Holzer, was so protracted by Schubert's facility as to content himself with explaining that his pupil already knew all he could teach him, and must have 'learned direct from heaven.' If all masters adopted this attitude towards their pupils, what would have become of some of the greatest geniuses? The discomfort of the school appear to have been great even for that day of roughness. One of the pupils speaks of the cold of the practice-room as 'dreeful' (schauerlich); 6 and Schubert's own earliest letters, dated Nov. 24, 1812, to his brother Ferdinand, shows that these young growing lads were allowed to go without food for 84 hours, between 'a poor dinner and a wretched supper.' There was not even sufficient music paper provided for the scholars, and Schubert was, as we have seen, dependent on the bounty of the richer pupils.

On the other hand, the motets and masses in the service, the rehearsals in the school, such teaching as there was, and the daily practisings, must have been both stimulating and improving, and with all its roughness a good deal of knowledge could not but have been obtainable. One advantage Schubert reaped from the Conservy—the friends which he made there, many of them for life, Spann, Schm, Holzapfel, Stadler, and others, all afterwards more or less eminent, who attached themselves to him as every one did who

1 The autograph of both are in possession of Herr Nicholas Dunha of Vienna.
2 Ford, p. 126.
3 Ernald's expressly states this (p. 202) and gives the date:—Nov. 24, 1812.
4 This octet, dated Sept. 19, is said to be mentioned by Ferdinand Schubert in his 'Lebensbeschreibung' (funeral ceremony). It is supposed by Ernald (p. 71) to have been composed for the funeral of his mother; but it is difficult to believe that the words which he wrote for his father's birthday ode, eight days later, would have had no reference to the mother's death—which they certainly have not—if it had occurred at that date.
5 Adagio and Allegro vivace (D); Andante (G); Minuet and Trio (D); Alleluia, Allegro vivace (D). The work was played from MS. at the Crystal Palace, Feb. 2, 1842. The autograph is in possession of Herr Dunha of Vienna.
6 K.H. ii. 78.
7 On Spann's authority. There is no mention of Schubert in Körner's letters from Vienna.
came into contact with him; a band of young admirers, eager to play, or sing, or copy anything that he composed; the earnest of the devoted friends who surrounded him in later years, and helped to force his music on an ignorant and preoccupied public. Nor did the enthusiasm cease with his departure; for some years afterwards the orchestral pieces which he had written while at the school were still played by the boys from his own MS. copies. Outside the school he had sometimes opportunities of going to the opera. The first opera which he is said to have heard was Weigl’s ‘Waisenhaus,’ played Dec. 12, 1810; but this was eclipsed by the ‘Schweitzer-famille’ of the same composer, July 8, 1811; that again by Spontini’s ‘Vestali,’ with Milner, Oct. 1, 1812; and all of them by Gluck’s ‘Iphigenie auf Tauris,’ which he probably heard first April 5, 1815, with Milner and Vogl in the two principal parts, and which made a deep and ineffaceable impression upon him, and drove him to the study of Gluck’s scores. During the same years there were also many concerts, including those at which Beethoven produced his 5th, 6th, and 7th Symphonies, the Choral Fantasia, portions of the Mass in C, the Overture to Coriolan, and others of his greatest compositions. Schubert probably heard all these works, but it is very doubtful whether he heard them with the same predilection as the operas just mentioned. We might infer with certainty from the three earliest of his symphonies, that Beethoven’s style had as yet taken but little hold on him, notwithstanding the personal fascination which he seems to have felt for the great master from first to last. But, indeed, we have his own express declaration to that effect. Coming home after a performance of an oratorio of Salieri’s, June 16, 1816, he speaks of the music in terms which can only refer to Beethoven, as ‘of simple natural expression, free from all that bizarrerie which prevails in most of the composers of our time, and for which we have almost solely to thank one of our greatest German artists; that bizarrerie which unites the tragic and the comic, the agreeable and the repulsive, the heroic and the petty, the Hollest and a harlequin; infuriates those who hear it instead of dissolving them in love, and makes them laugh instead of raising them heavenward.’ Mozart was at the time his ideal composer; this too is plain from the symphonies, but here also he leaves us in no doubt. Three days earlier we find in the same diary, a proposal to one of the quintets of that great master:—‘Gently, as if out of the distance, did the magic tones of Mozart’s music strike my ears. With what inconceivable alternate force and tenderness did Schlesinger’s masterly playing impress it deep, deep, into my heart! Such lovely impressions remain on the soul, there to work for good, past all power of time or circumstances. In the darkness of this life they reveal a clear, bright, beautiful prospect, inspiring confidence and hope. O Mozart, immortal Mozart! what

countless consolatory images of a bright better world hast thou stamped on our souls!’ There is no doubt to which of these two great masters he was most attached at the time he wrote this.

We have seen what a scourge the conscription proved in the case of Ries (iii. 1310), and the unceasing of Mendelssohn’s family till the risk of it was over in his case (ii. 1626). To avoid a similar danger Schubert elected to enter his father’s school, and after the necessary study for a few months at the Normal School of St. Anna, did so, and actually remained there for three years as teacher of the lowest class. The duties were odious, but he discharged them with strict regularity, and not with greater severity than might reasonably be expected from the irritable temperament of a musician condemned to such drudgery. The picture of Pegasus thus in vile harness, and the absence of any remark on the anomaly, throws a curious light on the beginnings of a great composer. Of a set clock, however, he had his relaxation. There was a family in the Lichtenthal named Grob—a mother, son, and daughter—whores to him were somewhat like those of the Breunings to Beethoven (i. 166 α). The house was higher in the scale than his father’s, and he was quite at home there. Therese, the daughter, had a fine high soprano voice, and Heinrich Grob played both P.F. and cello; the mother was a woman of taste, and a great deal of music was made. It is not impossible that Therese inspired him with a softer feeling. The choir of the Lichtenthal church, where his old friend Holzer was still choirmaster, was his resort on Sundays and feast days, and for it he wrote his first mass, in F—began May 17, finished July 22, 1814—a fitting pendant to the symphony of the previous October. He was not yet eighteen, and the mass is pronounced by a trustworthy critic to be the most remarkable and important ever produced, excelling Beethoven’s in C, and as striking an instance of the precocity of genius as Mendelssohn’s Overture to the Midsummer Night’s Dream. It seems to have been first performed on Oct. 16, the first Sunday after St. Therese’s day, 1814—Mayseeder, then 25, and an acknowledged virtuoso, leading the first violins; and was repeated at the Augustine Church ten days after. This second performance was quite an event. Franz conducted, Holzer led the choir, Ferdinand took the organ, Therese Grob sang the duet, the enthusiasm of the family and friends was great, and the proud father presented his happy son with a five-octave piano. Salieri was present and loud in his praises, and claimed Schubert as his pupil. He had indeed begun to take some interest in the lad before he left the Conservatory, and continued it by daily lessons ‘for a long time.’ That interest was probably much the same

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1 From Banisterfield, in W.L.K.
2 Quoted by K.H. 103, 104 (i. 103, 104).
that he had shown to Beethoven 15 years before, making him write to Metastasio's words, and correcting the prosody of his music. But there have been some curious attraction about the old man, to attach two such original geniuses as Beethoven and Schubert to him, and make them willing to style themselves 'scholars of Salieri.' His permanent influence on Schubert may be measured by the fact that he warned him against Goethe and Schiller, a warning which Schubert attended to so far as to compose 67 songs of the one poet, and 54 of the other.

Franz's next effort was an opera—a light and absurd supernatural 'opera comique' in 3 acts, 'Das Teufels Lustschach,' words by Kotzebue. He probably began it while at the Conserv., the first act having been completed Jan. 11, 1814; the second, March 16; and the third, May 15. Two days afterwards he began the mass. That over, he had leisure to look again at the earlier work. The experience gained in writing the mass probably revealed many an imperfection in the opera. He at once rewrote it, and finished the redaction of it on Oct. 22. The work has never been performed, nor can it now ever be so, since the second act, like the MS. of the first volume of Carlyle's French Revolution, was used by an officious maid-servant for lighting the fires as late as 1848. With all these and other labours he found time to visit the Conserv. in the evenings, take part in the practices, and try over his new compositions. Besides the pieces already mentioned, the productions of 1814 embrace a Salve Regina for tenor and orchestra. Also 2 stringquartets in D and C minor, still in MS., and a third in Bb, published as op. 185, and remarkable for the circumstances of its composition. It was begun as a string trio, and ten lines were written in that form. It was then begun again and finished as a quartet. The movements are more fully dated than usual. Also 5 minuets and 6 Deutschen (or waltzes) for strings and horns; and 17 songs, among them 'Gretchen am Spinndreie' (Oct. 19), and Schiller's 'Der Taucher,' a composition of enormous length, begun Sept. 1813, and finished in the following August. On Dec. 10 he began his second symphony, in Bb. The autograph shows that the short Introduction and Allegro vivace were finished by the 26th of the same month, but its completion falls in 1815. Before the year closed he made the acquaintance of Mayrhofer, a man of eccentric, almost hypochondriac character, a poet of grand and gloomy cast, who became his firm friend, and 54 of whose 'poems (besides the opera of 'Adrast') and 'Die beiden Freunde von Salamanca'), fortunately for Mayrhofer's immortality, he set to music—some of them among his very finest songs. The acquaintance began by Schubert's setting Mayrhofer's 'Am See.' He composed it on the 7th December, and a few days afterwards visited the poet at his lodgings in the Wippinger Straße 420 (since destroyed), a small dark room rendered illustrious by being the residence of Theodore Körner, and afterwards of Schubert, who lived there in 1819 and 20. The visit was the beginning of a friendship which ended only with Schubert's death.

1815 is literally crowded with compositions. Two orchestral symphonies of full dimensions, Nos. 2 and 3 (that in Bb ended March 24, that in D, May 24—July 10); a string quartet in G minor (March 25—April 1); 2F, sonatas in C, F, E (Feb. 11) and E (Feb. 18); an adagio in G (April 8); 12 Wiener Deutsche, 8 Ecosseizes (Oct. 3), and 10 variations for PF solo; 3 masses, in G (Mar. 2—7) and Bb (Nov. 11—); a new 'Domus' for the mass in F; a Stabat Mater in G minor (April 4); a Salve Regina (June 5); 5 large dramatic pieces—Der vierjahrige Pagen, 1 act operetta (ended May 16); 'Fernando,' 1 act Singpiel (July 3—9); 'Clari' (Von Villabella), 3 act Singpiel (Act 1, July 26—Aug. 5), originally composed complete, but Acts 2 and 3 produced in the same manner as the 'Teufels Lustschach'; 'Die beiden Freunde von Salamanca,' a 2 act Singpiel by Mayrhofer (Nov. 18—Dec. 31); 'Der Spiegelritter,' 3 act opera, of which only 8 numbers are with the Gesellschaft der Musikfreunde at Vienna; perhaps also a Singpiel called Die Minneter, and 'Adrast,' an opera by Mayrhofer, of which but two numbers exist. In addition to all these there are no less than 137 songs—57 printed, and 70 still in MS. In August alone there are 29, of which 8 are dated the 15th, and 7 the 19th. And of these 137 songs some are of such enormous length as would seem to have prevented their publication. 'Minona' (MS., Feb. 8), the first one of the year, contains 16, and 'Adelwold and Emma.' (MS., June 5) no less than 55 closely written staves. Of those published, 'Die Burgschaft' ('Aug. 1815') fills 22 pages of Litolfi's edition, 'Elysium' 15, and 'Loca's Gespenst' 15 of the same. It was the length of such compositions as these—peas une histoire, mais des histoires—that caused Beethoven's exclamation on his deafness: 'Such long poems, many of them containing ten octaves,' by which he meant as long as ten. [See p. 346 b.] And this mass of music was produced in the mere intervals of his
school drudgery! Well might his brother say that the rapidity of his writing was marvellous. Amidst all this work and, one might be tempted to believe, all this hurry, it is astonishing to find that some of the songs of these boyish years are amongst the most permanent of his productions. 'Gretchen am Spinnrade,' a song full of the passion and experience of a lifetime, was written (as we have said) in Oct. 1814, when he was 17. The 'Erl King' itself in its original form (with a few slight differences) belongs to the winter of 1815, and the immortal songs of the 'Heidenröslein,' 'Rastlose Liebe,' 'Schäfers Klagelei,' the grand Ossian songs, and others of his better-known works, fall within this year. The Mass in G, too, though composed for a very limited orchestra, and not without tokens of hurry, is a masterpiece. The dramatic works contain many beautiful movements, and are full of striking things, but the librettos are so bad, that in their present condition they can never be put on the stage. The symphonies, though not original, are not without original points; and are so sustained throughout, so full of fresh melody and interesting harmony, and so extraordinarily scored considering their date, that in these respects a man of double Schubert’s age might be proud to claim them.

The habit of writing to whatever words came in his way was one of Schubert’s characteristics, especially in the earlier part of his career. With his incessant desire to sing; with an abundant fountain of melody and harmony always welling up in him and endeavouring to escape, no wonder that he grasped at any words, and tried any forms, that came in his way, and seemed to afford a channel for his thoughts. If good, well; if bad, well too. The reason why he wrote 8 operas in one year was no doubt in great measure because he happened to meet with 8 librettos; had it been 4 or 12 instead of 8 the result would have been the same. The variety in the productions even of this early year is truly extraordinary. A glance at the list is sufficient to show that he tried nearly every form of composition, while the songs he set range from gems like Goethe’s ‘Meeresstille’ and Schiller’s ‘Freudvoll und leidvoll,’ to the noisy ballads of Bertrand; from Mayrhofer’s stern classicality and the gloomy romance of Ossian, to the mild sentiment of Klopotock. No doubt, as Schumann says, he could have set a second place to music. The spectacle of so inassignable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exequiation which was the best—and then to die.

During this year he taught diligently and punctually in his father’s school, and attended Salieri’s lessons. His relations to the Lichtental remained as before. The Mass in G, like

that in F, was written for the parish church, and according to the testimony of one of his old friends was especially intended for those of his companions who had been pupils of Holzer’s with him. A pleasant relic of his home life exists in a picture of the music written for his father’s birthday, Sept. 27, 1815, for 4 voices and orchestra—Erbauer, verehrter Freund der Jugend. He kept up his intercourse also with the Convicet, and when he had written anything special it was one of the first places to which he would take it. There possibly his Symphonies were tried, though it is doubtful if a juvenile orchestra would contain clarinets, bassoons, trumpets, and horns, all which are present in the score of the first four Symphonies. There, thanks to the memorandum of another old Convicet, we can assist at the first hearing of the Erl King. Spann happened to call one afternoon, in this very winter, at the elder Schubert’s house in the Himmelfortgrund, and found Frans in his room, in a state of inspiration over Goethe’s ballad, which he had just seen for the first time. A few times reading had been sufficient to evoke the music, which in the rage of inspiration he was whelming down on the paper at the moment of Spann’s arrival; indeed it was already perfect except the mere filling in of the accompaniment. This was quickly done; and it was finished in the form in which we can now see it in the Berlin Library. In the evening Schubert brought it to the Convicet, and there first he and then Hollapfel sang it through. It was not altogether well received. ‘No wonder; the form was too new, the dramatic spirit too strong, even for that circle of young Schubert-admiring! At the words ‘Mein Vater, mein Vater, jetzt faest er mich an!’ where Gb, Ff and Eb all come together, there was some dissent, and Ruzicka, as teacher of harmony, had to explain to his pupils, as best he might, a combination which now seems perfectly natural and appropriate.

1816 was passed much as 1815 had been, in a marvellous round of incessant work. The drudgery of the school however had become so insupportable that Schubert seized the opportunity of the opening of a government school of music, at Leibach, near Trieste, to apply for the post of director, with a salary of 500 Vienna florins—£21 a year. The testimonials which he sent in in April from Salieri, and from Joseph Spendou, Chief Superintendent of Schools, were so cold in tone as to imply that however much they valued Schubert, they believed his qualifications not to be those of the head of a large establishment. At any rate he failed, and the post

1 Herr Doppler. I cannot refrain from mentioning this gentleman, who in 1807 was shopman at Spina’s (formerly Diabelli’s). I shall never forget the thrill shock I received when on asking him if he knew Schubert, he replied, ‘Know him? I was at his christening! Kreutzer’s Life is dedicated to him for a man a trait which would otherwise have been lost.

2 Now in the Imperial Library, Berlin. No doubt there was one every year for the period of 1814 has been lost.

3 An impression of the first movement (Berlin, Miesb. by Schott) shows that Schubert would have thrown poetry into an advertisement: ‘Give me the words,’ said Mozart, ‘and I’ll put the poetry to them.’

4’Hinwandel’ is Kreutzer’s word, doubled from Spina’s lira.

5 If indeed this be the actually first original. The equation of bar 6, and its repetition in the second insertion, however, as well as the regular look of the whole, seem to point to its being a transcript.

6 K.E. 103 (2. 120).
was given, on the recommendation of Salieri, to a certain Jacob Schauf. Schubert found compensation, however, in the friendship of Franz von Schober, a young man of good birth and some small means, who had met with his songs at the house of the Spaun at Linz, and had ever since longed to make his personal acquaintance. Coming to Vienna to enter the University, apparently soon after the Leipziger reise, he called on Schubert, found him in his father's house, overwhelmed with his school duties, and with apparently no time for music. There, however, were the piles of manuscript—operas, masses, symphonies, songs, heaped up around the young schoolmaster-composer, and Schober saw at once that some step must be taken to put an end to this cruel anomaly, and give Schubert time to devote himself wholly to the Ars of which he was so full. Schober proposed that his new friend should live with him; Franz's father—possibly not 1 over-satisfied with his son's performances as a teacher of the alphabet to infants—consented to the plan, and the two young men (Schober was some four months Franz's junior) went off to keep house together at Schubert's lodgings in the Landkronegasse. A trace of this change is found on two MS. songs in the Musik Verein at Vienna, 'Leiden der Trennung' and 'Lebennäht,' inscribed 'In Herr vc. Schober's lodgings,' and dated Nov. 1816. Schubert began to give a few lessons, but soon threw them up, and the household must have been maintained at Schober's expense, since there was obviously as yet no sale for Schubert's compositions. He had good friends, as Beethoven had had at the same age, though not so high in rank—Hofrath von Kiesewetter, Matthias von Collin, Graf Moritz Dietrichstein, Hofrath Hammer von Forgelstall, Pyrker, afterwards Patriarch of Venice and Archbishop of Erzlan, Frau Caroline Fichler—all ready and anxious to help him as had they had the opportunity. But Schubert never gave them the opportunity. He was a true Viennese, born in the lowest ranks, without either the art or the taste for 'imposing' on the aristocracy (Beethoven's favourite phrases) that Beethoven had; loving the society of his own class, shrinking from praise or notice of any kind, and with an absolute deteration of teaching or any other stated duties. But to know him was to love and value him. Three little events, which slightly diversify the course of this year, are of moment as showing the position which Schubert took amongst his acquaintances. The first was the 50th anniversary of Salieri's arrival in Vienna, which he had entered as a boy on June 16, 1766. [See SALLIER, III. 218.] On Sunday, June 16, 1816, the old Italian was invested with the Imperial gold medal and chain of honour, in the presence of the whole body of Court-musicians; and in the evening a concert took place at his own house, in which, surrounded by his pupils, Weigl, Assmayer, Anna Fröhlich, Schubert, and many others, both

male and female, he snuffed up the incense of his worshippers, and listened to compositions in his honour by his scholars past and present. Among these were pieces sent by Hummel and Moscheles, and a short cantata, both words and music by Schubert. 2

Eight days afterwards, on July 24, there was another festivity in honour of the birthday of a certain Herr Heinrich Wateroth, a distinguished official person, for which Schubert had been employed to write a cantata on the subject of Prometheus, words by Philipp Dräxler, another official person. The cantata has disappeared; but from a description of it by Leopold Sonnleithner, communicated to 'Zellner's Blätter für Theater,' etc. (no. 19), and reprinted separately, it seems to have been written for two solo voices, soprano (Gias), and bass (Prometheus), chorus, and orchestra, and to have contained a duet in recitative, two choruses for mixed and one for female voices (the disciples of Prometheus). This last is described as having been in the form of a slow march, with original and interesting treatment. The performance took place in the garden of Watertoth's house in the Erdberg suburb of Vienna. As all the persons concerned in the festivity were people of some consideration, and as the music was very well received, it may have been an important introduction for the young composer. A congratulatory poem by one Schlechta, addressed to Schubert, appeared a day or two later in the 'Theaterszeitung.' Schubert had already, in the previous year, set a song of Schlechta's—'Auf einem Kirchhof' (Lief. 49, no. 3), and he promptly acknowledged the compliment by adopting one of mere moment from Schlechta's 'Diego Manza- nares,' 'Wo erst du durch einarme Schatten' (40 Lieder, no. 25), his setting of which is dated July 30, 1816. 3 Schubert evidently was fond of his cantata. It was performed at Innpruck by Günsbacher, and at Vienna by Sonnleithner in 1819. Schubert wished to give it at the Augarten 1830, and had sent it somewhere for performance at the time of his death. He was paid 100 florins, Vienna currency (or £4) for it, and he notes in his journal that it was the first time he had composed for money. The third event was the composition of a cantata on a larger scale than either of the others. It was addressed to Dr. Joseph Spendlou, in his character of Founder and Principal of the Schoolmasters' Widows' Fund, and contained 8 numbers, with solos for two sopranos and bass, a quartet and choruses, all with orchestral accompaniment. Whether it was performed or not is uncertain,

and Schubert met once—in the curious collection of variations on Diehlo's well-known, to which 50 Austrian composers contributed, Beethoven's contribution being the 25 variations, op. 139. Lient's variations are No. 26, and Schubert's No. 26. Lient has been throughout an indefatigable champion for Schubert.

2 The autograph of this cantata was sold in Paris, by auction, May 14, 1863. The words are given by Kretzsch, p. 60 (1-86), but are not worth quoting. They do not possess the individuality of thought which makes Schubert's later verses so interesting, in spite of the crudity of their expression.

3 His birthday was July 22, but the performance was put off on account of the weather.

4 I am indebted for this reprint to my ever-kind friend Mr. G. P. Pohl, of the Gesellschaft der Musikfreunde, Vienna.

5 He returned to this post in 1821, 1825, 1826, 1828.
but it was published in 1830 in PF. score by Diabelli, as op. 128. The other compositions of the year 1816 are as numerous as usual. A fine trio for S.S.A. and PF. to the words of Klopstock’s ‘grotesse Halleluja’ (Lb. 41, no. 2); a Salve Regina in F, to German words, for 4 voices and organ (Feb. 21, 1816); the Angels’ chorus from Faust, ‘Christ ist erstanden,’ dated June 1816—are also among the printed works. A Stabat Mater in F minor, to Klopstock’s German words, dated Feb. 28, 1816, is still in MS. It is written for soprano, tenor, and bass solo, and chorus, and for the orchestra of the usual strings, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 3 trombones, 2 trumpets and drums. These however are not uniformly employed: the trumpets and drums only appear for a few chords in Nos. 9 and 12; No. 5, an 8-part chorus, is accompanied by the wind alone, and No. 6, a tenor aria, by the strings, with oboe solo. This interesting looking work was performed in 1841 by the Musik-Verein of Vienna, and in 1863 at the Altenheufelder church there, but has still not been published. Two other MS. works are a Magnificat in C, for solos, chorus, and orchestra, dated Oct. 1816, and a duet for soprano and tenor with orchestra, to Latin words, ‘Auguste jam Constabum,’ dated Sept. 1816, both much tintuned by Mozart. There is also a ‘Tantum ergo’ in C for 4 voices and orchestra, Aug. 1816, and a fragment of a Requiem in Eb, July 1816; the first pages are wanting, and it ends with the 2nd bar of the 2nd Kyrie.

Of operas we find only one in 1816, probably because only one libretto came in his way. It is called ‘Die Bürgschaft,’ and is in 3 acts. The author of the words is not known; and the quotations in Kriehse show that they are in great part absolute rubbish. Schubert continued his task to the 3rd act, 15 numbers, and there stopped. The autograph, in Herr Dumba’s possession, is dated May 1816, and no portion of it is printed.

The Symphonies of 1816 are twofifths—4th, in C minor, entitled ‘Tragic Symphony,’ and dated April 1816; and the 5th, in Bb, for 6 small orchestras, dated Sept. 1816—Oct. 3, 1816. The first of these—harmoically ‘tragic’ so much as ‘pathetic’ —is a great advance on its predecessors; the Andante is individual and very beautiful, and the Finale wonderfully spirited. The other, though full of Mozart, is as gay and untrammelled as all Schubert’s orchestral music of that day. It is sometimes entitled ‘without Trumpets or Drums,’ and is said to have been composed for the orchestra at the Gundahof, which grew out of the Schubert Sunday afternoon quartets. Neither work has yet been published in score, but they have often been played at the Crystal Palace, under Mr. Mann’s direction, and are among the favourite works in the repertory of that establishment. A string quartet in F: a string trio in Bb, apparently very good; a rondo in A for violin solo and quartet (June 1816); a violin concerto in C; 3 sonatas for PF. and violin (op. 127); 2 PF. sonatas in F, each in 2 movements of another in E; various marches for PF.; 12 Deutsches (waltzes); 6 Ecosaissees, with the inscriptions ‘Composed while a prisoner in my room at Trench’ and ‘Thank God!’—probably the relics of some practical joke—are still existing.

Very little of the above, however interesting, can be said to be of real, first-rate, permanent value. But when we approach the songs of 1816 the case is altered. There are not quite so many with this date as there were with that of 1815, but there are 90 in all—41 printed and 50 in MS. Of Goethe there are splendid specimens, the three songs of the Harper, in ‘Wilhelm Meister’ (op. 12, Sept. 6), Mignon’s ‘Sehnsucht’ song (op. 62, no. 4); ‘Der Fischer; ‘Der König in Thule (op. 5, no. 5); Jägers Abendlied, and Schäferskugelied (op. 3), Wanderer’s Nachtstreich (op. 4), Schäfers Kronze (op. 19). Of Schiller there are the beautiful Ritter Tegern Sanft, Die Lieds (op. 58), etc., and to name only one other, the far-famed ‘Wanderer,’ by Schubert’s Lubeck.

These magnificent pieces are well known to every lover of Schubert, but they are not more valued than such exquisitely simple and touching little effusions as ‘An eine Quelle’ of Claudius (op. 109, no. 3), ‘Der Abend’ of Koegelarten (op. 118, no. 2), or ‘Der Leidende’ of Hölty (Lid. 50, no. 3), all equally bearing his stamp.

The lists of the songs of these two years throw a curious light on Schubert’s musical activity and mode of proceeding. Dr. Johnson was said when he got hold of a book to ‘tear the heart out of it,’ and with Schubert it was very much the same. To read a poem, and at once to fasten upon it and transcribe it in music, seems to have been his natural course; and having done one he went at once to the next. A volume of Hölty, or Claudius, or Koegelarten came into his hands; he tore from it in a moment what struck him, and was not content with one song, but must have three, four, or five. Thus, in Oct. 1815, he evidently meets with Koegelarten’s poems, and between the 15th and 19th sets seven of them. In March 1816 he sets five songs by Salis; in May, six by Hölty; in November, four by Claudius, three by Mayhoffer, and so on. To read these lists gives one a kind of visible image of the almost fag-end songs with which he attacked his poetry, and of the inspiration with which the music rushed from his heart and through his pen—‘everything that he touched,’ says Schumann, ‘turning into music.’ Thus, at a later date, calling accidentally on Randhartinger, and his friend being summoned from the room, Schubert, to amuse himself in the

1 Nottbeck’s Catalogue, p. 282.
2 First printed by Schumann as Appendix to his newspaper, the H. H. M., for June 1852.
3 In Mr. Brahms’s possession. The date is quoted from the catalogue of the Schubertiana at the Nottbeck’s. I am bound to say that I saw no date, and that Brahms judged it to be his, 1852.
4 April 1814. —Adagio molto and Allegretto vivace in G minor; Andante in Bb; Menuetto and Trio in Bb; Finale in G. —The autograph has vanished.
6 Hennlich’s Contes de M. 1804.
interval, took up a little volume which lay on the
table. It interested him; and as his friend did
not return he carried it off with him. Anxious
for his book, Handhartinger called next morning
at Schubert's lodgings, and found that he had
already set several places in it to music.
The volume was Wilhelm Müller's poems; the
songs were part of the 'Söhne Müllerin.' A
year or two after this, in July 1826— it is his old
friend Doppler who tells the story—returning from
a Sunday stroll with some friends through the vil-
lage of Währing, he saw a friend sitting at a table
in the beer-garden of one of the taverns. The
friend, when they joined him, had a volume of
Shakespeare on the table. Schubert seized it,
and began to read; but before he had turned
over many pages pointed to 'Hark, hark, the
lark,' and exclaimed, 'Such a lovely melody has
come into my head, if I had but some music
paper.' Some one drew a few staves on the back
of a bill of fare, and there, amid the hubbub
of the beer-garden, that beautiful song, so per-
fectly fitting the words, so skilful and so happy
in its accomplishment, came into perfect existence.
Two others from the same post not improbably
followed in the evening.

It has been said that Schubert never heard
his Symphonies played. This is no doubt true of
the beautiful unfinished one B minor, of
the Gastein Symphony, and of the great one in
C, no. 10; but of the first six it is not so correct.
There was always the pupils' band at the Convict,
where, as we have seen, parts in his handwriting
are said to have lingered; and there was also a
flourishing amateur society, which, though their
execution may not have had the precision of first-
rate artists, yet probably played well enough to
enable a composer to judge if his effects were what
he intended them to be. Vienna amateurs were
by no means contemptible. A society who met
at the Mahlergrube even ventured on bringing out
such works as Beethoven's Overture to Coriolan
for the first time. Another, assembling at the
Römische Kaiser, performed the Mount of
Olives, Beethoven himself conducting.

It seems that the Quartet afternoon at
the house of Schubert the elder had gradually
extended themselves into performances of Haydn's
Symphonies, arranged as quartets and played
with doubled parts, players of ability and
name joined, and a few hearers were admitted.
After a time, the modest room became incon-
viently crowded, and then the little society
migrated to the house of a tradesman named
Fischling (Dorothegasse 1105), wind instru-
ments were added, and the later works of
Playel, Haydn, and Mozart were attacked.
In the winter of 1815 another move became
necessary, to the house of Otto Hatwig, one
of the violinists of the Burgtheater, at the Schot-
tenthor, and in the spring of 1818, to his new
residence in the Gundelhof, and later still at
Pettenkofer's house in the Bauernmarkt. The

band now contained some good professional
players, and could venture even on Beethoven's
two first symphonies, and the overtures of Cheru-
bini, Spontini, Boieldieu, Weigl, etc. Schubert
belonged to it all through, playing the viola, and
it was probably with his view of their perform-
nance by the society that he wrote the two sym-
phonies of 1816 (nos. 4 and 5), two overtures in
the winter of 1817, and his 6th Symphony in
the spring of 1818.

Schubert and Mayrhofer were Schubert's first
friends outside the immediate circle of his youthful
associates. He was now to acquire a third,
destined to be of more active service than either of
the others. This was Vogl. He was 20 years
Franz's senior, and at the time of their meeting
was a famous singer at the Vienna Opera, ad-
ored more for his intellectual gifts than for the
technical perfection of his singing, and really
great in such parts as Oratto in 'Iphigenie,'
Almaviva in 'Figaro,' Creon in 'Medea,' and
Telamarc in the 'Vestalin.' About the year 1816
—the date is not precisely given—Vogl was
induced by Schubert to come to their lodgings,
and see the young fellow of whom Schubert was
always raving, but who had no access to any of
the circles which Vogl adorned and beautified by
his presence. The room as usual was strewn with
music. Schubert was confused and awkward;
Vogl, the great actor and man of the world,
gay, and at his ease. The first song he took up
—probably the first music of Schubert's he had
ever seen—was Schubert's 'Augenlied' (L. 50,
no. 3). He hummed it through, and thought it
melodious, but slight—which it is. 'Ganym-
de' and the 'Schäferklage' made a deeper
impression; others followed, and he left with
the somewhat patronising but true remark, 'There
is stuff in you; but you squander your fine thoughts
instead of making the most of them.' But the
impression remained, he talked of Schubert with
astonishment, soon returned, and the acquaintance
grew and ripened till they became almost insepa-
rible, and until in their performances of Schubert's
songs, 'the two seemed,' in Schubert's own words,
'for the moment to be one.' In those days songs
were rarely if ever sung in concert-rooms; but
Vogl had the entrée to all the great musical
houses of Vienna, and before long his perfor-
manees of the Erl King, the Wanderer, Ganymed,
Der Kampf, etc., with the composer's accompani-
ment, were well known. What Vogl's opinion of
him ultimately became, may be learnt from a pas-
sage in his diary: 'Nothing shows so plainly the
want of a good school of singing as Schubert's
songs. Otherwise, what a marvellous and uni-
versal effect must have been produced throughout
the world, wherever the German language is
understood, by these truly divine inspirations, by
these utterances of a musical clairevoyance! How
many would have comprehended, probably for the
first time, the meaning of such expressions as
'speech and poetry in music,' 'words in harmony,'
'ombres clothed in music,' etc., and would have
learned that the finest poems of our greatest poets
may be enhanced and even transcended when

1 The drinking-song from Antony and Cleopatra (marked 'The Rückling,
July 25'), and the lovely 'Sylvie' ('July 1823'). The anecdote is in
Kreisler.
translated into musical language. Numberless examples may be named, but I will only mention The Erl King, Gretchen, Schwager Kronos, the Mignon and Harnar's songs, Schiller's Sehnsucht, Der Pilgrim, and Die Burgschaft.

This extract shows how justly Vogl estimated Schubert, and how, at that early date, his discernment enabled him to pass a judgment which even now it would be difficult to excel. The word 'clairvoyncce', too, shows that he thoroughly entered into Schubert's great characteristico. In hearing Schubert's compositions it is often as if one were brought more immediately and closely into contact with music itself than is the case in the works of others; as if in his pieces the stream from the great heavenly reservoir were dashing over us, or flowing through us, more directly, with less admixture of any medium or channel, than it does in those of any other writer—even of Beethoven himself. And this immediate communication with the origin of music really seems to have happened to him. No sketches, no delay, no anxious period of preparation, no revision, appear to have been necessary. He had but to read the poem, to surrender himself to the torrent, and to put down what was given him to say, as it rushed through his mind. This was the true 'inspiration of dictation,' as much so as in the utterance of any Hebrew prophet or seer. We have seen one instance of the case of the Erl King. The poem of the Wanderer attracted him; the same way, and the song was completed in one evening. In a third case, that of Goethe's 'Rastlose Liebe,' the paroxysm of inspiration was so fierce that Schubert never forgot it, but reticent as he often was, talked of it years afterwards. It would seem that the results did not always fix themselves in the composer's memory as permanently as if they had been the effect of longer and more painful elaboration. Vogl tells an anecdote about this which is very much to the point. On one occasion he received from Schubert some new songs, but being otherwise occupied could not try them over at the moment. When he was able to do so he was particularly pleased with one of them, but as it was too high for his voice, he had it copied in a lower key. About a fortnight afterwards they were again making music together, and Vogl placed the transposed song before Schubert on the desk of the piano. Schubert tried it through, liked it, and said, in his Viennese dialect, 'I say I the song's not so bad; setzlos ist it so completely, in a fortnight, had it vanished from his mind! Sir Walter Scott attributed a song of his own to Byron; but this was in 1828, after his mind had begun to fail.'

1817 was comparatively an idle year. Its great musical event was the arrival of Rossini's music in Vienna. 'L'Inganno Felice' was produced at the 12th theatre, Nov. 26, 1816, and 'Tancredi,' Dec. 17; 'L'Italiani in Algeri,' Feb. 1, 1817, and 'Ciro in Babilonia,' June 18; and the enthusiasm of the Viennese—like that of all to whom these fresh and animated strains were brought—knew no bounds. Schubert admired Rossini's melody and spirit, but rather made fun of his orchestral music, and a story is told—not impossibly apocryphal—of his having written an overture in imitation of Rossini, before supper, after returning from 'Tancredi.' At any rate he has left two Overtures in the Italian style 'in D and C, dated Sept. and Nov. 1817 respectively, which were much played at the time. Schubert made 4-hand PF. arrangements of both, and that in C has been since published in score and parts as op. 170, and has been played at the Crystal Palace (Dec. 1, 66, etc.) and elsewhere. Its caricature of Rossini's salient points, including of course the inevitable crescendo, is obvious enough; but nothing could transform Schubert into an Italian, and the overture has individual and characteristic beauties which are immediately recognisable. The influence of Rossini was no mere passing fancy, but may be traced in the 6th Symphony, mentioned above; and in music of his later life—in the two Marches (op. 121), the Finale to the Quartet in G (op. 161), and elsewhere.

A third Overture in D belongs to 1817, and though still in MS., has also been played at the Crystal Palace (Feb. 6, 69, etc.). It is in two movements, Adagio, and Allegro, giusto, and the former is almost a draft of the analogous movement in the overture known as 'Rossinumonde' (op. 26), though really the 'Zauberharfe.' There the resemblance ceases. What led Schubert to the pianoforte this year in so marked a manner is not known, but his devotion to it is obvious, for no fewer than 6 sonatas belong to this period. Of these, 3 are published—op. 121, in Eb; op. 147,6 in B (August); op. 164 in A minor.7 Those still in MS. are in F, Ab, and E minor (June).

Schubert's 6th Symphony, in C, completed in February 1818, appears to have been begun in the preceding October. It is the first one which he has marked 'On my own invention'—though hardly with reason, as both in form and orchestra it is the same as the early ones. It is an advance on the others, and the Scherzo shows the first decided signs of Beethoven's influence. Passages may also be traced to Rossini and the Italian opera. The catalogues of the instrumental compositions of this year closes with 2 sonatas for PF. and violin, op. 157, nos. 1 (March) and 2; a string Trio and a Polonaise for the violin, both in MS. In the number of the vocal compositions of 1817 there is an equal falling off. Rossini's popularity for the time shut the door against all other composers, and even Schubert's aptitude for bad libretti was compelled to wait. Not only, however, are there no operas this year, there is no church music, and but 47 songs (32 printed, and 15 in MS.). In quality, however, there is no deterioration in the

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1 Reosenfield, W.F.K.
2 In Kreisler, 119 (123).
3 Lockhart's Life of Scott, vol. 128.
SONGS.

The astonishing 'Gruppe aus dem Tartarischen' and 'The Pilgrim of Schiller; the 'Gandrige' of Goethe; the 'Fahrt zum Hades,' 'Memnon,' and 'Erlässe' of Mayrhofer; and 'an die Musik' of Schobert, are equal to any that come before them. Among the MS. songs is one showing the straits to which Schubert was sometimes put, either by the want of materials or by the sudden call of his inspiration. It is the beginning of a setting of Schiller's 'Entdeckung an Laura,' and is written on the front page of the 2nd violin part of a set of fugues by Fux, the words 'Fuga. Duettto. Violino Secondo. Del Sing.: Fux.' appearing in the copyist's formal handwriting through Schubert's hasty notes. It is superscribed 'Entdeckung an Laura A. C. 1817.' Schubert's 'Mephisto'-interesting as showing that in 'Achseh,' he has added his own comment to Schiller's words; that he dated his pieces at the moment of beginning them; and that he sometimes signed his name without the 'Franz.'

The circle of intimate friends was increased about this date by Anselm and Joseph Hüttenbrenner and Joseph Gahy. Anselm, four years his senior, was a pupil of Salieri's, and there they had met in 1815. With the younger brother, Joseph, he became acquainted in the summer of 1817. Both were men of independent means, and Anselm was a musician by profession. Gahy was in the government employment, an excellent pianoforte player, of whom Schubert was for long very fond. The younger Hüttenbrenner was bewitched by Schubert, much as Krumpholz and Schindler were by Beethoven; and was ever ready to fetch and carry for his idol, and to praise whatever he did, till the idol would turn on his worshipper, and be so cruel as to get the nickname of 'The Tyrant' from the rest of the set.

How Schubert existed since he threw up his place at the school and left his father's house is a point on which we are in entire ignorance. He wanted very few, but how even these few were supplied is a mystery. We have seen that he lived rent-free with Schobert for a few months in 1816, but the return of Schobert's brother put an end to the arrangement, and from that date he must have been indebted to Spaun, or some friend better off than himself, for lodgings, for existence, and for his visits to the theatre, for there is no trace of his earning anything by teaching in 1817, and the few pounds paid him for the Watteroth cantata is the only sum which he seems to have earned up to this date.

In the summer of 1818, however, on the recommendation of Unger, the father of Mad. Unger-Schobert, the great singer, Schubert accepted an engagement as teacher of music in the family of Count Johann Esterhazy, to pass the summer as his country seat at Zelazé, in Hungary, on the Waag, some distance east of Vienna, and the winter in town. He was to be a member of the establishment and to receive two gulden for every lesson. The family consisted of the Count and Countess, two daughters, Marie, 13, and Caroline, 11, and a boy of 5. All were musical. The Count sang bass, the Countess and Caroline contralto, Marie had a fine soprano, and both daughters played the piano. Baron von Schönstein, their intimate friend, slightly older than Schubert, a singer of the highest qualities, with a noble baritone voice, made up the party, which certainly promised all the elements of enjoyment. It was a pang to Schubert to part from the circle of his companions, to whom he was devoted, but it is not difficult to imagine how pleasant he must have found the comfort and generous living of the Esterhazy house, while at the same time there would be opportunities of retirement, and abundant means of diversion in a beautiful country, a new people, and the Hungarian and gipsy melodies.

When the new year came, he met his friends anew, and attended all the ballets and Operas, the 1st of which was the 'Frau Holle' of Schubert's Mass in C, his 4th, written like the others, for Holzer, is dated 'July, 1818;' but there is nothing to show whether it was finished in Vienna or in the country. A set of MS. Solmani for the Countess Marie, also dated July, is perhaps evidence that by that time they were settled at Zelazé. Two letters to Schobert are printed by Baumerfeld, and are dated Aug. 3, and Sept. 18, 1818. The first is addressed to his home circle, his 'dearest fondest friends... Spau, Schobert, Mayrhofer, and Senn... you who are everything to me.' There are messages also to Vogl, and to Schobert's mother and sister, and to 'all possible acquaintances,' and an urgent entreaty to write soon—'every syllable of yours is dear to me.' He is thoroughly well and happy, and 'composing like a god... Mayrhofer's Einsamkeit is ready, and I believe it to be the best thing I have yet done, for I was without anxiety' (obliged to go to Wartburg—the title is his own), 'Einsamkeit' (L. 32) is a long ballad, filling 19 close pages of print, with a dozen changes of tempo and as many of signature; perhaps not quite coming up to his own estimate of it, though both words and music are often very striking. The length of this and other ballads will probably always hinder their wealth of melody, dramatic effects, and other striking beauties, from being known by the world at large.

The other letter, seven weeks later, throws more light on his position at Zelazé, 'as composer, manager, audience, everything, in one.' 'No one here cares for true Art, unless it be now and then the Countess; so I am left alone with my beloved, and have to hide her in my room, or my

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1 For 'Einsamkeit.' A facsimile is given by Reissmann.
2 For Kreisla. 1, 250. But does not the dedication of the song 'Die Erwartung' coincide Feb. 27. 1818, to his friend.' J. H.—show that the acquaintance was of much earlier date? True, it was not published till April after Schubert's death; and the song may have been prepared by him for publication shortly before, and the dedication added then.
3 EM. no. 5, 1820.

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4 There is an interesting autograph copy of the 'Fowels' song dated at A. Hüttenbrenner's Lodgings (in Vienna) midnight Feb. 27, 1818, and besprinkled with ink instead of sand. It has been published in photography, but the 'Fowels' really date from 1817. (Reissmann, in the Thum's Catalogue.)

5 Published in 1818 as op. 46. Schubert wrote a new and most beautiful Benedictus to it in 1819, only a few months before his death.

piano, or my own breast. If this often makes me sad, on the other hand it often elevates me all the more. Several songs have lately come into existence, and I hope very successful ones. He is evidently more at home in the servants' hall than the drawing-room. 'The cook is a pleasant fellow; the ladies'-maid is thirty; the housemaid very pretty, and often pays me a visit; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us. The Count is a little rough; the Countess proud, but not without heart; the young ladies good children. I need not tell you, who know me so well, that with my natural frankness I am good friends with everybody.

The letter ends with an affectionate message to his parents.

The only songs which can be fixed to this autumn, and which are therefore doubtless those just referred to, besides the great 'Einsamkeit,' are the 'Blumenbrief' (Lisf. 21, no. 1), 'Blonde von Brüssel,' and 'Das Abendröth,' 'Das Abendröth'—for it is contralto, evidently composed for the Countess; 'Vom Mitleiden Marià,' and three Sonnets from Petrarch (MS.). The Hungarian national songs left their mark in the '36 original dances,' or 'First Waltzes' (op. 9), some of which were written down in the course of the next year. The 'Divertissement à la hongroise,' and the Quartet in A minor (op. 29), in which the Hungarian influence is so strong, belong—the first apparently, the second certainly—to a much later period.

A third letter of this date, hitherto unprinted, with which the writer has been honoured by the granddaughter of Ferdinand Schubert, to whom it was addressed, is not without interest, and is here printed entire. 'The Requiem referred to was by Ferdinand, and had evidently been sent to his brother for revision. The letter throws a pleasant light on the strong link existing between him and his old home, and suggests that assistance more solid than 'linen' may often have reached him from his fond step-mother in his poverty in Vienna. In considering the piscuiury result of the engagement, it must be remembered that the florin was at that time only worth a franco, instead of two shillings. The month's pay therefore, instead of being £20, was really only about £8. Still, for Schubert that was a fortune."

DEAR BROTHER FERDINAND,

It is half-past 11 at night, and your Requiem is ready. It has made me sorrowful, as you may believe, for my dear heart. All my heart's wishes can fill in, and put the words under the music and the signs above. And if you wish music, you must do it yourself, without asking me in Zélès. Things are not going well with you; I wish you could change with me, so that for once you might be happy. You should find all your heavy burdens gone, dear brother; I heartily wish it could be so.—My foot is asleep, and I am mad with it. If the foot could only write it wouldn't go to sleep! I have had both hands asleep with my foot, and now gone on with my letter at 8 o'clock on the 29th. I have one request to make in answer to yours. Give my love to my dear parents, brothers, sisters, friends, and acquaintances, especially not forgetting Carl. Didn't he mention me in his letter? As for my friends in the town, Honolulu, etc., I don't think they write to me. Tell my mother that my linen is well looked after, and that I am well off, thanks to her mother's generosity. If I could have seen Zélès I should very much like her to send me a second batch of pocket-handkerchiefs, aprons, and stockings. Also I am ashamed in want of two pairs of trousers. Hart can get the measure wherever he likes. I would be very glad of money very soon. For July, with the journey-money, I got 200 korins. It is beginning already to be cold, and yet we shall not start for Novi before the middle of October. Next month I hope to have a few weeks at Freystadt, which belongs to Count Erdey, the uncle of my count. The country there is said to be extraordinarily beautiful. Also I hope to get to Pesth while we are at the warehouse at Boscozadji, which is not far off. It would be delightful if I should happen to meet Herr Administrator Tazgale there. I am delighted at the thought of the vintage, for I have heard so much that is pleasant about it. The harvest also is beautiful here. They don't sow the corn into barns as they do in Austria, but make immense heaps out in the fields, which they call Zweise. They are often 80 to 100 yards long, and 50 to 40 high, and are laid together so cleverly that the rain all runs off without doing any harm. In the vineyards they are laid in walls and on so they bury in the ground.

Though I am so well and happy and every one so good to me, yet I shall be immensely glad when the moment arrives for going to Vienna. Beloved Vienna, all that is dear and familiar to me is there, and in a few days the actual sight of it will stop my longing! Again entrusting you to attend to all my requests, I remain, with much love to all, your true and sincere,

FRECHETE.

A thousand greetings to your good wife and dear Rend, and a very hearty one to aunt Schubert and her daughter.

The inscription 'Zélès, Nov. 1818' on the song 'Das Abendröth' shows that the return to Vienna was confirmed. Schubert had found the theatre more than ever in possession of Rossini. To the former operas, 'Elisabetta' was added in the autumn, and 'Otello' early in Jan. 1819. But one of the good traits in Schubert's character was his freedom from jealousy, and his determination to enjoy what was good, from whatever quarter it came, or however much it was against his own interest. A letter of his to Hüttenbrenner, written just after the production of 'Otello,' puts this in very pretty light. 'Otello is far better and more characteristic than Tancredi. Extraordinary genius it is impossible to deny him. His orchestration is often most original, and so is his melody; and except the usual Italian gallopades, and a few reminiscences of Tancred, there is nothing to object to.' But he was not content to be excluded from the theatre by every one, and the letter goes on to abuse the 'canaille of Weigl and Treitschke,' and 'other rubbish, enough to make your hair stand on end,' all which were keeping his operettas off the boards. Still, it is very good-natured abuse, and so little is he really dejected, that he ends by begging Hüttenbrenner for a libretto; nay, he had actually just completed a little piece called 'Die Zwillingsbrüder' ("the Twins"), translated by Hofmann from the French—"a Singspiel in one act, containing an overture and 10 numbers." He finished it on Jan. 15, 1819, and it is possible that his performance to the many months were over.

Of his daily life at this time we know nothing. We must suppose that he had regular duties with his pupils at the Esterhazy's town house,
but there is nothing to say so. We gather that he joined Mayrhofer in his lodgings, 420
in the Wippingerstrasse, early in the year. It was not a proposed meeting. The lane was gloomy; both room and furniture were the worse for wear; the ceiling dropped; the light was shut out by a big building opposite—
a worn-out piano, and a shabby bookcase. The only relief is the name of the landlady—Sane-
souci, a Frenchwoman. No wonder that May-
 rhofer’s poems—he was ten years Schubert’s senior—were of a gloomy cast.

The two friends were on the most intimate terms, and addressed each other by nicknames. What Mayrhofer’s appellation may have been we do not know, but Schubert, now and later, was called ‘the Tyrant,’ for his treatment of Hütttenbrenner; also ‘Berti,’ ‘Schwammerl,’ and, best of all, ‘Kanevas’—because when a stranger came into their circle his first question always was, ‘Kann er was?’ ‘Can he do anything?’ Their humour took all sorts of shapes, and odd stories are told of their sham fights; their howls, their rough jokes and repartees. Mayrhofer was a Government employee, and went to his office early, leaving his fellow-odger behind. Schubert began work directly he awoke, and even slept in his spectacles to save trouble; he got at once to his writing, sometimes in bed, but usually at his desk. It was so still, when Hiller called on him eight years later. ‘Do you write much?’ said the boy, looking at the manuscript on the standing desk—they evidently knew little in North Germany of Schubert’s fertility. ‘I compose every morning, was the reply; and when one piece is done, I begin another.’ And yet this was the musician le plus poete que jamais—it might have been the answer of a mere Czerny! Add to this a trait, communicated to the writer by Schubert’s friend, Franz Lechner, of Munich, that when he had completed a piece, and heard it sung or played, he locked it up in a drawer, and often never thought about it again.

This close work went on till dinner-time—two o’clock—after which, as a rule, he was free for the day, and spent the remainder either in a country walk with friends, or in visits—as to Sofie Müller, and Mad. Leney Buchwiser, whom we shall encounter further on; or at Schober’s rooms, or some coffee-house—in his later days it was Bogner’s Café in the Singerstrasse, where the droll cry of a waiter was a never-ending pleasure to him. But no hour or place was proof against the sudden attack of inspiration when anything happened to excite it. An instance occurs at this very time, Nov. 1819, in an overture for 4 hands in F (op. 34), which he has inscribed as ‘written in Joseph Hütttenbrenner’s room at the City Hospital in the inside of three hours; and dinner missed in consequence.’ If the weather was fine he would stay in the country till late, regardless of any engagement that he might have made in town.

The only compositions that can be fixed to the spring of 1819 are 4 songs dated February, and one dated March; a very fine quartet for equal voices, to the ‘Sohnsacht’ song in ‘Wilhelm Meister’—a song which he had already set for a single voice in 1816, and was to set twice more in the course of his life (thus rivalling Beethoven, who also set the same words four times); an equally fine quartet for men’s voices, ‘Ruhe, schmäless Glück der Erde,’ dated April; and four sacred songs by Novalis, dated May.

The earnings of the previous summer allowed him to make an expedition this year on his own account. Mayrhofer remained in Vienna, and Vogl and Schubert appear to have gone together to Upper Austria. Steyr was the first point in the journey, a town beautifully situated on the Enns, not far south of Linz. They reached it early in July; it was Vogl’s native place, and he had the pleasure of introducing his friend to the chief amateurs of the town, Faumgartner, Koller, Dornfeld, Schüllmann—substantial citizens of the town, with wives and daughters, ‘Pepi Koller,’ ‘Frida Dornfeld,’ the eight Schüllmann girls,’ etc., who all welcomed the musician with real Austrian hospitality, heard his songs with enthusiasm, and themselves helped to make music with him. His friend Albert Stadler was there also with his sister Kathi. How thoroughly Schubert enjoyed himself in this congenial bower—gents society, and in such lovely country—he mentions its beauties each time he writes—we have ample proof in two letters. Among other drolleries the Erl King was sung with the parts distributed amongst Vogl, Schubert, and Pepi Koller. Perhaps too Schubert gave them his favourite version of it on a comb. Vogl’s birthday (Aug. 10) was celebrated by a cantata in C, containing a terzet, 2 soprano and 2 tenor solos, and a finale in canon, pointed by allusions to his various operatic triumphs, words by Stadler, and music by Schubert. After this the two friends strolled on to Linz, the home of the Spanns, and of Kemner and Ottenwald, whose verses Frans had set in his earlier days; and thence perhaps to Salzburg, returning to Steyr about the end of the month. Nor did the joviality of these good Austrians interfere with composition. Besides the impromptu cantata just mentioned, the well-known F.E. quintet (op. 114), in which the air of ‘Die Forelle’ is used as the theme of the Andantino, was written at Steyr, possibly as a commission from the good Faumgartner, and was performed by the Faumgartner party. Schubert achieved in it the same feat which is somewhere ascribed to Mozart, of writing out the separate parts without first making a score, and no doubt played the pianoforte part by heart. The date of their departure, Sept. 14, is marked by an entry in the album of Michael Stadler, when Schubert delivered himself of the following highly correct sentiment:—Enjoy the present so wisely, that
the past may be pleasant to recollect, and the future not alarming to contemplate.' This may pair off with a sentence written by Mozart, in English, in the Album of an English Freemason, which has not yet been printed:—"Patience and tranquility of mind contribute more to cure our discontents as the whole art of medicine. Wien, den 30. März 1787."¹

A few days more saw them again settled in Vienna. Each of the two letters preserved from the journey contains an obvious allusion to some love affair; but nothing is known of it. He could hardly have adopted a more effectual diversion from such sorrows than the composition of a mass, on an extended scale; that namely in Ab—his 6th—which he began this month under the serious title of 'Missa Solemnis'; but he seems to have dawdled over it more than over any other of his works; as it was not finished till Sept. 1822, and contains many marks of indecision.

The most proudest musical event of this year is the fact that on Feb. 28, 1819, a song of Schubert's was sung in public—the 'Schäfers Klagegedichte' sung by Jäger at JäU's concert, at 5 p.m. at the 'Römische Kaiser,' Vienna. It was Schubert's first appearance before the public in any capacity, and is noticed by the Leipizg A. M. Z. in these terms:—Goethe's Schäfers Klagegedichte set to music by Herr Franz Schubert—the touching and feeling composition of this talented young man was sung by Herr Jäger in a similar spirit. Such is the first utterance of the press on one who has since evoked so much enthusiasm! In the course of this year Schubert appears to have forwarded the three songs, 'Schwager Kronos,' 'Über Thal' (Mignon), and 'Ganymed;'—afterwards published as op. 15,—to Goethe; but no notice was taken by the poet of one who was to give some of his songs a wider popularity than they could otherwise have enjoyed, a popularity independent of country or language; nor does Schubert's name once occur in all the 6 vols. of Goethe's correspondence with Zeiiter.²

1820 was again a year of great activity. Owing to Vogl's influence, Schubert was gradually attracting the attention of the managers. The 'Zwillingbrüder' had been written for the Kärntnerthor theatre (see p. 320 b), and it was not long before the repri satuse of the rival opera-house, the Theatre an der-Wien, suggested to him a libretto called the 'Zauberharfe,' or 'Magic Harp,' a melodrama in 3 acts, by the same Hofmann who had translated the former piece. To receive such a proposal and to act upon it was a matter of course with Schubert, and the 'Zauberharfe' is said to have been completed in a fortnight.³ But before this, early in the year, he had met with the works of A. H. Niemeyer, Professor of Theology at Halle, and had adopted the poem of 'Lazarus, or the Feast of the Resurrection' for an Easter Cantata. Easter fell that year on April 2, and his work is dated 'February,' so that he was in ample time.

The poem—or drama, for there are seven distinct characters—is in three parts. 1. The sickness and death. 2. The burial and elegy. 3. The resurrection. Of these the 1st and a large portion of the 2nd were completed by Schubert, apparently with no great effort and without the knowledge of Schawe, who was to have written the sequel. Ferdinand mentions the first part in his list,⁴ but the existence of the second was unknown, till, through the instrumentality of Mr. Thayer, it was unearthed in 1861. These have been published, but no trace of the 3rd act has yet been found, and the work was not performed till long after the composer's death—viz. in 1863.

On June 14 the 'Zwillingbrüder' or 'Zwillings' was produced at the Kärntnerthor theatre. It is a comic operetta ('Pomme'), with spoken dialogue, in one act, containing an overture and 10 numbers, and turns on the same plot that has done duty in 'Box and Cox' and a dozen other farces, the confusion between two twin-brothers, who were both acted by Vogl. The overture was encored on the first night, and Vogl's two songs were much applauded, but the piece was virtually a fiasco, and was withdrawn after six representations. Schubert took so little interest in its production that, like Mendelssohn at the 'Wedding of Camacho,' he did not even stay in the house, and Vogl had to appear instead of him in front of the curtain. The libretto, though overburdened with pretension, is sadly deficient in proportion, and contains very little action. Schubert's music, on the other hand, is light, fresh, and melodious, pointed, unusually compact, and interesting throughout. In the concerted numbers there is evidence of great dramatic power. To condemn it, as the critics of the day do, as wanting in melody, and constantly striving after originality, is to contradict Schubert's most marked characteristics, and is contrary to the facts. There is possibly more justice in the complaint that the accompaniments were too loud, though that is certainly not the fault in his masses, his only other published works with orchestral accompaniments anterior to this date. The work has been published in vocal score by Peters (1872).

On August 19 the Zauberharfe was produced at the Theatre an der-Wien. It is said to consist chiefly of chorus and melodrama, with only a few solos, among them a romance for tenor which was highly praised. There is a fine overture (in C), original, characteristic, and full of beauty, which was published before 1828 as op. 26, under the name of 'Rosamunde,' to which it seems to have no claim. The piece was occasionally brought forward till the winter, and was then dropped. These three vocal works appear so far to have whetted Schubert's appetite that in the autumn he attacked the more important libretto of 'Sakontala,' a regular opera in 3 acts, by P. H. Neumann, founded on the Indian drama of that name. He sketched 2 acts, and there it remains; the M.S. is in Herr Dumba's possession.
Another important and very beautiful piece is the 23rd Psalm, set for 2 sopranos and 2 altos with PF. accompaniment, at the instigation of the sisters Fröhlich, and dated at the beginning '23 Dec. 1820'—perhaps with a view to some private concerts given, now or later, at the old hall of the Musikverein. Another is the 'Genueser Scherzo' ('Don Waltz') of Goethe (op. 237). This fine and mystical poem had a strong attraction for Schubert. He set it for 4 equal voices in 1817; then he restit it for 4 tenors and 4 basses with 2 violas, 2 cellos, and bass, in Dec. 1820; and lastly revised it in Feb. 1821. It was first produced on March 7, 1821, and found no favour, to Schubert's disgust. It was again performed on March 20, before a more receptive audience, with a far better result. It was revived at Vienna in 1828 by Herbeck, and in England was performed with success on March 22, 1881, under the direction of Mr. Prout. It is enormously difficult, and, though perfectly in character with the poem, will probably never be attractive to a mixed audience. Another work of 1820 were some antiphons (op. 115) for Palm Sunday (March 20), composed for Ferdinand, who had been recently appointed Chormaster at the Alberkircher Church, and found the duties rather too much for him. They are written with black chalk, on coarse gray wrapping-paper; and the tradition is that they and two motets were written in great haste, just in time for the service. On Easter Sunday Franz attended and conducted the mass for his brother.

The Fantasia in C for PF, solo (op. 15), containing 'Variations on Schubert's own 'Wanderer,' is probably a work of this year. It was written for von Liebenberg, a PF. player, to whom Schubert dedicated it. This fine piece has lately been brought into vogue by Liszt's arrangement of it for PF. and orchestra as a concerto; but it is doubtful if it is improved by the process. Schubert could never play it; he always stuck fast in the last movement; and on one occasion jumped up and cried 'let the devil himself play it!' Another piece is an Allegro for strings in C minor, dated Dec. 1820, the first movement of a quartet, of which there exist besides 41 bars of the Antecedent in Ab. The Allegro is of first-rate quality, and Schubert in every bar. It was published in 1868 by Senfl. The MS. is in Mr. Brahms's fine collection of autographs.

The songs of 1820, 17 in all, though not so numerous as those of previous years, are very fine. They contain 'Der Jungling auf dem Hügel' (op. 8, no. 1), 'Der Schiffer' (Lfd. 23, no. 1), 'Liesesleinchen' (Lfd. 15, no. 2), grand songs to Mayrhofer's words, 'Orest aus Teuris,' 'Die antientiber Orest,' and 'Freiwilliges Verdanken' (Lfd. 11), and 4 Italian Canti, written for Frl. von Romer, who afterwards married Schubert's friend Spaul, and since published with one which was probably written under Salieri's eye as early as 1813. The most remarkable of all is 'Im Walde' or 'Waldermacht' (Lfd. 16), a very long song of extraordinary beauty, variety, force, and imagination.

With February 1821 Schubert entered his 25th year, and it was a good omen to receive such a birthday present as the three testimonials of this date which Kreisler has preserved. The first is from von Mosei, then Court Secretary; the second from Weigl, Director of the Court Opera, Salieri, and von Eichthal; the third from Moritz Count Dietrichstein, whom Beethoven addresses as 'Hofmusikgraf,' and who appears to have been a sort of Jupiter-Apollo with general sway over all Court music. These influential personages warmly recognise his eminent ability, industry, knowledge, feeling, and taste, and profess the best intentions towards him. The three documents were enclosed by the Count in a letter to Vogl, full of good wishes for the future of his friend. Still more gratifying was the prospect, which now at last opened, of the publication of his songs. It was the first good epoch in Schubert's hitherto struggling life. He had now been writing for more than seven years, with an industry and disregard of consequences which are really fearful to contemplate; and yet, as far as fame or profit were concerned, might almost as well have remained absolutely idle. Here at length was a break in the cloud. It was not less welcome to Schubert. It was mainly due to his faithful friends, the Sonnleithners, who had made his acquaintance through the accident of Leopold Sonnleithner's being at school with him, and ever since cherished it in the most faithful and practical way. Ignas, the father, having, since 1815, had large periodical music-meetings of artists and amateurs in his house at the Gundelberg, which were nothing less than Schubert propaganda. Here, before large audiences of thoroughly musical people, Schubert's pieces were repeatedly performed, and at length, on Dec. 1, 1820, the 'Erl King' was sung by Gymnich, a well-known amateur, with a spirit which fired every one of the audience with the desire to possess the song, and appears to have suggested to Leopold and Gymnich the possibility of finding a publisher for the inspirations which had for so long been their delight and astonishment. They applied to Diabelli and Haslinger, the leading houses of Vienna, but without success; the main objections being the insignificance of the composer, and the difficulty of his PF. accompaniments. On this they resolved to take the matter into their own hands; and, probably not without misgivings, had the 'Erl King' engraved. The fact was announced at the next Concert at the Gundelberg, and a hundred copies were at once subscribed for in the room—sufficient to defray the cost of the engraving and printing, and of engraving a second song as well. Meantime the 'Erl King' had been sung in public (for the concerts at the Gundelberg were, strictly speaking, private, limited to the friends of the host) by Gymnich, at an evening concert of the Musikverein, in one of the public rooms of the city, on Jan. 25, 1821, Schubert himself appearing on the platform, and playing
the accompaniment. Everything was done by the young enthusiasts to foster the Schubert fervor, even to the publication of a set of 'Erl King' waltzes by A. Rüttenpenner, which at any rate must have made the name familiar, though they provoked Schubert, and drew from him some satirical hexameters and pentameters which may be read in Kreisla. On Feb. 8 the programme of the Musikverein Concert included three songs of his, the 'Sehnsucht' by Schiller, 'Gretchen am Spinne' and 'Der Jungherr auf dem Hügel'; and on March 8 the 'Gruppe aus dem Tartarus.' On March 7 the 'Erl King' was again sung, this time by Vogl himself, at an unmissable public concert, at the Kärnthnerthor theatre, a concert supported by all the most distinguished ladies of the Court, who received the song with loud applause. Think what the first appearance of these godlike pieces must have been! It was the rising of the Sun! He is now an every-day sight to us; but how was it the first time that he burst in all his brightness on the eyes of mortals? In the midst of all this enthusiasm the 'Erl King' was published on the 1st of April, 1821, by Cappi and Diabelli, on commission. It was dedicated to Count Moritz Dietrichstein, whose kindness well deserved that recognition. On April 30, 'Gretchen am Spinne' appeared as op. 2. The succeeding publications—each made to depend on the success of the last—were as follows:


Do. Op. 4. Der Wanderer; Morgenlied; Wanderrers Nachtlied.


Nov. 27. Op. 7. Die schöne Hinde; Der Flug der Zeit; Der Tod und das Mädchen.

Here the publication by commission stopped, the Diabelli being evidently convinced that the risk might be profitably assumed; and accordingly op. 8 appears on May 9, 1822, as 'the property of the publishers.' The dedications of the first seven numbers no doubt furnish the names of Schubert's most influential supporters: 1. Graf von Dietrichstein; 2. Reichsgraf Moritz von Fries; 3. Ignaz von Mosel; 4. Johann Ladislaus Pyrker, Patriarch of Venice; 5. Salieri; 6. Michael Vogl; 7. Graf Ludwig Széchényi. It must be admitted that the above are very good lists, and that if Schubert had waited long for the publication of his works, the issue of twenty songs in eight months, under the patronage of seven such eminent personages, was a substantial count on the score; however, that much money came into his hands from the publication. The favourable impression made by the publication may be gathered from

1 Hanslick, 'Concertwesen,' 1884, and K. H. 60 (1. 60).

the long, intelligent, and sympathetic criticism, 'Blick auf Schuberts Lieder,' by F. von Henzi, which appeared in the 'Wiener Zeitschrift für Kunst,' etc.—a periodical belonging to Diabelli's rivals, Steiner & Co.—for March 23, 1823.

Schubert was now a good deal about the theatre, and when it was determined to produce a German version of Hérold's 'Clochette,' as 'Das Zauberbüchlein,' at the Court-opera, he was not unnaturally called upon to insert a couple of pieces to suit the Vienna audience. It was what Mozart often did for the Italian operas of his day—what indeed we know Shakespeare to have done in more than one case. The opera was produced on June 20. The interpolated pieces were a long air for tenor, in 3 movements—Maschere, Andante, and Allegro—full of passion and imagination, and a comic duet (said to be very comic) between the princes B flat and C natural (Budur and Cedur). They were more applauded than anything else in the work, but Schubert's name was not divulged; the opera as a whole did not please, and was soon withdrawn.

The little Variation, which he contributed, as no. 38, to Diabelli's collection of 50 Variations—the same for which Beethoven wrote his 33 (op. 120)—should not be overlooked. Though not published till 1823, the autograph, now in the Hofbibliothek at Vienna, is dated 'March 1821.' The variation is fresh and pretty, in the minor of the theme, but is more noticeable from its situation than from its own qualities. A few dances for F.F. solo are dated '8th March' and 'July' in this year, and a collection of 35, containing those alluded to, and others of 1816 and 1819, was published by Cappi and Diabelli on Nov. 29, as op. 18. Some of these are inscribed in the autograph 'Atzenbrucker Deutsche, July 1821,' indicating a visit to Atzenbruck, the seat of an uncle of Schoerber's, near Abetaten, between Vienna and St. Pölten, where a three days' annual festivity was held, to which artists of all kinds were invited, and where Schubert's presence and music were regarded as indispensable.

Whether after this he and Schober returned to Vienna we know not, no letters remain; but the next event of which any record remains is the composition of a Symphony, his seventh, in E, which is marked, without note of place, as begun in August. He did not complete the writing of it, and indeed it is probable that it did not occupy him more than a few hours; but the autograph, which is in the writer's possession, is a very curious manuscript, probably quite unique, even among Schubert's states of composition. It occupies 160 pages of 42 sheets, (10 quires of 4, and 1 of 2), and is in the usual movements—Adagio in E minor, and Allegro in E major; Andante in A; Scherzo in C, and Trio in A; and Allegro giusto in E major. The Introduction seems not to have been fully composed. The Allegro are not heard; how- ever, that much money came into his hands from the publication. The favourable impression made by the publication may be gathered from

2 Introduced into 'Alfonso und Estrella' in 1821 by Job. Fischer.

3 I received it in 1888 from the late Paul Mendelssohn, Felix's brother, into whose hands it came after his brother's death. Felix Mendelssohn had it from Ferdinand Schubert direct.
Schubert.

The songs composed in 1821 are very important, and comprise some of his very finest, and in the most various styles. It is sufficient to name among the published ones 'Grenzen der Menschheit' (Feb., Lf. 14, no. 1); 'Geheimes' (March, op. 14, no. 2); Suleika's two songs (ops. 14, 31); 'Sey mir gegeurus' (op. 20, no. 1); and 'Die Nachtigal' for four men's voices (op. 11, no. 2)—all of the very highest excellence, of astonishing variety, and enough of themselves to make the fame of any ordinary composer. A fine setting of 'Mahomet's song,' by Goethe, for bass (possibly for Lablache), was begun in March, but remains a MS. fragment.

The third act of 'Alfonso and Estrella' was finished on Feb. 27, 1822. The fact that a thoroughly worldly, mercenary, money-making manager like Barbaja, who was at the same time a firm believer in Rossini, had become lessee of the two principal theatres of Vienna, augured badly for Schubert's chance of success in this direction. But indeed the new piece seems to have been calculated to baffle any manager, not only in Vienna, but everywhere else. It caused, as we shall see, a violent dispute, eighteen months later, between Schubert and Weber, which but for Schubert's good temper would have led to a permanent quarrel. Anna Milder, to whom Schubert sent a copy of the work in 1825, tells him, in a letter full of kindness and enthusiasm, that the libretto will not suit the taste of the Berliners, 'who are accustomed to the grand tragic opera, or the French opéra comique.' Nor was the libretto the only drawback. Schubert, like Beethoven in 'Fidelio,' was in advance of the modest execution of those days. At Grazt, the abode of the Hüttenbrenners, where there was a foyer of Schubert-enthusiasts, the opera got as far as rehearsal, and would probably have reached the stage, if the accompaniments had not proved impossible for the band. No performance took place until twenty-six years after poor Schubert's death, namely at Weimar, on June 24, 1854, under the direction of Liszt, who, with all his devotion to the master, had to reduce it much for performance. It was very carefully studied, and yet the success, even in that classical town, and with all Liszt's enthusiasm and influence, seems to have been practically nil. At last, however, its time came. Twenty-five years later, in 1879, it was again taken in hand by Capellmeister Johann Fuchs of the Court opera, Vienna, who entirely rewrote the libretto, and greatly curtailed the work; and in this form it was brought to performance at Carlsruhe in March 1881, with great success. Several numbers were extremely applauded, and the opera now bids fair to become a stock piece in the German, and let us hope the English, theatres.

But to return to Schubert and 1822. Early in the year he made the acquaintance of

1. The change in this symphony from the Scherzo in G to the Trio in A, by an E to octaves in the chase lasting 4 bars, is an anticipation of the similar change in the same place in the great G major Symphony of 1823, and a curious instance of the singular way in which many of Schubert's earlier symphonies lead up to his evening effort.
Weber, who spent a few weeks of February and March in Vienna to arrange for the production of his Euryanthe. No particulars of their intercourse on this occasion survive. With Beethoven Schubert had as yet hardly exchanged words. And this is hardly to be wondered at, because, though Vienna was not a large city, yet the paths of the two men were quite separate. Apart from the great difference in their ages, and from Beethoven’s peculiar position in the town, his habits were fixed, his deafness was a great obstacle to intercourse, and, for the last five or six years, what with the lawsuits into which his nephew dragged him, and the severe labour entailed by the composition of the Mass in D, and of theSonatas ops. 106, 109, 110, and 111—works which by no means flowed from him, with the ease that masses and sonatas did from Schubert—he was very inaccessible. Any stranger arriving from abroad, with a letter of introduction, was seen and treated civilly. But Schubert was a born Viennese, and at the time of which we speak, Beethoven had left Vienna as ‘his admirer and worshipper’ (sein Verfreund und Bewunderer). The Variations were written in the preceding winter, and Schubert presented them in person to the great master. There are two versions of the interview, Schindler’s and J. Hüttenbrenner’s. Schindler was constantly about Beethoven. He was devoted to Schubert, and is very unlikely to have given a depreciating account of him. There is therefore no reason for doubting his statement, especially as his own interest or vanity were not concerned. It is the first time we meet Schubert face to face. He was accompanied by Diabelli, who was just beginning to find out his commercial value, and would naturally be anxious for his success. Beethoven was at home, and we know the somewhat overwhelming courtesy with which he welcomed a stranger. Schubert was more bashful and retiring than ever; and when the great man handed him the sheaf of paper and the carpenter’s pencil provided for the replies of his visitors, could not collect himself sufficiently to write a word. Then the Variations were produced, with their enthusiastic dedication, which probably added to Beethoven’s good humour. He opened them and looked through them, and seeing something that startled him, naturally pointed it out. At this Schubert’s last remnant of self-control seems to have deserted him, and he rushed from the room. When he got into the street, and was out of the magic of Beethoven’s personality, his presence of mind returned, and all that he might have said flashed upon him, but it was too late. The story is perfectly natural, and we ought to thank Beethoven’s Boswell for it. Which of us would not have done the same? Beethoven kept the Variations and liked them; and it must have been some consolation to the bashful Franz to hear that he often played them with his nephew. Hüttenbrenner’s story is that Schubert called, but found Beethoven out; which may have been an invention of Diabelli’s to shield his young client.

This autumn Schubert again took up the Mass in A, which was begun in 1819; finished it, and inscribed it ‘im 7. 822 beendet.’ Not that that was the final redaction; for, contrary to his usual practice—In fact it is almost a solitary instance—he took it up again before his death, and made material improvements both in the position of the voice-parts and in the instrumentation, as may be seen from the autograph score now in the Library of the Gesellschaft der Musikfreunde.

This summer seems to have been passed entirely in Vienna, at least there are no traces of any journey; and the imprisonment in the broiling city, away from the nature he so dearly loved, was not likely to improve his spirits. What events or circumstances are alluded to in the interesting piece called ‘My dream,’ dated ‘July 1833,’ it is hard to guess. It may not improbable have been occasioned by some dispute on religious subjects of the nature of those hinted at in his brother Ignaz’s letter of Oct. 12, 1818. At any rate it is deeply pathetic and poetical.

During this summer Joseph Hüttenbrenner was active in the cause of his friend. He made no less than four endeavours to bring out the ‘Teufels Lustschloss’—at the Josefstadt and Court theatres of Vienna, at Munich, and at Prague. At Prague alone was there a gleam of hope. Holbein, the manager there, requests to have the score and parts sent to him, at the same time regretting that during a month which he had passed in Vienna, Schubert had not once come near him. Hüttenbrenner also urged Schubert on Peters, the publisher, of Leipzig, who in a tedious epistolary letter, dated Nov. 14, 1832, gives the usual sound reasons of a cautious publisher against taking up with an unknown composer—for in North Germany Schubert was

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1 *Für Freunde der Tonkunst*, 19. 350. See the Hüttenbrenner and Schindler’s statements in Beethoven’s life. 
2 Schindler’s ‘Beethoven,’ ii. 176.
3 E.H. 146 (1. 146).
4 To stands for September.
5 This was kindly pointed out to the writer by Mr. Brahms, who has an early copy of the score, made by Ferdinand Schubert from the autograph in its original condition. In this shape Mr. Brahms restored the mass, but found many portions unsatisfactory, and was interested to discover subsequently from the autograph that Schubert had altered the various passages alluded to, and made them practicable. He made three attempts at the ‘Cum Sancto’ before succeeding, each time in vain, and always with a different subject. Of the first there are a bar; of the second 18 bars; the third is that printed in Schindler’s edition. This edition is unfortunately very badly printed. It is to be hoped this do not irritate with passages, and those most important ones (as in the Horns and Trombones of the Dona), are cliff omitted. The reasons also are shamefully.
6 First printed by H. Schumann in the ‘Neue Zeitschrift für Musik.’
7 See F.W. 176. Also E.H. 139 (1. 150).
still all but unknown. One is sorry to hear of a little rubbish which he sustained at this time from the Gesellschaft der Musikfreunde von Vienna, to whom he applied to be admitted as a practicing member (on the viola), but who refused him on the ground of his being a professional, and therefore outside their rules. A somewhat similar repulse was experienced by Haydn from the Tonkünstler Societät. [See vol. i. 707 a.] On the other hand, the musical societies both of Linz and Graz elected him an honorary member. To the latter of these distinctions we owe the two beautiful movements of the Symphony No. 8, in B minor, which was begun at Vienna on Oct. 30, 1822, and intended as a return for the compliment. The Allegro and Andante alone are finished, but these are of singular beauty and the greatest originality. In them, for the first time in orchestral composition, Schubert exhibits a style absolutely his own, untinted by any predecessor, and full of that strangely direct appeal to the hearer of which we have already spoken. It is certain that he never heard the music played, and that the new and delicate effects and orchestral combinations, with which it is crowded, were the result of his imagination alone. The first movement is sadly full of agitation and distress. It lay hidden at Gratz for many years, until obtained from Anselm Häutenbrenner by Herbeck, who first produced it in Vienna at one of the Gesellschaft concerts in 1865. It was published by the excellent Spina early in 1867; was played at the Crystal Palace, Sydenham, April 6, 1867, and elsewhere in England, and always with increasing success. In fact no one can hear it without being captivated by it.

The Songs composed in 1822—14 printed and 2 in MS.—comprise 'Epistel von Collin' (L. f. 46; Jan.); 'Fallenpolis' (L. f. 37, no. 1; April); 'Todesmusik,' with a magnificent opening (op. 108, no. 2, Sept.); 'Schlafgabere Begehr' (op. 23, no. 4; Nov.) with its stately base; 'Widerrufen und Abschied' (op. 56, no. 1; Dec.); 'Die Rose' (op. 73) and 'Der Musensohn' (op. 92). The concerted pieces, 'Constitutionally' (op. 127, Jan.), 'Geist der Liebe' (op. 11, no. 3), 'Gott in der Natur' (op. 133), and 'Des Tages Waise' (op. 146), all belong to this year.

Publication went on in 1822, though not so briskly as before. The Variations dedicated to Beethoven (op. 10) were first to appear, on April 19. They were followed by op. 5 (4 songs) on May 9, and op. 11 (3 part-songs) on June 12. Then came a long gap till Dec. 13, on which day ops. 13, 12, and 14, all songs, appeared at once. We have not space to name them. But with such accumulated treasures to draw upon, it is unnecessary to say that they are all of the first class. The pecuniary result of the publications of 1831 had been good; 2000 guineas were realized, and of the 'Erl King' alone more than 800 copies had been sold; and if Schubert had been provident enough to keep his works in his own possession, he would soon have been out of the reach of want. This however he did not.

Pressing by the want of money, in an incautious moment he sold the first 13 of his \* works to Diabelli for 800 silver guineas (£280), and entered into some injudicious arrangement with the same firm for future publications. His old and kind friend Count Dietrichstein about this time offered him a post as organist to the Court Chapel, but he refused it, and he was probably right, though in so doing he greatly distressed his methodical old father. His habits, like Beethoven's, made it absurd for him to undertake any duties requiring strict attendance.

The Vienna Theatre being closed to Alfonso and Zuckralla, Schubert turned his thoughts in the direction of Dresden, where his admirer Anna Milder was living, and where Weber was Director of the Opera; and we find him in a letter of Feb. 28, 1823 (recently published for the first time) asking his old patron Herr von Mosel for a letter of recommendation to Weber. He is confined to the house by illness, and apologizes for not being able to call. There are no traces of reply to this application, but it probably led to nothing, for, as we shall see, the score of the opera was still in his hands in October. He was evidently now set upon opera. In the letter just mentioned he implores von Mosel to entrust him with a libretto 'suitable for his littleness'; and though he seems never to have obtained this, he went on with the best he could get, and 1823 saw the birth of no less than three dramatic pieces. The first was a one-act play with dialogues, adapted from the French by Castelli, and called 'die Vorschworen,' or 'the Conspirators.' The play was published in the 'Dramatic Garland'—an annual collection of dramas—for 1823. Schubert must have seen it soon after publication, and by April had finished the composition of it. The autograph, in the British Museum, has at the end the words 'April 1823. F. Schubert, Ende der Oper.' It contains an overture and 11 numbers, and appears from Bauernfeld's testimony to have been composed with a view to representation at the Court-theatre. The libretto is a very poor one, with but few dramatic points, and confines the composer mainly to the Chorus. The licencier changed its title to the less suspicious one of 'Die häusliche Krieg' or 'The domestic Struggle,' and it was duly sent in to the management, but it was returned in twelve months without examination. It did not come to performance at all during Schubert's lifetime, nor till 1861. In that year it was given, under Herbeck's direction, by the Musikverein, Vienna, on March 1, and 22; and on the stage at Frankfort on Aug. 29; since then at the Court-theatre, Vienna, at Munich, Salzburg, and other German towns; in Paris, Feb. 3, 1868, as 'La Croisade des Dames,' and at the Crystal Palace, Sydenham, March 2, 1872 as 'The Conspirators.' In less than two months after throwing off its \* So say the books: but the works published on commission were opp. 1—7, containing songs and \* In the Neue Freie Presse of Vienna, Nov. 12, 1891. The letter, though formal in style, is curiously free in some of its expressions. It mentions the overture to the 1st Act of Alfonso and Zuckralla. What can this be? The overture known under that name (op. 69) is dated 'Dec. 1822,' and is said to have been written for Beethoven.
this lively Singspiel, Schubert had embarked in something far more serious, a regular 3-act opera of the 'heroico-romantic' pattern—also with spoken dialogue—of the type laid in Spain, with Moors, knights, a king, a king's daughter, and all the usual furniture of these dreary compilations. The libretto of 'Fierabras,' by Josef Kupelwieser—enough of itself to justify all Wagner's charges against the opera books of the old school—was commissioned by Barbaja for the Court-theatre. The book was passed by the Censorate on July 21; but Schubert had by that time advanced far in his labours, and had in fact completed more than half of the piece. He began it, as his own date tells us, on May 25. Act 1, filling 304 pages of large oblong paper, was completely scored by the 31st of the month; Act 2, in 5 days more, by June 5; and the whole 3 acts, fully 1000 pages, and containing an overture and 23 numbers, were entirely out of hand by Oct. 2. And all for nothing! Schubert was not even kept long in suspense, for early in the following year he learnt that the work had been dismissed. The ground for its rejection was the badness of the libretto; but knowing Barbaja's character, and seeing that Kupelwieser was secretary to a rival house (the Josefstadt), it is difficult not to suspect that the commission had been given by the wily Italian, merely to facilitate the progress of some piece of business between the two establishments.

It is, as Liszt has remarked, extraordinary that Schubert, who was brought up from his youth on the finest poetry, should have unhesitatingly accepted the absurd and impracticable libretto which he did, and which have kept in oblivion so much of his splendid music. His devotion to his friends, and his irreplaceable desire to utter what was in him, no doubt help to explain the anomaly, but an anomaly it will always remain. It is absolutely distressing to think of such extraordinary ability, and such still more extraordinary powers of work, being so cruelly thrown away, and of the sickening disappointment which these repeated failures must have entailed on so simple and sensitive a heart as his. Fortunately for us the strains in which he venges his griefs are as beautiful and endearing as those in which he celebrates his joys:

He wore no less a loving face
Because so broken hearted.

His work this summer was not however to be all disappointment. If the theatre turned a deaf ear to his strains there were always his beloved songs to confide in, and they never deceived him. Of the Song in Schubert's hands we may say what Wordsworth so well says of the Sonnet:

With this key
Shakespeare unlocked his heart; the melody
Of this small leaf gave ease to Petrarch's wound
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And when a damp
Fell round the path of Milton, in his hand
The thing became a trumpet, whence he blew
Shakespeare's thoughts, as the leaves of a travelling French horn-book, which were first published at Douai, 1821. Schubert has omitted the Prologue and Epilogue, and 2 poems—'Das Mithäuslein' after 'Der Neugierige'; 'Ernst Schärer, lieber Schärer,' after 'Ehre und Ruhe'; and 'Biermann Vergissmeinnicht' after 'Die Idee Fürth.'

8 See Mendelssohn's opinion, in 'The Mendelssohn Family,' p. 397.
Besides the Millerlieder several independent songs of remarkable beauty belong to 1822. Conspicuous among these are 'Viole' (Schmeichellein; op. 123), a long composition full of the most romantic tenderness and delicacy, with all the finish of Meinmonier's pictures, and all his breadth and dignity. Also the 'Zwerg' (op. 22, no. 1), by Matthias von Collin, in which Schubert has immortalised the one brother, as Beethoven, in his overture to 'Coriolan,' did the other. This long, dramatic, and most pathetic ballad, which but few can hear unmoved, was written absolutely unpremeditated, without note or sketch, at the top of his speed, talking all the while to Bandshartering, who was waiting to take him out for a walk. Equal, if not superior, to these in merit, though of smaller dimensions, are 'Dass sie hier gewesen' (op. 59, no. 2); 'Du bist die Ruh' (do. no. 3); the Barcarolle, 'Auf dem Wasser zu singen' (op. 72), to which no nearer date than 1823 can be given. Below these again, though still fine songs, are 'Der stürmende Barde' (L. 9, no. 1; Feb.); 'Drang in die Ferne' (op. 71; Mar. 25); 'Für Elise' (L. 20, no. 1; April); 'Vor dem Morgenlicht' (L. 21, no. 2; May). The fine Sonatas in A minor for PF. solo, published as op. 143, is dated Feb. 1823, and the sketch of a scene for tenor solo and chorus of men's voices with orchestra, dated May 1823. The latter was completed by Herbeck, and published in 1868 by Spina as 'Rüdiger's Heimkehr.'

Ten works (op. 15-24) were published in 1823. The earliest was a collection of dances, viz. 12 Waltzes, 9 Ecossaises, and 27 Ländler, op. 15, published Feb. 5; the PF. Fantasia, op. 15, followed on Feb. 24. The rest are songs, either solo—op. 20, April 10; op. 22, May 27; op. 23, Aug. 4; op. 24, Oct. 7; op. 16, Oct. 9; op. 19, 21 (no dates)—or part-songs, op. 17, Oct. 9. With op. 20, the names of Sauer & Leidseifeld first occur as publishers.

The year 1824 began almost exclusively with instrumental compositions. An Introduction and Variations for the celesta, op. 18, and the 'Trockne Blumen' of the 'Schöne Müllerin,' are dated 'January,' and were followed by the famous Octet (op. 166), for clarinet, horn, bassoon, 2 violins, viola, cello, and contrabass, which is marked as begun in February, and finished on March 1. It was written—not, let us hope, without adequate remuneration, though that was probably the last thing of which its author thought—for Count F. Troyer, chief officer of the household to the Archduke Rudolph, Beethoven's patron. In this beautiful composition Schubert indulges his love of extension. It contains, like Beethoven's Septet, 8 movements; but, unlike the Septet, it occupies more than an hour in performance. But though long, no one can call it tedious. The Count played the clarinet, and must have been delighted with the expressive melody allotted to him in the Andante. The work was performed immediately after its

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6 Kreisler, Sketch, p. 154 note.
7 Published by Spina in 1864. It is a great favourite at the Popular Concerts in London, having been played 12 times since March 6, 1887.
composition, with Schuppane, Weds, and Linko, three of the famous Rassomofsky quartet, amongst the players. His association with the members of this celebrated party may well have led Schubert to write string-quartets; at any rate he himself tells us that he had written two before the 31st March, and these are doubtless those in E-flat and E (op. 125), since the only other quartet bearing the date of 1824—that in A minor—has so strong a Hungarian flavour as to point to his visit to Zelcses later in the year. How powerfully his thoughts were running at present on orchestral music is evident from the fact that he mentions both octets and quartets as "studies for the 'Grand Symphony,'" which was then his goal, though he did not reach it till eighteen months later.

A bitter disappointment however was awaiting him in the rejection of 'Flerabra,' which, as already mentioned, was returned by Barbaja, ostensibly on account of the badness of its libretto. Two full-sized operas—this and 'Alfonso and Estrella'—to be laid on the shelf without even a rehearsal! Whatever the cause, the blow must have been equally severe to our simple, genuine, composer, who had no doubt been expecting, not without reason, day by day for the last four months, to hear of the acceptance of his work. His picture of himself under this temporary eclipse of hope is mournful in the extreme, though natural enough to the easily depressed temperament of a man of genius. After speaking of himself as 'the most unfortunate, most miserable being on earth,' he goes on to say, 'I think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful is fast vanishing; and ask yourself if such a man is not truly unhappy.'

My peace is gone, my heart is sore, Gone for ever and evermore.

This is my daily cry; for every night I go to sleep hoping never again to wake, and every morning only brings back the torment of the day before. Thus joylessly and friendlessly would pass my days, if Schwind did not often look in, and give me a glimpse of the old happy times. ... Your brother's opera—this is a letter to Kupelwieser the painter, and the allusion is to Flerabra—'turns out to be impracticable, and my music is therefore wasted. Castelli's 'Ver- schworen' has been set in Berlin by a composer there, and produced with success. Thus I have composed two operas for nothing.' This sad mood, real enough at the moment, was only natural after such repulse. It was assisted, as Schubert's depression always was, by the absence of many of his friends, and also, as he himself confesses, by his acquaintance with Leidsdorff the publisher (in Beethoven's banter 'Dorf des Leidens, a very 'village of sorrow'), whom he describes as a thoroughly good, trustworthy fellow, 'but so very melancholy that I begin to fear I may have learnt too much from him in that direction.' It must surely have been after an evening with this worthy that he made the touching entries in his journal which have been preserved; e.g. 'Grief sharpens the understanding and strengthens the soul: Joy on the other hand seldom troubles itself about the one, and makes the other effeminate or frivolous.' 'My musical works are the product of my genius and my misery, and what the public most relish is that which has given me the greatest distress.' Fortunately, in men of the genuine composer—temperament, the various moods of mind follow one another rapidly. As soon as they begin to compose the demon flies and heaven opens. That gloomy document called 'Beethoven's Will,' to which even Schubert's most wretched letters must yield the palm, was written at the very time that he was pouring out the gay and healthy strains of his 'Chaconne' and 'Left town with the Ezternays in a few weeks after these distressing utterances, and for a time forgot his troubles in the distractions of country life in Hungary. At Zelcses he remained for six months, but his life there is almost entirely a blank to us. We can only estimate it by the compositions which are attributable to the period, and by the scanty information conveyed by his letters, which, though fuller of complaint than those of 1818, are even less communicative of facts and occurrences. To this visit is to be ascribed that noble composition known as the 'Grand Duo' (op. 140), though designated by himself as 'Sonata for the PF. for four hands. Zelcses, June 1824;' a piece which, though recalling in one movement Beethoven's 2nd, and in another his 7th Symphony, is yet full of the individuality of its author; a symphonic work in every sense of the word, which, through Josephinum's instrumentarium, has now become an orchestral treasure, and a very fine one. To Zelcses also is due the Sonata in Bb (op. 30, May or June), the Variations in Ab (op. 35, 'middle of 1824'), 2 Waltzes (in op. 33, '1824, July'), and 4 Ländler ('July, 1824, Nott. p. 215)—all for PF. 4 hands; other Waltzes and Ländler in the same collections for 2 hands; and the 'Gebet' of Lamotte Fouqué (op. 1390), signed 'Sept. 1824, at Zelcses in Hungary—all evidently arising from the necessity of providing music for the Count's family circle. The young Countesses were now nineteen and seventeen, and doubtless good performers, as is implied in the dust-form of the pianoforte works. We are probably right in also attributing the lovely String Quartet in A minor (op. 29), and the 4-hand 'Divertissement à la hongroise' (op. 54), to this visit, at any rate to its immediate influence. Both are steeped in the Hungarian spirit, and the Divertissement contains a succession of real national tunes, one of which he heard from the lips of a maid servant as he passed the kitchen with Baron Schönstein in returning from a walk. For the Baron was
at Zselész on this as on the last occasion, and frequent and exquisite must have been the performances of the many fine songs which Schubert had written in the interval since his former visit.

The circumstances attending the composition of the vocal quartet ("Gebe" op. 129) just mentioned are told by Kreisler, probably on the authority of Schönewein, and they give a good instance of Schubert's extraordinary facility. At breakfast one morning, in Sept. 1824, the Countess produced Lamotte Fouque's poem, and proposed to Schubert to set it for the family party. He withdrew after breakfast, taking the book with him, and in the evening, less than ten hours afterwards, it was tried through from the score at the piano. The next evening it was sung again, this time from separate parts, which Schubert had written out during the day. The piece is composed for quartet, with solo for Maj. Esterhazy, Marie, Schönewein, and the Count, and contains 209 bars. A MS. letter of Ferdinand's, dated July 3, full of that strong half-reverential affection which was Ferdinand's habitual attitude towards his gifted brother, and of curious details, mentions having sent him Bach's fugues (never-cloying food of great composers), and an opera-book, 'Der kurze Mantel', Strange fascination of the stage, which thus, in despite of so many failures, could keep him still enthralled!

The country air of the Hungarian mountains, and no doubt the sound and healthy living and early hours of the chateau, restored Schubert's health completely, and in a letter of Sept. 21 to Schöner he says that for five months he had been well. But he felt his isolation, and the want of congenial Vienna society keenly; speaks with regret of having been 'enticed' into a second visit to Hungary, and complains of not having a single person near to whom he could say a sensible word. How different from the exuberant happiness of the visits to Steyr and St. Pölten, when every one he met was a demonstrative admirer, and every evening brought a fresh triumph!

Now, if ever, was the date of his tender feeling for his pupil Caroline Esterhazy, which his biographers have probably much exaggerated. She was seventeen at the time, and Baunfeld represents her as the object of an ideal devotion, which soothed, comforted, and inspired Schubert to the end of his life. Ideal it can only have been, considering the etiquette of the time, and the wide distance between the stations of the two; and the only occasion on which Schubert is ever alleged to have approached anything like a revelation of his feelings, is that told by Kreisler—on what authority he does not say, and it is hard to conceive—when on her jokingly reproaching him for not having dedicated anything to her, he replied, 'Why should I ever everything I ever did is dedicated to you,' True, the fine Fantasia in F minor, published in the March following his death as op. 103, is dedicated to her 'by Franz Schubert,' a step which the publishers would hardly have ventured upon unless the MS.—probably handed to them before his death—had been so inscribed by himself. But it is difficult to reconcile the complaints of isolation and neglect already quoted from his letter to Schöner with the existence of a passion which must have been fed every time he met his pupil or sat down to the piano with her. We must be content to leave each reader to decide the question for himself.

Vocal composition he laid aside almost entirely in 1824. The only songs which we can ascertain to belong to it are four—the fine though gloomy ones called 'Anfassung' (Lc. 34, no. 1), 'Abendstern' (Lc. 22, no. 4), both by Mayrhofer; another evening song, 'Im Abendrot,' by Lappe (Lc. 20, no. 1), all three in March; and the bass song, 'Lied eines Kriegers' (Lc. 20, no. 2), with which he closed the last day of the year. Of part-songs there are two, both for men's voices; one a 'Salve Regina,' written in April, before leaving town; and the other, the 'Gondelvader,' or Gondolier, a very fine and picturesque composition, of which Lablache is said to have been fond.—A Sonata for PF. and Arpeggione, in A minor, dated Nov. 1824, was probably one of his first compositions after returning to town.

The publications of 1824 embrace op. 25 to 28 inclusive, all issued by Bauer & Leidessendorf. Op. 25 is the 'Schöne Müllerin,' 20 songs in five numbers, published March 25; op. 26 is the vocal music in 'Rosamunde,' the romance and three choruses; op. 27, three fine 'heroic marches,' for PF. 4 hands; op. 28, 'Der Gondelfahrer,' for four men's voices and PF, Aug. 12.

1825 was a happy year to our hero—happy and productive. He was back again in his dear Vienna, and exchanged the isolation of Zselész for the old familiar life, with his congenial friends Vogl, Schwind, Junger, Mayrhofer, etc. (Schubert was in Prussia, and Kupelwieser still at Rome), in whose applause and sympathy and genial conviviality he rapidly forgot the disappointments and depression that had troubled him in the autumn. Sohe Müller, one of the great actresses of that day, evidently a very accomplished, cultivated woman, was then in Vienna, and during February and March her house was the resort of Schubert, Junger, and Vogl, who sang or listened to her singing of his best and newest Lieder,—she herself sang the 'Junge Nonne' at sight on March 3—and lived a pleasant and thoroughly artistic life. Others, which she mentions as new, and which indeed had their birth at this time, are 'Der Einzauber,' and 'Die Braut.' The 'new songs from the Pirate,' which she heard on March 1, may have been some from the Lady of the Lake, or 'Norma's song,' or even 'Anna Lyle,' usually placed two years later. Schubert published some

1 For which I again gladly acknowledge the kindness of Prl. Caroline Gasser, of Vienna, Schubert's grandniece.

2 The autograph, as dated, belongs to Mr. C. J. Hargrave, London.

3 Gotthard, 1871. Autograph in Musik Verein.

4 Besides the vocal music, the overture was published about 1826, and the Excursions and Ballad music in 1828.

important works early in this year, the Overture in F for 4 hands (op. 34); also the Sonata in Bb (op. 30), and the Variations in A♭ (op. 35), both for 4 hands; and the String Quartet in A minor (op. 19) — fruits of his sojourn in Hungary. The last of these, the only quartet he was destined to publish during his life, is dedicated 'to his friend I. Schuppanzigh,' a pleasant memorial of the acquaintance cemented by the performance of the octet, a twelvemonth before. And as on such publications some amount of money passes from the publisher to the composer, this fact of itself would contribute to enliven and inspire him. In addition to these instrumental works some noble songs were issued in the early part of 1825 — 'Der sinnden Diana,' and the 'Nachtmattich,' of Mayrhofer; 'Der Pilgrim' and 'Der Alpenjäger,' of Schiller; and Zuleika's second song. The two beautiful solo sonatas in A minor and in C—the latter of which he never succeeded in completely writing out, but the fragment of which is of first-rate quality—also date from this time.

As if to revenge himself for his sufferings at the Esterhazy's, he planned an extensive tour for this summer, in his favourite district, and in the company of his favourite friend. Vogl on March 31 started for his home at Steyr. Schubert soon followed him, and the next five months, to the end of October, were passed in a delightful mixture of music, friends, fine scenery, lovely weather, and absolute ease and comfort, in Upper Austria and the Salzkammergut, partly amongst the good people who had welcomed him so warmly in 1819, partly among new friends and new enthusiasm. Taking Steyr as their point d'appui they made excursions to Linz, Steyrrock, Gmunden, Salzburg, and even as far as Gastein, etc., heartily enjoying the glorious scenery by day, received everywhere on arrival with open arms, and making the best possible impression on their joint performances. The songs from 'The Lady of the Lake,' were either composed before starting or on the road. At any rate they formed the chief programme during the excursion. If the whole seven were sung or not is uncertain; but Schubert particularly mentions the 'Ave Maria,' a propo to which he makes an interesting revelation. 'My new songs,' says he, 'from Walter Scott's Lady of the Lake, have been very successful. People were greatly astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion, or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion.' It is during this journey, at Salzburg, that he makes the remark already noticed, as to the performance of Vogl and himself. At Salzburg too, it was the 'Ave Maria' that so riveted his hearers. 'We produced our seven pieces before a select circle, and all were much impressed, especially by the Ave Maria, which I mentioned in my former letter. The way in which Vogl sings and I accompany, so that for the moment we seem to be one, is something quite new and unexpected to these good people.' Schubert sometimes performed alone. He had brought some variations and marches for 4 hands with him, and finding a good player at the convents of Florian and Krommerauer, had made a great effort with them. But he was especially successful with the lovely variations from the solo Sonatas in A minor (op. 42); and here again he lets us into his secret. 'There I played alone, and not without success, for I was assured that the keys under my hands sang like voices, which if true makes me very glad, because I cannot abside that ac- curved thumping, which even eminent players adopt, but which delights neither my ears nor my judgment.' He found his compositions well known throughout Upper Austria. The gentrity forgoth for the honour of receiving him, and to this day old people are found to talk with equal enthusiasm of his lovely music, and of the unaffected gaiety and simplicity of his ways and manners.

The main feature of the tour was the excursion to Gastein in the mountains of East Tyrol. To Schubert this was new ground, and the delight in the scenery which animates his description is obvious. They reached it about Aug. 18, and appear to have remained three or four weeks, returning to Gmunden about Sept. 10. At Gastein, amongst other good people, he found his old ally Ladislaus Pyrker, Patriarch of Venice, and composed two songs to his poetry, 'Heimweh' and 'Allmacht' (op. 79). But the great work of this date was the 'Grand Symphony' which had been before him for so long. We found him 18 months ago writing quartets and the octet as preparation for it, and an allusion in a letter of Schwind's implies that at the beginning of August he spoke of the thing as virtually done. That it was actually put on to paper at Gastein at this date we know from the testimony of 'Bauernfeld, who also informs us that it was a special favourite with its composer. Seven songs in all are dated in this autumn, amongst them two fine scenes from a play by W. von Schütz called 'Lacerimas' (op. 124), not so well known as they deserve.

The letters of this tour, though not all preserved, are unusually numerous for one who so much disliked writing. One long one to his father and mother; another, much longer, to Ferdinand; a third to Spaun, and a fourth to Bauernfeld, are printed by Kreislaue, and contain passages of real interest, showing how keenly he observed and how thoroughly he enjoyed nature, and displaying throughout a vein of good sense and even 'practical sagacity, and a facility of expression, which are rare in him.

1 K. E. 228 (11. 43). 'To your Symphony we are looking forward eagerly,' implying that Schubert had mentioned it in a former letter.

2 W. Z. r. June 8-15, 1829.

3 See his shrill reasons for not at once accepting Bauernfeld's request that he should compose a symphony. 'Shostak and Schubert should all live together. K. E. 370 (11. 57). Also the whole letter to Spaun.
At length the summer and the money came to an end, Vogl went off to Italy for his grant, and Schubert, meeting Gayh at Linz, returned with him and the M.S. Symphony to Vienna in an Sigmäuner, to find Schober and Kupelwieser both ones more seduced there. The first thing to be done was to replenish his purse, and this he soon did by the sale of the seven songs from 'The Lady of the Lake,' which he disposed of on Oct. 20 to Artaria, for 200 silver gulden—just £20! Twenty pounds however were a mine of wealth to Schubert; and even after repaying the money which had been advanced by his father, and by Bauerfeld for the rent of the lodgings during his absence, he would still have a few pounds in hand.

During Schubert's absence in the country his old friend Salieri died, and was succeeded by Knybl. The Court organist also fell ill, and Schwind wrote urging him to look after the post; but Schubert makes no sign, and evidently did nothing in the matter, though the organist died on Nov. 19. He obviously knew much better than his friends that he was absolutely unfit for any post requiring punctuality or restraint. In the course of this year he was made 'Ersatzmann,' or substitute,—whatever that may mean,—by the Musik-Verein, or Gesellschaft der Musikfreunde. Of what happened from this time till the close of 1825 we have no certain information. He set two songs by Schulze (Lf. 13, nos. 1, 2) in December; and it is probable that the Piano Sonata in D (op. 53), and the noble funeral march for the Emperor of Russia (op. 55), whose death was known in Vienna on Dec. 14, both belong to that month. What gave him his interest in the death of Alexander is not known, but the march is an extraordinarily fine specimen. A piece for the Piano in F, serving as accompaniment to a recitation from a poem by Pratscheva, a series of graceful modulations in arpeggio form, also dates from this year.1

The compositions of 1825 may be here summed up:—Sonata for PF. solo in A minor (op. 42); diatonic D (op. 53) written in A (op. 120); unfinished Diatonic G ('Belcanto,' Nota p. 241); a funeral march, 4 hands, for the Emperor Alexander of Russia (op. 55). Songs—'Des Sängers Habe,' by Schlechter, and 'Im Walde,' by E. Schulze; 7 from 'The Lady of the Lake' (op. 52); another from 'Scott's Pirate'; 'Auf der Brücke,' by Schulze; 'Fülle der Liebe,' by Schlegel; 'Allmacht' and 'Heimweh,' by Pykker; two scenes from 'Lacrimas,' by W. von Schitten; and 'Asbildel für die Enfemtete,' by A. W. Schlegel; 'Die junge Nonne,' 'Todtengräbers Heimweh,' and 'Der blinde Knabe,' all by Cragiger; 'Der Einsame,' by Lappe; and, in December, 'An mein Herz' and 'Der liebliche Stern,' both by Ernst Schulze. It is also more than probable that the String-quartet in D minor was at least begun before the end of the year.

The publications of 1825 are:—In January, op. 32, 30, 34; Feb. 11, op. 36 and 37; May, op. 38; July 25, op. 43; Aug. 12, op. 31; and, without note of date, op. 29 and 33. Op. 29 is the lovely A minor Quartet; and it is worthy of note that it is published as the first of 'Trois quatuors.' This was never carried out. The two others were written, as we have already seen (p. 340 a), but they remained unpublished till after the death of their author.

1826 was hardly eventful in any sense of the word, though by no means unimportant in Schubert's history. It seems to have been passed entirely in Vienna. He contemplated a trip to Linz with Spauhn and Schwind, but it did not come off. The weather of this spring was extraordinarily bad, and during April and May he composed nothing.8 The music attributable to 1826 is, however, of first-rate quality. The String Quartet in D minor, by common consent placed at the head of Schubert's music of this class, was first played on Jan. 29, and was therefore doubtless only just completed.4 That in G (op. 161), Schubert himself has dated as being written in ten days (June 20 to June 30), a work teeming with fresh vigour after the inaction of the preceding two months, as full of melody, spirit, romance, variety, and individuality, as anything he ever penned, and only prevented from taking the same high position as the preceding, by its great length,—due to the diffuseness which Schubert would no doubt have remedied had he given himself time to do so. One little point may be mentioned en passant in both these noble works—the evidence they afford of his lingering fondness for the past. In the D minor Quartet he goes back for the subject and feeling of the Andante to a song of his own of 1816, and the Finale of the G major is curiously tinged with reminiscences of the Rossini-fever of 1819.

The 'Rondeau brillant' in B minor for PF. and violin (op. 70), now such a favourite in the concert-room, also belongs to this year, though it cannot be precisely dated; and so does a piece of still higher quality, which is pronounced by Schumann to be his author's 'most perfect work both in form and conception,' the Sonata in G major for PF. solo, op. 78, usually called the 'Fantasia,' owing to a freak of the publisher's. The autograph is inscribed, in the hand of its author, 'IV. Sonate für Pianoforte allein. Oct. 1826. Franz Schubert'; above which, in the writing of Tobias Haasinger, stands the title 'Fantasie, Andante, Menuetto und Allegretto.' We may well say with Beethoven, '0 Tobias!'

By the side of these unifying productions the 'Marche héroïque,' written to celebrate the accession of Nicholas I. of Russia, and the Andantino and Rondo on French motives—both for PF. 4 hands, are not of great significance.

An attack of song-writing seems to have come upon him in March, which date we find attached

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1 Printed by Heilmann in his book.
2 So says Flode Müller (under date of Mar. 1); but perhaps it was her mistake for Normann's song in 'The Lady of the Lake.'
to six songs; or, if the rest of those to Seidl’s words forming opus. 105 and 80, and marked merely 1826, were written at the same time (as, from Schubert’s habit of revising his books, they not improbable were)—twelve. Three Shakespeare songs were due to the July—‘Hark! how the lark’s’—from ‘Cymbeline’; ‘Who is Sylvia’ from the ‘Two Gentlemen of Verona’; and the Drinking-song in ‘Antony and Cleopatra’—the first two perhaps as popular as any single songs of Schubert’s. The circumstances of the composition, or rather creation, of the first of these has already been mentioned (p. 327 a). The fact of three songs from the same volume belonging to one month (not improbably to one day, if we only knew) is quite à la Schubert.—A beautiful and most characteristic piece of this year is the ‘Nachthemle’ (or ‘Lovely night’), written to words of Seidl’s—not improbably for the Musikverein, through Anna Fröhlich—for tenor solo, with accompaniment of 4 men’s voices and pianoforte, which would be a treasure to singing societies, for its truly romantic loveliness, but for the inordinate height to which the voices are taken, and the great difficulty of executing it with sufficient delicacy. A song called ‘Echo’ (op. 130), probably written in 1826, was intended to be the first of six ‘humorous songs’ for Weigl’s firm.1

We hear nothing of the new Symphony during the early part of this year. No doubt it was often played from the MS. score at the meetings of the Schubert set, but they say no more about it than they do of the Octet, or Quartets, or Sonatas, which were all equally in existence; and for ought we know it might have been ‘locked in a drawer,’ which was often Schubert’s custom after completing a work—‘locked in a drawer and never thought about again.’ It was however destined to a different fate. On the 9th Sept. 1826, at one of the meetings of the Board of the Musik Verein after the summer recess, Hofrath Kiesewetter reports that Schubert desires to dedicate a symphony to the Society; upon which the sum of 100 silver florins (€10) is voted to him, not in payment for the work, but as a token of sympathy, and as an encouragement. The letter conveying the money is dated the 12th, and on or even before its receipt Schubert brought the manuscript and deposited it with the Society. His letter accompanying it may here be quoted:—

To the Committee of the Austrian Musical Society.—Convinced of the noble desire of the Society to give its best support to every effort in the cause of art, I venture, as a native artist, to dedicate this my Symphony to the Society, and most respectfully to recommend myself to its protection. With the highest respect, Your obedient

FRANZ SCHUBERT.

In accordance with this, the MS. probably bears his formal dedication to the Verein, and we may expect to find that though so long talked of, it bears marks of having been written down as rapidly as most of his other productions.2 At present however all trace of it is gone; not even its key is known. There is no entry of it in the catalogue of the Society’s Library, and except for the minute and letter given above, and the positive statements of Bauerfeld quoted below3 it might as well be non-existent. That it is an entirely distinct work from that in C, written 24 years later, can hardly admit of a doubt.

Of the publications of 1826, the most remarkable are the seven songs from ‘The Lady of the Lake,’ for which Artaria had paid him 200 florins in the preceding October, and which appeared on the 6th of this April, in two parts, as op. 52. They were succeeded immediately, on April 8, by the P.F. Sonatas in D (op. 53), and the ‘Divertissement à la hongroise’ (op. 54), both issued by the same firm. For these two splendid works Schubert received from the penurious Artaria only 300 Vienna florins, equal to £12. Songs issued fast from the press at this date; for on the 6th of April we find op. 56 (2 songs) announced by Pennauer, and op. 57 and 58 (each 3 songs) by Weigl; on June 10, op. 60 (‘Greisengesang’ and ‘Dithyrambe’) by Cappi and Czerny; and in Sept. op. 59 (4 songs, including ‘Dass sie hier gewesen,’ ‘Du bist die Ruh,’ and ‘Lachen und Weinen’) by the same, and op. 64 (3 part-songs for men’s voices) by Pennauer; and on Nov. 24, op. 65 (3 songs) by Cappi and Czerny. Some of these were composed as early as 1814, 15, 16; others again in 1820, 22, and 23. The Mass in C (op. 48), and three early pieces of church music, ‘Tantum ergo’ (op. 45), ‘Tetis in corde’ (op. 46), and ‘Salve Regina’ (op. 47), were all issued in this year by Diabelli. Of dances and marches for piano there are 8 numbers—a Galop and 8 Ecossaises (op. 49); 34 Valses sentimentales (op. 50); ‘Hommage aux belles Viennoises’ (16 Ländler and 2 Ecossaises, op. 67); 3 Marches (4 hands, op. 51)—all published by Diabelli; the 2 Russian Marches (op. 55, 56), by Pennauer; 6 Polonaises (op. 61), Cappi and Czerny; and a Divertissement, or ‘Marche brillante et rassonnée,’ on French motifs (op. 63), Weigl. In all, 22 publications, divided between 6 publishers, and containing 106 works.

We have been thus particular to name the numbers and publishers of these works, because

1 Bauerfeld, in an article ‘Über Franz Schubert’ in the ‘Wiener Zeitbittsrz für Kunst, Literatur, Theater, und Mode,’ for 9, 12, June, 1868 (Nos. 69, 70, 71), says as follows:—‘To the larger works of his latter years also belongs a Symphony written in 1825 at Geisel, for which his author had an especial predilection. . . . At a great concert given by the Musik Verein shortly after his death a Symphony in C was performed, which was composed as early as 1827, and which he considered as one of his less successful works. . . . Perhaps the Society intends at some future time to make us acquainted with the lyric Symphony of 1825, which was already mentioned.’ (N.B. The two movements of the minor Symphony in C performed at this time known to by later symphonies—Bauerfeld must surely intend the two of 1826 and 1828.) At the end of the article he gives a chronological list of Schubert’s principal works, as yet generally known. ‘2. Grand Symphony.’ . . . ‘1826. Last Symphony.’ ‘Grand (process) being the work of late Schubert himself is known as that referred to above (p. 340 a). It is plain therefore that at this time, seven months after Schubert’s death, the Gesellschaft’s Symphony of 1826, and that in D minor, were known as that of 1826. The present writer has collected the evidence for the existence of the Symphony in a letter to the London ‘Atheneum’ of Nov. 19, 1861.

2 Entitled ‘Serenade,’ but more accurately an ‘Aubade.’

3 See Nettelochans’s Catalogue under op. 130.

4 Lachner’s speculation, to my friend Mr. O. A. Barry in 1891.

5 The documents on which these statements are based are given by Herr C. P. Foh in his History of the Gesellschaft der Musikfreunde.
of the party. It would be absurd to judge Vienna manners from an English point of view. The Gasthaus took the place of a modern club, and the drink consumed probably did not much exceed that which some distinguished Viennese artists now imbibe night after night, and does not imply the excess that it invariably lead in a Northern climate; but it must be obvious that few constitutions could stand such racket, and that the exertion of thus trying his strength by night and his brain by day, must have been more than any frame could stand. In fact his health did not stand the wear and tear. We have seen that in Feb. 1823 he could not leave the house; that in the summer of the same year he was confined to the hospital; that in March 1824 he speaks of his health as irrecoverably gone; and the dedication of the six 4-hand Marches, op. 40, to his friend Bernhardt, doctor of medicine, ‘as a token of gratitude,’ is strong evidence that in 1826, the year of their publication, he had had another severe attack.

It was probably a sense of the precarious nature of such a life that led some of his friends in the autumn of 1836 to urge Schubert to stand for the post of Vice-capellmeister in the Imperial Court, vacated by the promotion of Ebyler to that of principal capellmeister; but the application, like every other of the same kind made by him, was a failure, and the place was given to Joseph Weigl by the Imperial decree of Jan. 27, 1837.

Another opportunity of acquiring a fixed income was opened to him during the same autumn, by the removal of Karl August Krebs from the conductorship of the Court theatre to Hamburg. Vogl interested Duport, the administrator of the theatre, in his friend, and the appointment was made to depend on Schubert’s success in composing some scenes for the stage. Madame Schechner, for whom the principal part was intended, and whose voice at that time was on the wane, at the pianoforte rehearsals objected to some passages in her air, but could not induce the composer to alter them. The same thing happened at the first orchestral rehearsal, when it also became evident that the accompaniments were too noisy for the voice. Still Schubert was immovable. At the full-band rehearsal Schechner fairly broke down, and refused to sing any more. Duport then stepped forward, and formally requested Schubert to alter the music before the next meeting. This he refused to do; but taking the same course as Beethoven had done on a similar occasion, said loudly, ‘I will alter nothing,’ took up his score and left the house. After this the question of the conductorship was at an end. Schubert’s behaviour in this matter has been strongly censured, but we do not see much in it. Such questions will always depend on the temperament of the composer. Had it been either Mozart or Mendelssohn we cannot doubt that all would have gone smoothly; the prima donna would not only not have been ruffled, but would have felt herself complimented, and the music would have been so altered as to

1 It is sold by Schindler that the prices agreed with were 30 Vienna gulden per Haff of songs, and 15 per pianoforte piece. (The Vienna gulden was then worth just 1 franc. ‘Haff’ meant then a single song, not a ‘Part’ of two or three. This is conclusively proved by Ferdinand Schubert’s letter of 1844.) These prices were not adhered to. Thus for the 7 songs of the Laokoon in one paper gulden 25L., or nearly 8L. per song. Even that is low enough. On the other hand, F. Lechner told Mr. Barry that in the last year of Schubert’s life, he took less than 4 gulden per song from his publisher, although Schubert’s request, and brought back 1 gulden a piece (= 40L.) for them! 2 The expression is Beethoven’s.
Schubert.

meet every one’s wish, and yet sound as well as before. On the other hand, had it been Beethoven or Schumann we may be equally sure that not a note would have been changed, and that everything would have ended in confusion. With all Schubert’s good nature, when his music was concerned he was of the same mind as Beethoven and Schumann. There are other instances of the same stubbornness, which will be noticed later.

Some set-off to these disappointments was afforded by the ready way in which his Gastein Symphony was received by the Musik-Verein, and the sympathetic resolution and prompt donation which accompanied its acceptance, although no attempt to perform or even rehearse it can now be traced. The beautiful ‘Nachthöhe,’ already referred to, which he composed in September, was rehearsed during the early winter months, and performed by the Society on Jan. 25, 1827.

Some little gratification also he not improbably derived from the letters which during this year he began to receive from publishers in the north. Probst of Leipzig—one of Beethoven’s publishers, predecessor of the present firm of Simf—was the first to write. His letter is dated Aug. 26, and is followed by one from Breitkopf & Hartel of Sept. 7. True, neither are very encouraging. Probst speaks of his music as too often ‘peculiar and odd,’ and ‘not intelligible or satisfactory to the public’; and begs him to write so as to be easily understood; while Breitkopf stipulates that the only remuneration at first shall be some copies of the works. Still, even with this poor present result, the fact was obvious that he had begun to attract attention outside of Austria.

As to Schubert’s life in the early part of 1827 we have little to guide us beyond the scanty inferences to be drawn from the dated compositions. The first of these of any moment are 8 Variations (the 8th very much extended) on a theme in Herold’s opera ‘Marie,’ for PF. 4 hands (op. 82). ‘Marie’ was produced on the Vienna boards Jan. 18, 1827; and Schubert’s Variations and ‘Februari’ are dedicated to one of his friends in Upper Austria, Prof. Cajetan Neuhaus of Linz. The next and still more important work is the first half of the ‘Winterreise,’ 12 songs (‘Gute Nacht’ to ‘Ein einsamkeit’), marked as begun in Feb. 1827. Franz Lachner remembers that ‘half a dozen’ of them were written in one morning, and that Diabelli gave a Gulden (that is a franc) apiece for them. The poems which form the basis of this work are by Wilhelm Müller, the poet of the ‘Schöne Müllerin,’ which the Winterreise closely approaches in popularity, and which it would probably equal if the maiden of the Winter-walk were as definite a creation as the miller’s daughter is. They are 24 in all, and appear under their own immortal name in the 2nd volume of the work of which vol. 1 contained the ‘Schöne Müllerin,’ and which has the quaint title already quoted (p. 3389). The 2nd vol. was published at Dresden in 1824, and did not at once attract Schubert’s attention. When it did, he made short work of it. Another im-

2 The order of the songs is much changed in the music.

portant composition of this month (dated Feb. 28) is the Schlachtlied (battle-song) of Klopopack, set for 3 choirs of male voices, sometimes answering, sometimes in 8 real parts, of immense force and vigour, and marked by that dogged adherence to rhythm so characteristic of Schubert.

He can scarcely have finished with this before the news that Beethoven was in danger spread through Vienna. The great musician got back to his rooms in the Schwarzenelpreßhaus from his fatal expedition to Gneisendorf in the first week of December, became very ill, and during January was tapped for the dropy three times. Then Malfatti was called in, and there was a slight improvement. During this he was allowed to read, and it was then that Schindler, a zealous Schubert-propagandist, took the opportunity to put some of Schubert’s songs into his hands.1 He made a selection of about 60, in print and MS., including ‘Iphigenie,’ ‘Grenzen der Menschenheit,’ ‘Alt-macht,’ ‘Die junge Nenn,’ ‘Viola,’ the ‘Müllerlieder,’ etc. Beethoven up to this time probably did not know half a dozen of Schubert’s compositions, and his astonishment was extreme, especially when he heard that there existed at least 500 of the same kind. ‘How can he find time, said he, to set such long poems, many of them containing ten others!’ i.e. as long as ten separate ones; and said over and over again, ‘If I had had this poem I would have set it myself!’ ‘Truly Schubert has the divine fire in him.’ He pored over them for days, and asked to see Schubert’s operas and PF. pieces, but the illness returned and it was too late. But from this time till his death he spoke often of Schubert, regretting that he had not sooner known his worth, and prophesying that he would make much stir in the world.2 Schubert was sure to hear of these gratifying utterances, and they would naturally increase his desire to come into close contact with the master whom he had long worshipped at a distance. It is possible that this emboldened him to visit the dying man. He seems to have gone twice; first with Anselm Hütttenbrenner and Schindler. Schindler told Beethoven that they were there, and asked who he would see first. ‘Schubert may come in first’ was the answer. At this visit perhaps, if ever,3 it was, that he said, in his affectionate way, ‘You, Anselm, have my mind (Gesit), but Franz has my soul (Soul).’ The second time he went with Josef Hütttenbrenner and Tetscher the painter. They stood round the bed. Beethoven was aware of their presence, and fixing his eyes on them, made some signs with his hand. No one however could explain what was meant, and no words passed on either side. Schubert left the room overcomo with emotion. In about

1 Schindler, ‘Beethoven,’ II. 139.
2 Schindler’s list of the songs passed by Beethoven differs in his two accounts. Compare his ‘Beethoven,’ II. 139, with K.E. 394 (I. 299).
3 Schindler, in Bäuerle’s Thesenleitung (Vienna), May 3, 1832.
4 See von Lessing, ‘Anselm Hütttenbrenner,’ Greiz, 1830, p. 6. The story has an apotheosis of the scholar as doubtfully trustworthy, that it is difficult to reject it. At any rate, Beethoven is not likely to have thus expressed himself before he had made acquaintance with Schubert’s music.
three weeks came the end, and then the funeral. Schubert was one of the torch-bearers. Franz Lachner and Randhartinger walked with him to and from the Cemetery. The way back lay by the Himmelfortgund, and close by the humble house in which he had drawn his first breath. They walked on into the town, and stopped at the ‘Mahtpube,’ a tavern in the Kuenunmirthorstrasse, now the Hotel Munech. There they called for wine, and Schubert drank off two glasses, one to the memory of Beethoven, the other to the first of the three friends who should follow him. It was destined to be himself.

Lablache was also one of the torch-bearers at the funeral. This and the part which he took in the Requiem for Beethoven [vol. I. 201 a] may have induced Schubert to write for him the ‘3 Italian Songs for a Bass voice,’ which form op. 83, and are dedicated to the great Italian basso.

Hummel and Hiller were in Vienna during March 1827, and Hiller describes meeting Schubert and Vogt at Madame Lacomly-Buchwiese’s, and his astonishment at their joint performance. ‘Schubert,’ says ’Hiller, ‘had little technique, and Vogt but little voice; but they had both so much life and feeling, and went so thoroughly into the thing, that it would be impossible to render those wonderful compositions more clearly and more splendidly. Voice and piano became as nothing; the music seemed to want no material help, but the melodies appealed to the ear as a vision does to the eye.’ Not only did the boy think it the deepest musical impression he had ever received, but the tears coursed down the cheeks even of the veteran Hummel. Either then or a few evenings afterwards, Hummel showed his appreciation by extemporizing on Schubert’s ‘Blinde Knabe,’ which Vogt had just sung—to Franz’s delight.

In April Schubert wrote the beautiful ‘Nachtsong im Walde’ (op. 139 b) for 4 men’s voices and 4 horns; and a ‘Spring Song,’ also for men’s voices, still in MS. In July we have the very fine and characteristic serenade ‘Zoglern leise’ (op. 135) for alto solo and female voices, a worthy pendant to the ‘Nachthelle,’ and written almost à l’impromptu.’ A fête was to be held for the birthday of a young lady of Döbling. Grillparzer had written some verses for the occasion, and Schubert, who was constantly in and out of the Frölich’s house, was asked by Anna to set them for her sister Josephine and her pupils. He took the lines, went aside into the window, pushed up his spectacles on to his brow, and then, with the paper close to his face, read them carefully twice through. It was enough: ‘I have said, he, it’s done, and will go famously.’ A day or two afterwards he brought the score, but he had employed a male chorus instead of a female one, and had to take it away and transpose it. It was sung in the garden by moonlight, to the delight of every one, the villagers thronging round the gate. He alone was absent.

1827 witnessed another attempt at an opera—the ‘Graf von Gleichen,’ written by Bauernfeld, apparently in concurrence 8 with Mayrhofer. Schubert had the libretto in August, 1836, submitted it to the management of the Royal Operahouse, and arranged with Grillparzer, in case the Censure should cause its rejection, to have it accepted by the Königstadt Theatre. Owing possibly to the delay of the Censure it was nearly a year before he could bring it to production. The MS. sketch, now in Herr Dumba’s collection, is dated at the beginning ‘17 Juni 1827.’ The opera is sketched throughout, and he played portions of it to Bauernfeld. Forty years later the sketch came into the hands of Herbeck, and he began to score it after Schubert’s indications—of which there are plenty—but was prevented by death.

A correspondence had been going on for long between the Schubert circle at Vienna and the Pachler family in Gratz, the capital of Styria, as to an expedition thither by Schubert, and at length it was arranged for the autumn of this year. Carl Pachler was one of those cultivated men of business who are such an honour to Germany; an advocate, and at the head of his profession, yet not ashamed to be an enthusiastic lover of music and musicians, and proud to have them at his house and to admit them to his intimate friendship. Amongst his circle was Anselm Hüttenbrenner, the brother of Schubert’s friend Josef, himself an earnest admirer of Franz, whose last visit to Vienna had been to close the eyes of his old friend Beethoven. The house was open to painters, singers, actors, and poets, ‘the scene of constant hospitalities, the headquarters of every remarkable person visiting Gratz.’ Such was the family whose one desire was to receive Schubert and Jenger. The journey, now accomplished in 5½ hours, was an affair of two days and a night, even in the fast-coach. They left on Sunday morning, Sept. 2, and reached Gratz on Monday night. The next three weeks were spent in the way which Schubert most enjoyed, excursions and picnics by day through a beautiful country, and at night incessant music; good eating and drinking, clever men and pretty women, no fuss, a little romping, a good piano, a sympathetic audience, and no notice taken of him—such were the elements of his enjoyment. The music was made mostly by themselves, Schubert singing, accompanying, and playing duets with Jenger, and extemporising endless dance tunes. He does not appear to have composed anything of great moment during the visit. A galop and twelve waltzes, published under the titles of the ‘Grätzer Waltzer’ (op. 91) and the ‘Grätzer’ Galopp; 3 songs (op. 106, 1, 2, 3—the last a particularly fine one) to words by local poets—and the ‘Old Scottish ballad’ by Herder (op. 165, no. 5), which was probably read by him himself during his festive fortnight; unless perhaps some of those exquisite little pieces published in 1828 and 1838 as ‘Impromptus’ and ‘Moments musicaux’ are the result of this time. Two songs, written 8 See Schubert’s biographers, p. 128, with Bauernfeld’s statement, in the ‘Praxis’ of April 21, 1882, and ‘Signale,’ Nov. 1882. 9 Published by Haslinger, as No. 10 of the ‘Favorite Galopps,’ 1829.
a couple of years before, 'Im Walde,' and 'Auf der Brücke,' of the purest Schubert, proved, and justly proved, such favourites that he had them lithographed and published in the place. The visit is further perpetuated by the titles of the dances just mentioned, and by the dedication to Mad. Fischer of op. 106, a collection of four songs, the three already named, and the lovely 'Sylvia.' Schubert seems to have had this set of songs lithographed without name of place or publisher, shortly after his return, on purpose for his hostess.

The journey home was a triumphal progress, and by the 27th they were back in Vienna. Schubert then wrote the second part of the 'Winterreise' (nos. 13-24), completing that immortal work. The shadows lie much darker on the second than on the first part, and the 'Wegweiser,' 'Das Wirtshaus,' 'Die Krak', 'Die Nebensonnen,' and 'Der Leiermann,' are unsurpassed for melancholy among all the songs. Even in the extraordinary and picturesque energy of 'Die Post' there is a deep vein of sadness. Schubert here only followed faithfully, as he always does, the character of the words.

On October 12 he wrote a little 4-hand march as a souvenir for Faust Fischer, the son of his host, a trite interesting only from the circumstances of its composition. In the same month he composed his first PF. trio, in Bb (op. 99), and in November the second, in Eb (op. 100). They were both written for Bocklet, Schuppanzigh, and Lincke, and were first heard in public, the one early in January, the other on March 26, 1828.

The year was closed with an Italian cantata, dated Dec. 26, 'alla bella Irene,' in honour of Miss Kiesewetter (afterwards Mad. Prok cerek v. Osten), the daughter of his friend the Hofrath, sponsor to the Gastein Symphony (p. 346). It is still in MS., and is probably more interesting for its accompaniment for two pianos than for anything else.

The communications with Probst of Leipzig went on. There is a letter from him dated Jan. 15, and he himself paid a visit to Vienna later in the season, and made Schubert's personal acquaintance, but the negotiations were not destined to bear fruit till next year. But a proof that Schubert was making his mark in North Germany is afforded by a letter from Rochlitz, the critic—editor of the Leipzig Allgemeine Musikalische Zeitung, and a great personality in the musical world of Saxony—dated Nov. 7, 1827, proposing that Schubert should compose a poem by him, called 'Der erste Ton,' or 'The first Sound,' a poem which Weber had already set without success, and which Beethoven had refused. Rochlitz's letter was probably inspired by the receipt of three of his songs set by Schubert as op. 81, and published on May 27. The proposition however came to nothing.

Coincident with these communications from abroad came a gratifying proof of the improvement in his position at home, in his election as a member of the representative body of the Musical Society of Vienna. The date of election is not mentioned; but Schubert's reply, as given by Herr Pohl, is dated Vienna, June 12, 1827, and runs as follows:

The Hon. Managing Committee of the Society of Friends of Music of the Austrian Empire having thought me worthy of election as a Member of the Representative Body of that excellent Society. I beg herewith to state that I feel myself greatly honoured by their choice, and that I undertake the duties of the position with much satisfaction.

FRANZ SCHUBERT, Compositeur.

We have mentioned the more important compositions of 1827. There remain to be named two songs by Schobo (op. 96, no. 2; Lf. 24, no. 1), and one by Reill (op. 115, no. 1); a comic trio, 'Die Hochzeitsbratzen' (op. 104), also by Schubert; and an Allegretto in C minor for PF. solo, written for his friend Walcher, 'in remembrance of April 26, 1827,' and not published till 1870.

The publications of 1827 are as follows:—

The Overture to 'Alfonso und Estrella.' (op. 69); Rondes brillant, for PF. and violin (op. 70); songs—'Der Wachtelschlag' (op. 68, March 2), 'Drang in die Ferne' (op. 71, Feb.); 'Auf dem Wasser zu singen' (op. 72, Feb.), 'Die Rose' (op. 73, May 10)—all four songs previously published in the Vienna Zeitschrift für Kunst; four Polonaises, for PF. 4 hands (op. 75); Overture to 'Fierabras,' for PF. 4 hands, arranged by Czerny (op. 76); 12 'Valse Nobles,' for PF. solo (op. 77, Jan.); Fantasie, etc. for PF. in G (op. 78); 2 songs, 'Das Heimweh,' 'Die Allmacht' (op. 79, May 1); 3 songs (op. 80, May 25); 3 ditto (op. 81, May 28); Variations on theme of Herold's (op. 82, Dec.); 3 Italian songs (op. 83, Sept. 13); 4 songs (op. 88, Dec. 12).

We have now arrived at Schubert's last year, 1828. It would be wrong to suppose that he had any presentiment of his end; though, if a passion for work, an eager use of the 'day,' were any sign that the 'night' was coming in which no man could work, we might almost be justified in doing so. We hear of his suffering from blood to the head, but it was not yet enough to frighten any one. He returned to the extraordinary exertions, or rather to the superabundant productions of his earlier years, as the following full list of the compositions of 1828, in order, as far as the dates permit, will show.

Jan. Songs. 'Die Stirn' (op. 96, no. 1); 'Der Winterabend' (Ll. 26).

March. Symphony in C, no. 3. Oratorio, Miriam's Siegesgesang. Song, 'Auf dem Strom.' Voices and Horn (op. 119).

May. Lebensalter. PF. duet (op. 144). Hymn to the Holy Ghost (op. 154), for 3 Chords and Wind. 3 Choralsatzes. Song, 'Widerscheuf.' (Ll. 15, no. 1).


Sept. PF. Sonata in G minor. Ditto in Bb (‘Sept. 26').

'Schubert, ed., p. 18.
This truly extraordinary list includes his greatest known symphony, his greatest and longest mass, his first oratorio, his finest piece of chamber music, 3 noble PF sonatas, and some astonishingly fine songs. The autograph of the symphony, 318 pages in oblong quarto, is now one of the treasures of the Library of the Musikverein at Vienna. It has no title or dedication, nothing beyond the customary heading to the first page of the score 'Symphonie März 1838, Frz. Schubert Mpsr,' marking the date at which it was begun. If it may be taken as a specimen, he took more pains this year than he did formerly. In the first three movements of this great work there are more afterthoughts than usual. The subject of the Introduction and the first subject of the Allegro have both been altered. In several passages an extra bar has been stuck in—between the Scherzo and the Trio, 2 bars; in the development of the Scherzo itself 16 bars of an exquisite episode—first sketched in the Octet—have been substituted. The Finale alone remains virtually untouched. But such alterations, always rare in Schubert, are essentially different from the painful writing, and rewriting, which we are familiar with in the case of Beethoven's finest and most spontaneous music. This, though the first draft, is no rough copy; there are no traces of sketches or preparation; the music has evidently gone straight on to the paper without any intervention, and the alterations are merely a few improvements en passant. It is impossible to look at the writing of the autograph, after Schubert has warmed to his work, especially that of the Finale, and not see that it was put down as an absolute impromptu, written as fast as the pen could travel on the paper.

It seems that Schubert's friends used to lecture him a good deal on the diffuseness and want of consideration which they discovered in his works, and were continually forcing Beethoven's laborious processes of composition down his throat. This often made him angry, and when repeated, evening after evening, he would say, 'So you're going to set upon me again to day! Go it, I beg you!' But, for all his annoyance, the remonstrances appear to have had some effect; and after Beethoven's death he asked Schindler to show him the MS. of Fidelio. He took it to the piano, and pored over it a long time, making out the passages as they had been, and comparing them with what they were; but it would not do; and at last he broke out, and exclaimed that for such drudgery he could see no reason under any circumstances, that he thought the music at first just as good as at last; and that for his part he had really no time for such corrections.

Whether the amendments to the Great Symphony were a remorseful attempt on Schu-

bert's part to imitate Beethoven and satisfy the demands of his friends we cannot tell; but if so they are very unlike the pattern.

The autograph of the 6th Mass, in the Bibliothek at Berlin, does not show at all the same amount of corrections as that in A (see p. 355), nor do the fugal movements appear to have given any special trouble. True, the 'Cum Sancto' was recommenced after the erase of 7 bars, 4 but apparently merely for the sake of changing the tempo from C to G, and the larger part of the movement was evidently written with great rapidity. In the 'Et vitam' there are barely a dozen corrections, and the 'Osanna' has every mark of extreme haste. Some of the erasures in this work are made with the penknife—surely an almost unique thing with Schubert! The 4-hf. PF fugue in E minor (op. 152, dated 'Baden, June 1828') is not improbably a trial of counterpoint with reference to this Mass.

The Songs of 1838 are splendid. It does not appear that the 14 which were published after his death with the publisher's title of 'Schwanengesang'—'the Swan's song'—were intended by him to form a series of the same kind as the Schöne Müllerin and Winterreise; but no lover of Schubert can dissociate them, in the Liebebootschaft, Aufenthalt, Ständchen, etc., we have some of the most beautiful, and in the Atlas, Am Meer, Doppellänger, etc., some of the most impressive, of his many songs. The words of some are by Rellstab, and the origin of these is thus told by Schindler. Schubert had been much touched by Schindler's efforts to make Bee-

thoven acquainted with his music, and after the great master's death the two gradually became intimate. Schindler had possession of many of Beethoven's papers, and Schubert used to visit him in familiar style, to look over them. Those which specially attracted him were the poems and dramas sent in at various times for con-

sideration; amongst others a bundle of some 20 'anonymous lyrics which Beethoven had intended to set, and which therefore attracted Schubert's particular notice. He took them away with him, and in two days brought back the Liebebootschaft, Krisper Achnung, and Aufenthalt, set to music. This account, which is per-

fectly natural and consistent, and which Mr. Thayer allows me to say he sees no reason to question, has been exaggerated 7 into a desire expressed by Beethoven himself that Schubert should set these particular songs; but for this there is no evidence. Ten more quickly followed the three just mentioned; and these thirteen—7 to Rell-

stab's and 6 to Heine's words from the 'Buch'

4 The omission of the words 'Jean Chrusta' at the end of the 'Quisquit' and other poems, show that the printer had not corrected the carelessness as to the treatment of the words, so frequent in his early 

5 Schubert, Erinnerungen, etc., as before.

6 They proved afterwards to be by Rellstah.

7 See Rellstah's An im Leben, ii. 345.

8 Baron Schindler's note, in L. 447 (B. 137)—that he found Heine's 'Buch der Lieder' on Schubert's table some years before this date, and that Schubert lent them to him with the remark 'that he should not want them again.' But such reminiscences are often given in point of date; the fact remains inescurable in the mind, the date lightly gets altered. See Heine's 'Buch der Lieder' was first published in 1827. The 6 songs which Schubert took from it are all from the section entitled 'Der Heimkehr.'
der Lieder’), were, on Mr. Nottebohm’s authority, written in August. The last is by Seidl; it is dated ‘Oct. 1829,’ and is probably Schubert’s last song.

But it is time to return to the chronicle of his life during its last ten months. Of his doings in January we know little more than can be gathered from the following letter to Anselm Hüttenbrenner, the original of which is in the British Museum.

**VIENNA, Jan. 18, 1829.**

My dear old Hüttenbrenner. Why, will wonder at my writing now? So do I. But if I write it is because I am to get something by it. Now just listen: a drawing-master’s place near you at Grätz is vacant, and competition is invited. My brother Karl, whom you probably know, wishes to get the place. He is very clever, both as a landscape-painter and a draughtsman. If you could do anything for him in the matter I should be eternally obliged to you. You are a great man in Grätz, and probably know some one in authority, or some one else who has a vote. My brother is married, and has a family, and would therefore be very glad to obtain a permanent appointment. I hope that things are all right with you, as well as with your dear family, and your brother. A Trio of mine for Piano, Violin, and Violoncello, has been lately performed by Schuppanzigh, and was much liked. It was splendidly executed by Boklet, Schuppanzigh, and Link. Have you done nothing new? A propos, why doesn’t Greiner, or whatever his name is, publish the two songs? What’s the reason? Seppermann!

**Einladung**

zu dem Privat-Concerte, welches **Franz Schubert am 26. März, Abends 7 Uhr im Locale des österreichischen Musikvereins unter den Tuchlauben No. 568 zu geben die Ehre haben wird.**

**Vor kommende Stücke.**

7. Schloßgesang von Klopstock, Doppelchor für Männerstimmen.

**Sammelstücke** sind von der Composition des Concertgebers.

**Eintrittskarten zu S. W. W. sind in den Kunsthändlungen der Herrn Haslinger, Diessell und Liedlendorf zu haben.**

This programme attracted ‘more people than the hall had ever before been known to hold,’ and the applause was very great. The net result to Schubert was 300 gulden, Vienna currency, equal to about £2. This put him in funds for the moment, and the money flowed freely. Thus, when, three days later, Pagani gave his first concert in Vienna, Schubert was there, undeterred, in his wealth, by a charge of 5 gulden. Nay, he went a second time, not that he cared to go again, but that he wished to treat Bauernfeld, who had not 2 fahrings, while with him ‘money was as plenty as blackberries.’

This month he wrote, or began to write, his

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1 A publisher in Grätz. His name was Kleinreich, and the two songs, in WA, and on der Brücke (op. 99), appeared in May.
2 See Bauernfeld’s letter in the **Franz** April 27, 1828. **Rheinische Zeitung**, 1828, also is Schubert’s word.
3 **K. H. 463 (a. 1829).**
4 **See Herr Pohl’s letter to “The Times” of Oct. 7, 1833.**

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Vienna. The parts were copied, and some rehearsing held; but both length and difficulty were against it, and it was soon withdrawn. On Schubert's own advice, in favour of his earlier Symphony, No. 6, also in C. Neither the one nor the other was performed till after his death.

March also saw the birth of the interesting Oratorio 'Miriam's Song of Victory,' to Grillparzer's words. It is written, as so many of Schubert's choral pieces are, for a simple pianoforte accompaniment; but this was merely to suit the means at his disposal, and is an instance of his practical sagacity. It is unfortunate, however, the oratorio has become a favourite, that we have no other orchestral accompaniment than that afterwards adapted by Lachner, which is greatly wanting in character, and in the picturesque elements so native to Schubert. A song to Reistab's words, 'Auf dem Strom' (op. 119), for soprano, with obligato horn and PF. accompaniment, written for Lewy, a Dresden horn-player, belongs to this month, and was indeed first heard at Schubert's own concert; on the 26th and afterwards repeated at a concert of Lewy's, on April 30, Schubert himself playing the accompaniment each time.

To April no compositions can be ascribed, unless it be the Quintet in C for strings (op. 163), which bears only the date '1828.' This is now universally accepted not only as Schubert's finest piece of chamber music, but as one of the very finest of its class. The two cellos alone give it distinction; it has all the poetry and romance of the G major Quartet, without the extravagant length which will always stand in the way of that noble production; while the Adagio is so solemn and yet so beautiful in its tone, so entrancing in its melodies, and so incessant in its interest, and the Trio of the Scherzo, both from itself and its place in the movement, is so eminently dramatic, that it is difficult to speak of either too highly.

In May we have a grand battle-piece, the 'Hymn to the Holy Ghost,' for 8 male voices, written for the Concert Spirituel of Vienna, at first with PF., in October scored by the composer for a wind band, and in 1847 published as op. 154. Also a 'Characteristic Allegro' for the PF. 4 hands, virtually the first movement of a Sonata—issued some years later with the title 'Lebensstürme' (op. 144); an Allegro vivace and Allegretto, in Eb minor and major, for PF. solo, published in 1858 as 1st and 2nd of '3 Clavierstücke'; and a song 'Widerschein' (Lb. 15, 1).

In June, probably at the request of the publisher, he wrote a 4-hand Rondo for PF. in A, since issued as 'Grand Rondeau, op. 107'; and began his sixth Mass, that in Eb. In this month he paid a visit to Baden—Beethoven's Baden; since a fugue for 4 hands in E minor is marked as written there in 'June 1828.' In the midst of

all this work a letter from Mosesius of Breslau, a prominent Prussian musician, full of sympathy and admiration, must have been doubly gratifying as coming from North Germany.

In July he wrote the 92nd Psalm in Hebrew for the synagogue at Vienna, of which Sulzer was precentor. In August, notwithstanding his declaration on completing his last Symphony, we find him (under circumstances already described) composing 7 songs of Reistab's, and 6 of Heine's, afterwards issued as 'Schwanengesang.' He opened September with a tripe in the shape of a short chorus, with accompaniment of wind band, for the consecration of a bell in the church of the Alservostadt. A few days after, the memory of Hummel's visit in the spring of 1827 seems to have come upon him like a lion, and he wrote off 3 fine PF. solo sonatas, with the view of dedicating them to that master. These pieces, though very unequal and in parts extraordinarily diffuse, are yet highly characteristic of Schubert. They contain some of his finest and most original music, also his most affecting (e.g. Andantino, Scherzo and Trio of the A minor Sonata); and if full of disappointment and wrath, and the gathering gloom of these last few weeks of his life, they are also saturated with that nameless personal charm that is at once so strong and so indescribable. The third of the three, that in Eb, dated Sept. 26, has perhaps more of grace and finish than the other two, and has now, from the playing of Mme. Schumann, Mr. Charles Halle, and others, become a great favourite. The sonatas were not published till a year after Hummel's death, and were then dedicated to Diabelli-Spina to Robert Schumann, who acknowledges the dedication by a genial though hardly adequate article in his 'Ges. Schriften,' ii. 239. The second part of the Winterreise was put into Haslinger's hands for engraving before the end of this month.

In October, prompted by some arrangement which has eluded record, he wrote a new 'Benedictus' to his early Mass in C, a chorus of great beauty and originality in A minor, of which a competent critic has said that 'its only fault consists in its immeasurable superiority to the rest of the Mass.' For some other occasion, which has also vanished, he wrote accompaniments for 13 wind instruments to his grand 'Hymn to the Holy Ghost'; a long scene or song for soprano—probably his old admirer, Anna Miller—with pianoforte and obligato clarinet (op. 125); and a song called 'Die Taubenpost' ('The carrier pigeon') to Seidel's words. The succession of these pieces is not known. It is always assumed that the Taubenpost, which now closes the Schwanengesang, was the last. Whichever of them was the last, was the last piece he ever wrote.

The negotiations with Probst and Schott, and also with Brüggemann of Halberstadt, a pub-
liher anxious for some easy P.F. pieces for a series called 'Mühling's Museum,' by no means fulfilled the promise of their commencement. The magnificent style in which the Schotts desired Schubert to name his own terms contrasted badly with their ultimate refusal (Oct. 30) to pay more than 30 florins (or about 25£) for the P.F. Quintet (op. 114) instead of the modest 60 demanded by him. In fact the sole result was an arrangement with Probst to publish the long and splendid Eb Trio, which he did, according to Noltebohm, in September, and for which the composer received the incredibly small sum of 21 Vienna florins, or just 17£ 6d. 1 Schubert's answer to Probst's enquiry as to the 'Dedication' is so characteristic as to deserve reprinting:—

Vienna, Aug. 1.

Euer Wohlgeboren, the opus of the Trio is 100. I entreat you to make the edition correct; I am extremely anxious about it. The work will be dedicated to no one but those who like it. That is the most profitable dedication. With all esteem,

FRANZ SCHUBERT.

The home publications of 1828 are not so important as those of former years. The first part of the Winterreise (op. 89) was issued in January by Haslinger; March 14, 3 songs by Sir W. Scott (op. 85, 86) by Diabelli; at Easter (April 6) 6 songs (op. 92 and 108), and one set of 'Moments musicales,' by Leidesdorff; in May, 2 songs (op. 93) by Kienrehn; 5 of Gratz; in June or July ('Sommer') 4 songs (op. 96) by Diabelli; Aug. 13, 4 Raffarin-Lieder (op. 95) Weigl. Also the following, to which no month can be fixed:—

'Andantino varié' and Ronde brillant' (op. 84), P.F. 4 hands, on French motif's, forming a continuation of op. 63, Weigl; 3 songs (op. 87), Pennsauer; 4 impromptus (op. 90), and 12 Grätzler Walzer (op. 91) for P.F. solo, Diabelli; Grätzler Galopp, dö Haslinger; 4 songs (op. 106) lithographed without publisher's name.

There is nothing in the events already catalogued to have prevented Schubert's taking an excursion this summer. In either Styria or Upper Austria he would have been welcomed with open arms, and the journey might have given him a stock of health sufficient to carry him on for years. And he appears to have entertained the idea of both. 2 But the real obstacle, as he constantly repeats, was his poverty. 3 'It all over with Gratz for the present,' he says, with a touch of his old fun, 'for money and weather are both against me.' Herr Franz Lachner, at that time his constant companion, told the writer, that he had taken half-a-dozen of the 'Winterreise' songs to Haslinger and brought back half-a-dozen gulden—each gulden being then worth a franc. Let the lover of Schubert pause a moment, and think of the 'Post' or the 'Wirthshaus' being sold for tenpence of that unrivalled imagination and genius producing those deathless strains and being thus rewarded! When this was the case, when even a great work like the Eb Trio, after months and months of negotiation and heavy postage, realises the truly microscopic amount of 20 florins 60 kreutzer (as with true Prussian businesslike minutesness Herr Probst specifies it), of 17£ 6d. as our modern currency has it—not even Schubert's fluency and rapidity could do more than keep body and soul together. It must have been hard not to apply the words of Müller's 'Leyermann' to his own case—

Barthou auf dem Fluss
Wankt er hin und her,
Und sein kleiner Teller
Bleibt ihm immer leer.

Wanderling barefoot to and fro
On the icy ground,
In his little empty tray
Not a copper to be found.

In fact so empty was his little tray that he could not even afford the diligence to Peth, where Lachner's 'Bürgerschaft' was to be brought out, and where, as Schindler reminds him, he would be safe to have a lucrative concert of his own music, as profitable as that of March 26. Escape from Vienna by that road was impossible for him this year.

Schubert had for some time past been living with Schobert at the 'Blause Igel' (or Blue Hedgehog), still a well-known tavern and resort of musicians in the Tuchlauben; but at the end of August he left, and took up his quarters with Ferdinand in a new house in the Neue Wieden suburb, then known as No. 694, Firmian, or Lumpter, 4 or Neugebauten, Gasse, now (1828) No. 6 Kettenbrücken Gasse; a long house with three rows of nine windows in front; a brown sloping tiled roof; an entry in the middle to a quadrangle behind; a quiet, clean, inoffensive place. 5 Here, on the second floor, to the right hand, lived Schubert for the last five weeks of his life, and his death is commemorated by a stone tablet over the entry, placed there by the Männergesang Verein in Nov. 1869, and containing these words:—'In diesem Hause starb am 19. November 1828 der Tondichter Franz Schubert.'—In this house died on Nov. 19, 1828, the composer Franz Schubert. Ferdinand had removed there, and Franz, perhaps to help his brother with the rent, went there too. He made the move with the concurrence of his doctor, von Rini, in the hope that as it was nearer the country—it was just over the river in the direction of the Belvedere —Schubert would be able to reach fresh air and exercise more easily than he could from the heart of the city. The old attacks of giddiness and blood to the head had of late been frequent, and soon after taking up his new quarters he became seriously unwell. However, this was so far relieved that at the beginning of October he made a short walking tour with Ferdinand and two other friends to Uesper-Walpersdorf, and thence to Haydn's old residence and grave at Eisenstadt, some 25 miles from Vienna. It took
them three days, and during that time he was very careful as to eating and drinking, regained his old cheerfulness, and was often very gay. Still he was far from well, and after his return the bad symptoms revived, to the great alarm of his friends. All through, on the evening of Oct. 31, while at supper at the Rothen Kreuz in the Himmelpfortgrund, an eating-house much frequented by himself and his friends, he took some fish on his plate, but at the first mouthful threw down the knife and fork, and exclaimed that it tasted like poison. From that moment hardly anything but medicine passed his lips; but he still walked a good deal. About this time Lachner returned from Pauh in all the glory of the success of his opera; and though only in Vienna for a few days, he called on his friend, and they had two hours' conversation. Schubert was full of plans for the future, especially for the completion of 'Graf von Gleichen,' which, as already mentioned, he had sketched in the summer of 1827. He discussed it also with Bauerfeld during the next few days, and spoke of the brilliant style in which he intended to score it. About this time Carl Hols, Beethoven's old friend, at Schubert's urgent request, took him to hear the great master's Cg minor Quartet, still a novelty in Vienna. It agitated him extremely. 'He got (says Hols) into such a state of excitement and enthusiasm that we were all afraid for him.' On the 3rd Nov., the morrow of All Souls' day, he walked early in the morning to Hernals—then a village, now a thickly built suburb outside the Gürstelstrasse—to hear his brother's Latin Requiem in the church there. He thought it simple, and at the same time effective, and on the whole was much pleased with it. After the service he walked for three hours, and on reaching home complained of great weariness.

Shortly before this time the scores of Handel's oratorios had come into his hands—not impossibly some of the set of Arnold's edition given to Beethoven before his death, and sold in his sale for 103 florins; and the study of them had brought home to him his deficiencies in the department of counterpoint. 'I see now,' said he to the Fröhlichs, 'how much I have still to learn; but I am going to work hard with Sechter, and make up for lost time'—Sechter being the recognised authority of the day on counterpoint. So much was he bent on this, that on the day after his walk to Hernals, i.e. on Nov. 4, notwithstanding his weakness, he went into Vienna and, with another musician named Lanz, called on Sechter, to consult him on the matter, and they actually decided on Marpurg as the best book, and on the number and dates of the lessons. But he never began the course. During the next few days he grew weaker and weaker; and when the doctor was called in, it was too late. About the 11th he wrote a note 4 to Schober—doubtless his last letter.

Dear Schober,

I am ill. I have eaten and drunk nothing for eleven days, and am so tired and shaky that I can only get from the bed to the chair, and back. Bluma is attending me. If I taste anything I bring it up again directly.

In this distressing condition, be so kind as to help me to some reading. Of Cooper's I have read the Last of the Mohicans, the Spy, the Pilot, and the Pioneers. If you have anything else of his, I entreat you to leave it with Frau von Bogner at the coffee house. My brother, who is conscientiousness itself, will bring it to me in the most conscientious way. Or anything else. Your friend, Schubert.

What answer Schober made to this appeal is not known. He is said to have had a daily report of Schubert's condition from the doctor, but there is no mention of his having called. Spann, Randhartinger, Bauerfeld, and Josef Hüttenbrenner, are all said to have visited him; but in those days there was great dread of infection, his new residence was out of the way, and dangerous illness was such a novelty with Schubert that his friends may be excused for not thinking the case so grave as it was. After a few days Bluma himself fell ill, and his place was filled by a staff-surgeon named Behring.

On the 14th Schubert took to his bed. He was able to sit up a little for a few days longer, and thus to correct the proofs of the 2nd part of the 'Winterreise,' probably the last occupation of those inspired and busy fingers. He appears to have had no pain, only increasing weakness, want of sleep, and great depression. Poor fellow! no wonder he was depressed! everything was against him, his weakness, his poverty, the dreary house, the long lonely hours, the cheerless future—all concentrated and embodied in the hopeless images of Müller's poems, and the sad gloomy strains in which he has clothed them for ever and ever—the Lastze Hoffnung, the Krähe, the Wegweiser, the Wirthshaus, the Nebensonnen, the Leiermann—all breathing of solitude, broken hopes, illusions, strange omens, poverty, death, the grave! As he went through the pages, they must have seemed like pictures of his own life; and such passages as the following, from the Wegweiser (or Signpost), can hardly have failed to strike the dying man as aimed at himself:—

Einen Weiser seh' ich stehen,
Unverdient vor meinem Blick,
Diese Brüche muss ich sehen,
Die noch keinen sing zurück .

Straight before me stands a signpost,
Headfast in my very gaze;
'Tis the road none e'er retraces,
'Tis the road that I must tread.

Thus did he, I was indeed going the road which no one e'er retraces! On Sunday the 15th the doctors had a consultation; they predicted a nervous fever, but had still hopes of their patient. On the afternoon of Monday, Bauerfeld saw him for the last time. He was in very bad spirits, and complained of great weakness, and of heat in his head, but his mind was still clear, and there was no sign of wandering; he spoke of his earnest wish for a good opera-book. Later in the day, Fraulein Geisler informs me that Ferdinand's wife (at 1 living, 1832) maintains that Randhartinger was the only one who visited him during his illness; but it is difficult to resist the statements of Bauerfeld (Presse, Ap. 21, 1831) and of Krause's Informations. p. 662 (II. 140), p. 663.

4 Ferdinand, in the N.Z.B. p. 143.
however, when the doctor arrived, he was quite delirious, and typhus had unmistakably broken out. The next day, Tuesday, he was very restless throughout, trying continually to get out of bed, and constantly fancying himself in a strange room. That evening he called Ferdinand on to the bed, made him put his ear close to his mouth, and whispered mysteriously 'What are they doing with me?' 'Dear Franz,' was the reply, 'they are doing all they can to get you well again, and the doctor assures us you will soon be right, only you must do your best to stay in bed.' He returned to the idea in his wandering—'I implore you to put me in my own room, and not to leave me in this corner under the earth; don't I deserve a place above ground?' 'Dear Franz,' said the agonised brother, 'be calm; trust your brother Ferdinand, whom you have always trusted, and who loves you so dearly. You are in the room which you always had, and lying on your own bed.' 'No,' said the dying man, 'that's not true; Beethoven is not here.' So strongly had the great composer taken possession of him! An hour or two later the doctor came, and spoke to him in the same style. Schubert looked him full in the face and made no answer; but turning round clutched at the wall with his poor tired hands, and said in a slow earnest voice, 'Here, here, is my end.'  

At 3 in the afternoon of Wednesday the 15th Nov. 1828 he breathed his last, and his simple earnest soul took its flight from the world. He was 37 years, 9 months, and 19 days old. There never has been one like him, and there never will be another.

His death, and the letters of the elder Franz and of Ferdinand, bring out the family relations in a very pleasant light. The poor pious bereaved father, still at his drudgery as 'school teacher in the Rossau', 'afflicted, yet strengthened by faith in God and the Blessed Sacraments,' writing to announce the loss of his 'beloved son, Franz Schubert, musician and composer'; the good innocent Ferdinand, evidently recognised as Franz's peculiar property, clinging to his brother as the one great man he had ever known; thinking only of him, and of fulfilling his last wish to lie near Beethoven, and ready to sacrifice all his scanty savings to do it—these form a pair of interesting figures. Neither Ignaz nor Carl appear at all in connexion with the event, the father and Ferdinand alone are visible.

The funeral took place on Friday Nov. 21. It was bad weather, but a number of friends and sympathisers assembled. He lay in his coffin, dressed, as the custom then was, like a hermit, with a crown of laurel round his brows. The face was calm, and looked more like sleep than death. By desire of the family Schober was chief mourner. The coffin left the house at half-past two, and was borne by a group of young men, students, and others, in red cloaks and flowers, to the little church of S. Joseph in Margarethen, where the funeral service was said, and a motet by Gänsebacher, and a hymn of Schöber's, 'Der Friede sey mit dir, du engelreine Seele'—written that morning in substitution for his own earlier words, to the music of Schubert's 'Pax vobiscum'—were sung over the coffin. It was then taken to the Ortsfriedhof in the village of Währing, and committed to the ground, three places higher up than the grave of Beethoven. In ordinary course he would have been buried in the cemetery at Matzleinsdorfer, but the appeal which he made almost with his dying breath was naturally a law to the tender heart of Ferdinand, and through his piety and self-denial his dear brother rests, if not yet, next near to the great musician, whom he so deeply revered and admired. Late in the afternoon Wilhelm von Chesy, son of the authorises of the Emperor and Rockenheide, whose fortune, it is said, Schubert's intimate circle was yet one of his acquisitions, by some accident remembered that he had not seen him for many months, and he walked down to Bogner's coffee-house, where the composer was usually to be found between 5 and 7, smoking his pipe and joking with his friends, and where the Cooper's novels mentioned in his note to Schober were not improbable still waiting for him. He found the little room almost empty, and the familiar round table deserted. On entering he was accosted by the waiter—'Your honour is soon back from the funeral!' 'Whose funeral?' said Chesy in astonishment. 'Franz Schubert's,' replied the waiter, 'he died two days ago, and is buried this afternoon.'

He left no will. The official inventory ² of his possessions at the time of his death, in which he is described as 'Tonkünstler und Componist'—musician and composer—is as follows:— Three dress coats, 3 walking coats, 10 pairs of trousers, 18 pairs of drawers, 7 nightgowns, 1 hat, 5 pairs of shoes and 2 of boots—valued at 5 florins; 4 shirts, 9 camis and pocket handkerchiefs, 13 pairs of socks, 1 towel, 1 sheet, 2 bedcases—8 florins; 7 mattress, 1 bolster, 1 quilt—6 florins; a quantity of old music valued at 10 florins—63 florins (say £2 10s.) in all. Beyond the above there were no effects. Is it possible, then, that in the 'old music, valued at 8s. 6d.' are included the whole of his unpublished manuscripts? Would they be better they could they be but in the house he was inhabiting?

The expenses of the illness and funeral, though the latter is especially mentioned as 'second class,' amounted in all to 269 silver florins, 19 kr. (say £27)—a heavy sum for people in the poverty of Ferdinand and his father. Of this the preliminary service cost 84 fl. 35 kr.; the burial 44 fl. 45 kr.; and the ground 70 fl.; leaving the rest for the doctor's fees and incidental disbursements. Illness and death were truly expensive luxuries in those days.

On the 27th Nov. the Kirchen-musikverein performed Mozart's Requiem in his honour; and on Dec. 23 a requiem by Anselm Hüttenbrenner was given in the Augustin church. On the 14th Dec. his early Symphony in C, No 6, was played

1 Nest to Beethoven comes 'Fresler von Weiz'; then 'Joh. Graf O'Done and Griffin O'Donell'; and then Schubert.

2 Given at length by Krems (p. 48)—but entirely omitted in the translation—and materially misquoted by Limprecht (p. 10).
at the Gesellschafts concert, and again on March 12, 1829. At Lins on Christmas Day there was a funeral ceremony with speeches and music. Articles in his honour appeared in the 'Wiener Zeitschrift’ of Dec. 25 (by von Zeidler), in the ‘Theaterzeitung’ of Vienna of the 26th and 27th (by Blahatsch); the 'Wiener Zeitschrift für Kunst’ of June 9, 11, 13, 1829 (by Bauernfeld); and in the Vienna 'Archiv für Geschichte' (by Mayrhofer); and memorial poems were published by Seidl, Schober, and others. On Jan. 30, 1829, a concert was given by the arrangement of Anna Fröhlich in the hall of the Musiker-verein; the programme included 'Miriam,' and consisted entirely of Schubert's music, excepting a set of Flute variations by Gabrielsky, and the first Finale in Don Juan; and the crowd was so great that the performance had to be repeated shortly afterwards. The proceeds of these concerts and the subscriptions of a few friends sufficed to erect the monument which now stands at the back of the grave. It was carried out by Anna Fröhlich, Grillparzer, and Jenger. The bust was by Franz Diller, and the cost of the whole was 360 silver florins, 46 kr. The inscription is from the pen of Grillparzer:—

DIE KUNST WURDE HIER EINEN REICHEN BESITZ ABER NOCH VIEL SCHONEHER HOFFNUNGEN. FRANZ SCHUBERT LITET HIER. GEBORNE AM XXXI. JANUAR MDCCCLXX. GESTORBEN AM XIX. NOV. MDCCCLXXVIII. XXXI JAHRE ALT.

MUSIC HAT HIER ENTOMBOE EINE RICKE TREASURE, BUT STILL FAIER HOPE. FRANZ SCHUBERT LITET HIER. BORN JAN. 31. 1797; DIED NOV. 15. 1828, 31 YEARS OLD.

The allusion to fairer hopes has been much criticised, but surely without reason. When we remember in how many departments of music Schubert’s latest productions were his best, we are undoubtedly warranted in believing that he would have gone on progressing for many years, had it been the will of God to spare him. 

In 1863, owing to the state of dilapidation at which the graves of both Beethoven and Schubert had arrived, the repair of the tombs, and the exhumation and reburial of both, were undertaken by the Gesellschaft der Musikfreunde. The operation was begun on the 12th October and completed on the 13th. The opportunity was embraced of taking a cast and a photograph of Schubert’s skull, and of measuring the principal bones of both skeletons. The lengths in Schubert’s case were to those in Beethoven’s as 37 to 39, which implies that as Beethoven was 5 ft. 5 in. high, he was only 5 ft. 3 in. an inch. Various memorials have been set up to him in Vienna. The tablets on the houses in which he was born and died have been noticed. They were both carried out by the Mäntegesang Verein, and completed, the former Oct 7, 1858, the latter in Nov. 1869. The same Society erected by subscription a monument to him in the Stadt-Park; a sitting figure in Carrara marble by Carl Kunzmann, with the inscription Franz Schubert, seinem Anderken der Wiener Mäntegesang verein, 1872. It cost 42,000 florins, and was unveiled May 15, 1872.

Outside of Austria his death created at first but little sensation. Robert Schumann, then 18, is said to have been deeply affected, and to have burst into tears when the news reached him at Leipzig; Mendelssohn too, though unlike Schubert in temperament, circumstances and education, doubtless fully estimated his loss; and Reissig, Anna Molden, and others in Berlin who knew him, must have mourned him deeply; but the world at large did not yet know enough of his works to understand either what it possessed or what it had lost in that modest reserved young musician of 31. But Death always brings a man, especially a young man, into notoriety, and increases public curiosity about his works: and so it was now; the stream of publication at once began, and is even yet flowing, neither the supply of works nor the eagerness to obtain them having ceased. The world has not yet recovered from its astonishment as, one after another, the stores accumulated in those dusty heaps of music—paper (valued at 8s. 6d.) were made public, each so astonishingly fresh, copious, and different from the last. As songs, masses, part-songs, operas, chamber-music of all sorts and all dimensions—piano-forte-sonatas, impromptus and fantasias, duets, trios, quartets, quintets, octets, issued from the press or were heard in manuscript; as each season brought its new symphony, overture, entr’acte, or ballet-music, people began to be staggered by the amount. ‘A deep shade of suspicion,’ said a leading musical periodical in 1839, ‘is beginning to be cast over the authenticity of posthumous compositions. All Paris has been in a state of amazement at the posthumous diligence of the song-writer, F. Schubert, who, while one would think that his ashes repose in peace in Vienna, is still making eternal new songs.’ We know better now, but it must be confessed that the doubt was not so unnatural then. Of the MS. music—an incredible quantity, of which no one then knew the amount or the particulars, partly because there was so much of it, partly because Schubert concealed, or rather forgot, a great deal of his work—a certain number of songs and pianoforte pieces were probably in the hands of publishers at the time of his death, but the great bulk was in the possession of Ferdinand, his heir. A set of 4 songs (op. 105) was issued on the day of his funeral. Other songs—op. 101, 104, 106, 110-112, 116-118; and two F.F. Duets, the Fantasia in F minor (op. 103) and the ‘Grand Rondeau’ (op. 107)—followed up to April 1829. But the first important publication was the well-known ‘Schwanengesang,’ so entitled by Haslinger—a collection of 14 songs,
7 by Rellstab, 6 by Heine, and 1 by Seidel—unquestionably Schubert's last. They were issued in May 1829, and, to judge by the lists of arrangements and editions given by Nottebohm, have been as much appreciated as the Schöne Müllerin or the Winterreise. A stream of songs followed—for which we must refer the student to Mr. Nottebohm's catalogue. The early part 1 of 1830 saw the execution of a bargain between Diabelli and Ferdinand, by which that Firm was guaranteed the property of the following works:—op. 1–32, 35, 39–59, 62, 63, 64, 66–69, 71–77, 84–88, 92–99, 101–104, 106, 108, 109, 113, 115, 116, 119, 121–124, 127, 128, 130, 132–140, 142–153; also 154 songs; 14 vocal quartets; the canons of 1813; a cantata in C for 3 voices; the Hymn to the Holy Ghost; Klopstock's Stabat Mater in F minor, and Große Hallelujah; Magnificat in C; the String Quintet in C; 4 string quartets in C, Bb, G, Bb; a string trio in Bb; 2 sonatas in A and A minor, variations in F, an Adagio in Db, and Allegretto in C—all for PF. solo; Sonata for PF. and Arpeggions; Sonata in A, and Fantasia in C—both for PF. and violin; Rondo in A for violin and quartet; Adagio and Rondo in F, for PF. and quartet; a Concert-piece in D for violin and orchestra; Overture in D for orchestra; Overture to 3rd Act of the 'Zauberharfe'; Lazarus; a Tantum ergo in Eb for 4 voices and orchestra; an Offertorium in Bb for tenor solo, chorus and orchestra.

Another large portion of Ferdinand's possessions came, sooner or later, into the hands of Dr. Eduard Schneider, son of Franz's sister Theresa. They comprised the autographs of Symphonies 1, 3, 4, and 6, and copies of 4 and 5; Autographs of operas—the 'Teufel's Lustschloss,' 'Fernando,' 'Der Vierjährige Posten,' 'Die Freunde von Salamanks,' 'Die Bürgschaft,' 'Fierabras,' and 'Sakontala'; the Mass in F; and the original orchestral parts of the whole of the music to 'Rosamunde.' The greater part of these are now (1882) safe in the possession of Herr Nicholas Dumba of Vienna.

On July 10, 1830, Diabelli began the issue of what was termed Schubert's 'Musical Remains' (musikalische Nachlass), though confined to songs; and continued it at intervals till 1850, by which time 50 Parts (Lieberungen), containing 137 songs, had appeared. In 1830 he also issued the two astonishing 4-hand marches (op. 121); and a set of 20 waltzes (op. 127); whilst other houses published the PF. Sonatas in A and Eb (op. 120, 122); two string quartets of the year 1814 (op. 125); the D minor Quartet, etc. For the progress of the publication after this date we must again refer the reader to Mr. Nottebohm's invaluable Thematic Catalogue (Vienna, Schreiber, 1874), which contains every detail, and may be implicitly relied on; merely mentioning the principal works, and the year of publication:—Miriam, Mass in Bb, 3 last Sonatas and the Grand Duo. 1838; Symphony in C, 1840; Fantasia in C, PF. and violin, 1850; Quartet in G, 1852; Quintet in C, and Octet, 1854; Gesang der Geister, 1855; Verschworenen, 1863; Mass in E, 1865; Lazarus, 1866; Symphony in B minor, 1867; Mass in A, 1875.

No complete critical edition of Schubert's works has yet been undertaken. Of the pianoforte pieces and songs there are numberless publications, for which the reader is referred to Mr. Nottebohm's Thematic Catalogue. Of the Songs two collections may be signalised as founded on the order of opus numbers:—that of Senff of Leipzig, edited by Julius Rietz, 356 songs in 20 vols., and that of Litoff of Brunswick—songs in 10 vols. But neither of these, though styled 'complete,' are so. For instance, each omits opus 83, 110, 120, 165, 172, 173; the 6 songs published by Müller, the 40 by Gotthard; and Litoff also omits opus 21, 60. Still, as the nearest to completeness, these have been used as the basis of List No. 1, at the end of this article.

Schumann's visit to Vienna in the late autumn of 1835 formed an epoch in the history of the Schubert music. He saw the immense heap of MSS. which remained in Ferdinand's hands even after the mass bought by Diabelli had been taken away, and amongst them several symphonies. Such sympathy and enthusiasm as his must have been a rare delight to the poor despising brother. His eagle eye soon discovered the worth of these treasures. He picked out several works to be recommended to publishers, but meantime one beyond all the rest riveted his attention—the great symphony of March 1828 (was it the autograph!)? and he arranged with Ferdinand to send a transcript of it to Leipzig to Mendelssohn for the Gewandhaus Concerts, where it was produced Mar. 21, 1839, and repeated no less than 3 times during the following season. His chamber-music was becoming gradually known in the North, and as early as 1833 is occasionally met with in the Berlin and Leipzig programmes. David, who led the taste in chamber music at the latter place, was devoted to Schubert. He gradually introduced his works, until there were few seasons in which the Quartets in A minor, D minor (the score of which he edited for Senff), and G, the String Quintet in C (a special favourite), the Octet, both Trios, the PF. Quintet, and the Rondeau brilliant, were not performed amid great applause, at his concerts. Schumann had long been a zealous Schubert propagandist. From an early date his Zeitschriften contains articles of more or less length, inspired by an ardent admiration; Schubert's letters and poems and his brother's excellent short sketch of his life, printed in vol. x (Ap. 23 to May 3, 1839)—obvious fruits of Schumann's Vienna visit—are indispensable materials for Schubert's
biography; when the Symphony was performed he dedicated it to one of his longest and most genial effusions, and each fresh piece was greeted with a hearty welcome as it fell from the press. One of Schumann’s especial favourites was the Eb Trio; he liked it even better than that in Bb, and has left a memorandum of his fondness in the opening of his Alegro di Scherzo in C, which is identical, in key and interval, with that of Schubert’s Andante. The enthusiasm of these prominent musicians, the repeated performances of the Symphony, and its publication by Breitkopf (in Jan. 1850), naturally gave Schubert a strong hold on Leipzig, at that time the most active musical centre of Europe; and after the foundation of the Conservatorium in 1843 many English and American students must have carried back the love of his romantic and tuneful music to their own countries.

Several performances of large works had taken place in Vienna since Schubert’s death, chiefly through the exertions of Ferdinand, and of a certain Leitmermayr, one of Franz’s early friends; such as the Eb Mass at the parish church of Maria Trost on Nov. 15, 1829; Miriam, with Lachner’s orchestration, at a Gesellschaft Concert in 1830; two new overtures in 1833; an overture in G, the Chorus of Spirits from Rosamunde, the Großen Halleluja, etc., early in 1835, and four large concerted pieces from Fierabrás later in the year; an overture in D; the finale of the last Symphony; a march and chorus, and an air and chorus, from Fierabrás, in April 1836; another new overture, and several new compositions from the ‘Remains,’ in the winter of 1837–8. As far as can be judged by the silence of the Vienna newspapers these passed almost unnoticed. Even the competition with North Germany failed to produce the effect which might have been expected. It did indeed excite the Viennese to one effort. On the 15th of December following the production of the Symphony at Leipzig its performance was attempted at Vienna, but though the whole work was announced, such had been the difficulties at rehearsal that the first two movements alone were given, and they were only carried off by the interpolation of an air from ‘Lucia’ between them.

But symphonies and symphonic works can hardly be expected to float readily; songs are more buoyant, and Schubert’s songs soon began to make their way outside, as they had long since done in his native place. Wherever they once penetrated their success was certain. In Paris, where spirit, melody, and romance are the certain criterions of success, and where nothing dull or obscure is tolerated, they were introduced by Nourrit, and were so much liked as actually to find a transient place in the programmes of the Concerts of the Conservatoire, the stronghold of musical Toryism. The first French collection was published in 1834, by Richault, with translation by Bélanger. It contained 6 songs—Die Poet, Ständchen, Am Meer, Das Fischermädchen, Der Tod und das Mädchen, and Schlummerlied. The Eri King and others followed. A larger collection, with an introduction by Emil Deschamps, was issued by Brandus in 1835 or 36. It is entitled ‘Collection des Lieder de Franz Schubert,’ and contains 16—La jeune religieuse; Marguerite; Le roi des aulnes; La rose; La sérénade; La poste; Ave Maria; La cloche des agonisants; La jeune fille et la mort; Rosemonde; Les plaintes de la jeune fille; Adieu; Les astres; La jeune mère; Le beroeuse; Eloge des larmes. Except that one—Adieu—is spurious, the selection does great credit to Parisian taste. This led the way to the ‘Quinze Odes de Schubert’ of Richault, Launer, etc., a thin 8vo. volume, to which many an English amateur is indebted for his first acquaintance with these treasures of life. By 1845 Richault had published as many as 150 with French words.

Some of the chamber music also soon obtained a certain popularity in Paris, through the playing of Tilmant, Urban, and Alkan, and later of Alard and Franchomme. The Trios in Bb, issued by Richault in 1836, was the first instrumental work of Schubert’s published in France. There is a ‘Collection complète’ of the solo PF. works, published by Richault in 8vo., containing the Fantaisie (op. 15), 10 sonatas, the two Russian marches, Impromptus, Momens musicaux, 5 single pieces, and 9 sets of dances. Liszt and Heller kept the flame alive by their transcriptions of the songs and Waltzes. But beyond this the French hardly know more of Schubert now than they did then; none of his large works have become popular with them. Habeneck attempted to rehearse the Symphony in C (No. 10) in 1842, but the band refused to go beyond the first movement, and Schubert’s name up to this date (1881) appears in the programmes of the Concerts of the Conservatoire attached to three songs only. M. Pasdeloup has introduced the Symphony in C and the fragments of that in B minor, but they have taken no hold on the Parisian amateurs.

Liszt’s devotion to Schubert has been great and unceasing. We have already mentioned his production of Alfonso and Estrella at Weimar in 1854, but it is right to give a list of his transcriptions, which have done a very great deal to introduce Schubert into many quarters where his compositions would otherwise have been a sealed book. His first transcription—

1 ‘Ges. Schriften,’ III. 195. Schumann’s expressions leave no doubt that the Symphony in D was in Ferdinand’s possession at the time of his visit. This and many other of his articles on Schubert have been translated into English by Miss H. E. von Glehn, and Mrs. Ritter.

2 The triple parts in the possession of the Musi Verein show the most cruel cuts, possibly with a view to this performance. In the Floska, one of the most essential and effective sections of the movement is clean expunged.

3 ‘La jeune religieuse’ and ‘Le roi des aulnes’ were sung by Nourrit, at the Concerts of Jan. 12 and April 28, 1829, respectively—the latter with orchestral accompaniment. On March 30, 1828, Marguerite was sung by Mlle. Falcon, and there the list stops. Schubert’s name has never again appeared in these programmes, to any piece, vocal or instrumental.

4 This list is copied from the Paris correspondences of the A.M.E., 1889, p. 254.

5 This song is made up of phrases from Schubert’s songs, and will probably always be attributed to him, although none exist in that edition. But it is by H. F. von Weyrans, who published it himself in 1854. See Nottebohm’s Catalogue, p. 254.
Die Rose, op. 73—was made in 1834, and appeared in Paris the same year. It was followed in 1838 by the Ständchen, Post, and Lob der Thrinen, and in 1839 by the Erl King and by 12 Lieder. These again by 6 Lieder; 4 Geistliche Lieder; 6 of the Mächerlieder; the Schwanengesang, and the Winterreise. List has also transcribed the Divertissement à la hongroise, 3 Marches and 9 'Valses-caprices,' or 'Solerdes de Vienne,' after Schubert's op. 67. All the above are for P.F. solo. He has also scored the accompaniment to the Junge Nonne, Gretchen am Spinnrade, So last mich sehnen, and the Erl King, for a small orchestra; has adapted the Allmacht for tenor solo, male chorus, and orchestra, and has converted the Fantasie in C (op. 15) into a Concerto for P.F. and orchestra. Some will think these changes indefensible, but there is no doubt that they are done in a masterly manner, and that many of them have become very popular.—Heller's arrangements are confined to 5 favourite songs.

England made an appearance in the field with 2 songs, 'The Letter of Flowers' and 'The Secret,' which were published by Mr. Ayrton in 1836 in the Musical Library, to Oxenford's translation. Mr. Wessel (Asbuck & Parry) had begun his 'Series of German Songs' earlier than this, and by 1840, out of a total of 197, the list included 38 of Schubert's, remarkably well chosen, and including several of the finest though less known ones, e.g. Ganymed, An den Tod, Sel mir gegrüsset, Die Rose, etc., etc. Ewer's 'Gems of German Songs' containing many of Schubert's, were begun in 1836. Schubert's music took a long time before it obtained any public footing in this country. The first time it appears in the Philharmonic programmes—then so ready to welcome novelty—is on May 30, 1839, when Ivanoff sang the Serenade in the Schwanengesang to Italian words, 'Quando avvolto.' Staudigl gave the Wanderer, May 8, 1843. On June 10, 1844, the Overture to Flirabras was played under Mendelssohn's direction, and on June 17 the Junge Nonne was sung to French words by M. de Revial, Mendelssohn playing the magnificent accompaniment. We blush to say, however, that neither piece met with approval. The leading critic says that 'the overture is literally beneath criticism: perhaps a more overrated man never existed than this same Schubert.' His dictum on the song is even more unfortunate. He tells us that 'it is a very good exemplification of much ado about nothing—as unmeaningly mysterious as could be desired by the most devoted lover of bombast.' Mendelssohn conducted the last five Philharmonic concerts of that season (1844); and amongst other orchestral music new to England had brought with him Schubert's Symphony in C, and his own overture to Ruy Blas. At the rehearsal however the behaviour of the band towards the symphony—excited, it is said, by the continual triplets in the Finale—was so insulting that he refused either to go on with it or to allow his own overture to be tried. But the misbehaviour of our leading orchestra did not produce the effect which it had done in Paris; others were found to take up the treasures thus rudely rejected, and Schubert has had an ample revenge. The centres for his music in England have been—for the orchestral and choral works, the Crystal Palace, Sydenham, and Mr. Charles Halle's Concerts, Manchester; and for the chamber music, the Monday and Saturday Popular Concerts and Mr. Halle's Recitals. At the Crystal Palace the Symphony in C (No. 10) has been in the repertoire of the Saturday Concerts since April 5, 1850; the music of the B minor Symphony were first played April 6, 1857, and have been constantly repeated. The 6 other MS. Symphonies were obtained from Dr. Schneider in 1867 and since, and have been played at various dates, a performance of the whole eight in chronological order forming a feature in the series of 1880–81. The Rosamunde music was first played Nov. 10, 1856, and has been frequently repeated since. Joachim's orchestration of the Grand Duo (op. 140) was given March 4, 1876. The overtures to Alfonso and Estrella, Flirabras, Freunde von Salamanka, Tetsiels Lustschloss, and that in 'Italian style' are continually heard. Miriam's song was first given Nov. 14, 1866 (and three times since); the Compositoria, March 2, 1872; the 23rd Psalm, Feb. 21, 1874; the E flat Mass, March 20, 1879. At the Popular Concerts a beginning was made May 26, 1859, with the A minor Quartet, the D major Sonatas, and the Romance brilliant. Since then the D minor and G major Quartets, many sonatas and other P.F. pieces have been added, and the Octet, the Quintet in C, and the two Trios are repeated season by season, and enthusiastically received. The Quartet in Bb, a MS. trio in the same key, the Sonata for P.F. and Arpeggione, etc., have been brought to a hearing. A large number of songs are familiar to the subscribers to these concerts through the fine interpretation of Stockhausen, Mad. Joachim, Miss Regan, Miss Sophie Lützow, Mr. Sambrey, Mr. Henchel, and other singers. At Mr. Halle's admirable recitals at St. James's Hall, since their commencement in 1863 all the published Sonatas have been repeatedly played; not only the popular ones, but of those less known none have been given less than twice; the Fantasia in C, op. 15, three times; the P.F. Quintet, the Fantasia for P.F. and Violin, the Impromptu and Moments musicaux, the '5 pieces,' the '3 pieces,' the Adagio and Rondo, the Valse nobles, and other numbers of fascinating music have been heard again and again.

The other principal publications in England are the vocal scores of the six Masses, the P.F.

1 Even 15 years later, when played at the Medical Society of London, the same periodical that we have already quoted says of it, 'The ideas throughout it are all of a minute character, and the instrumental parts of a piece with the least suggestion of grandeur, there is no grandeur, there is no dignity in either; the instrumentally brilliant finish are all apparent, but the orchestra, though loud, is never massive and sonorous, and the music, though always correct, is never serious or imposing.' Is it possible for art in the world to be more hopelessly wrong?
accompanyment arranged from the full score by Ebeneser Prout, published by Augener & Co.—
the 1st, 2nd, 3rd, 4th in 1871, the 6th (Eb) in 1873, and the 5th (Ab) in 1875.1 The Masses have been also published by Novello's, both with Latin and English words ('Communion Service'); and the same firm has published Miriam, in two forms, and the Rossmunde music, both vocal score and orchestral parts. Masses, Augener have also published editions of the P.F. works, and of a large number of songs, by Pauer.

Schubert was not sufficiently important during his lifetime to attract the attention of painters, and although he had more than one artist in his circle, there are but three portraits of him known. 1. A poor stiff head by Leopold Kupelwieser, full face, taken July 10, 1821, photographed by Mietke and Wawra of Vienna, and wretchedly engraved as the frontispiece to Kreislaif's biography. 2. A very characteristic half-length, 3-quarter-face, in water-colours, by W.A. Rieder, taken in 1835, and now in possession of Dr. Granitsch of Vienna. A replica by the artist, dated 1840, is now in the Musik Verein. It has been engraved by Passini, and we here give the head, from a photograph expressly taken from the original.

writing), flabby arms, and thick short fingers. His complexion was pasty, nay even tallowy; his cheeks were full, his eyebrows bushy, and his nose insignificant. But there were two things that to a great extent redeemed these insignificant traits—his hair, which was black, and remarkably thick and vigorous, as if rooted in the brain within; and his eyes, which were truly 'the windows of his soul,' and even through the spectacles he constantly wore were so bright as at once to attract attention. If Rieder's portrait may be trusted—and it is said to be very faithful, though perhaps a little too fine—they had a peculiarly steadfast penetrating look, which irresistibly reminds one of the firm rhythm of his music. His glasses are inseparable from his face. One of our earliest glimpses of him is 'a little boy in spectacles' at the Cowper; he habitually slept in them; and within 18 months of his death we see him standing in the window at Döbling, his glasses pushed up over his forehead, and Grillparzer's verses held close to his searching eyes. He had the broad strong jaw of all great men, and a marked assertive prominence of the lips. While at rest the expression of his face was uninteresting, but it brightened up at the mention of music, especially that of Beethoven. His voice was something between a soft tenor and a baritone. He sang 'like a composer,' without the least affectation or attempt.4

His general disposition was in accordance with his countenance. His sensibility, though his music shows it was extreme, was not roused by the small things of life. He had little of that jealous susceptibilities which too often distinguishes musicians, more irritable even than the 'irritable race of poets.' His attitude towards Rossini and Weber proves this. When a post which he much coveted was given to another, he expressed his satisfaction at its being bestowed on so competent a man. Transparent truthfulness, good-humour, a cheerful contented evenness, fondness for a joke, and a desire to remain in the background—such were his prominent characteristics in ordinary life. But we have seen how this apparently impassive man could be moved by a poem which appealed to him, or by such music as Beethoven's C# minor Quartet. This unfailing good-nature, this sweet loveliness, doubtless enhanced by his reserve, was what attached Schubert to his friends. They admired him; but they loved him still more. Ferdinand perfectly adored him, and even the derisive insinuations which he takes leave.5 Hardly a letter from Schwid, Schober, or Bauerfeld, it does not simply testify to this. Their only complaint is that he will not return their passion, that 'the affection of years is not enough to overcome his distrust and fear of seeing himself appreciated and beloved.' Even

3. The bust on the tomb, which gives a very proseic version of his features.

His exterior by no means answered to his genius. His general appearance was insignificant. As we have already said, he was probably not more than 5 feet and 1 inch high, his figure was stout and clumsy, with a round back and shoulders (perhaps due to incessant

1 Reviewed by Mr. E. Prout in 'Concordia' for 1875, pp. 29, 100, etc.
2 He bought it in Feb. 1881 for 1,300 florins, or about 120l. It is about 6 inches high, by 8 wide.
4 W. v. Ossietzky, Kunstwerke etc., with eyes so brilliant as at the first glance to betray the fire within.
5 See pages 344, 350.
6 Bauerfeld.
7 Weigt.
8 Schwid, in E.V. 240 (H. 96).
strangers who met him in his entourage were as much captivated as his friends. J. A. Berg of Stockholm, who was in Vienna in 1827, as a young man of 24, and met him at the Bogner's, speaks of him with the clinging affection which such personal charm inspires.

He was a born bougeois, never really at his ease except among his equals and chosen associates. When with them he was genial and compliant. At the dances of his friends he would extemporise the most lovely waltzes for hours together, or accompany song after song. He was even boisterous—playing the Erl King on a comb, fencing, howling, and making many practical jokes. But in good society he was shy and silent, his face grave; a word of praise dis-\

trressed him, he would repel the admiration when it came, and escape into the next room, or out of the house, at the first possible moment. In consequence he was overlooked, and of his important friends few knew, or showed that they knew, what a treasure they had within their reach. A great player like Beethoven, after performing the Bb Trio, could kneel to kiss the composer's hand in rapture, and with broken voice stammer forth his thanks, but there is no trace of such tribute from the upper classes. What a contrast to Beethoven's position among his aristocratic friends—their devotion and patience, his contemptuous behaviour, the amount of pressing necessary to make him play, his scorn of emotion, and love of applause after he had finished! [See vol. i. p. 1688.] The same contrast is visible in the dedications of the music of the two—Beethoven's chiefly to crowned heads and nobility, Schubert's in large proportion to his friends. It is also evident in the music itself, as we shall endeavour presently to bring out.

He played, as he sang, 'like a composer,' that is, with less of technique than of knowledge and expression. Of the virtuoso he had absolutely nothing. He improvised in the intervals of throwing on his clothes, or at other times when the music within was too strong to be resisted, but as an exhibition or performance never, and there is no record of his playing any music but his own. He occasionally accompanied his songs at concerts (always keeping very strict time), but we never hear of his having extemporised or played a piece in public in Vienna. Notwithstanding the shortness of his fingers, which sometimes got tired, he could play most of his own pieces, and with such force and beauty as to compel a musician who was listening to one of his latest Sonatas to exclaim, 'I admire your playing more than your music,' an exclamation susceptible of two interpretations, of which Schubert is said to have taken the unfavourable one. But accompaniment was his forte, and of this we have already spoken [see pp. 344 b, 347 a etc.]. Duet-playing was a favourite recreation with him. Schober, Gahy, and others, were his companions in this, and Gahy has left on record his admiration of the clean rapid playing, the bold concep- tion and perfect grasp of expression, and the clever droll remarks that would drop from him during the piece.

His life as a rule was regular, even monotonous. He composed or studied habitually for six or seven hours every morning. This was one of the methodical habits which he had learned from his good old father; others were the old-fashioned punctilious style of addressing strangers, which struck Hiller with such consterna- tion, and the dating of his music. He was ready to write directly he tumbled out of bed, and remained steadily at work till two. 'When I have done one piece I begin the next' was his explanation to a visitor in 1827; and one of these mornings produced six of the songs in the 'Winterreise'! At two he dined—when there was money enough for dinner—either at the Gasthaus, where in those days it cost a 'Zwanziger' (3½d.), or with a friend or patron; and the afternoon was spent in making music, as at Mad. Lacomy Buchwieser's [p. 347 a], or in walking in the environs of Vienna. If the weather was fine the walk was often prolonged till late, amidst engagements in town; but if this was not the case, he was at the coffee-house by five, smoking his pipe and ready to joke with any of his set; then came an hour's music, as at Sofie Müller's [p. 341 b]; then the theatre, and supper at the Gasthaus again, and the coffee-house, sometimes till far into the morning. In those days no Viennese, certainly no young bachelor, dined at home; so that the repeated visits to the Gasthaus need not shock the sensibilities of any English lover of Schubert. [See p. 345.] Nor would anyone be led away with the notion that he was a sot, as some seem prone to believe. How could a sot—how could any one who even lived freely, and woke with a heavy head or a disordered stomach—have worked as he worked, and have composed nearly 1000 such works as his in 18 years, or have performed the feats of rapidity that Schubert did in the way of opera, symphony, quartet, song, which we have enumerated! No sot could write six of the 'Winterreise' songs—perfect, enduring works of art in one morning, and that no singular feat! Your Murlands and Poes are obliged to wait their time, and produce a few works as their brain and their digestion will allow them, instead of being always ready for their greatest efforts, as Mozart and Schubert were. Schubert—like Mozart—loved society and its accompaniments; he would have been no Viennese if he had not; and he may have been occasionally led away by his youthful ardour, but he would not appear to have cared for the other sex, or to have been attractive to them as Beethoven was, notwithstanding his ugliness. This simplicity curiously characterises his whole life; no feats of memory are recorded of him as they so

1 In a letter to the writer. 
2 Bauernfeld. 
3 Horalka. K. H. 128 (1.152).
SCHUBERT.

often are of other great musicians; the records
of his life contain nothing to quote. His letters,
some forty in all, are evidently forced from him.
'Heavens and Earth,' says he, 'it's frightful hav-
ing to describe one's travels; I cannot write any
more.' 'Dearest friend'—on another occasion—
"you will be astonished at my writing: I am so
myself." But of the many interesting epistles of
Mozart and Mendelssohn, and the numberless notes of Beethoven! Beethoven was well read, a
politician, thought much, and talked eagerly on
many subjects. Mozart and Mendelssohn both
drew; travelling was a part of their lives; they were men of the
world, and Mendelssohn was master of many
accomplishments. Schumann too, though a Saxon
of Saxons, had travelled much, and while a most
prolific composer, was a practised literate man.
But Schubert has nothing of the kind to show. He
not only never travelled out of Austria, but he
never proposed it, and it is difficult to conceive
of his doing so. To picture or work of art he very
rarely refers. He expressed himself with such
difficulty that it was all but impossible to argue
with him. Besides the letters just mentioned,
a few pages of diary and four or five poems are
all that he produced except his music. In liter-
ature his range was wide indeed, but it all went
into his music; and he was strangely uncritical.
He seems to have been hardly able—at any
rate he did not care—to discriminate between
the magnificent songs of Goethe, Schiller, and
Mayrhofer, the feeble domesticities of Koegegar-
ten and Hölty, and the turgid couplets of the
authors of his librettos. All came alike to his
omnivorous appetite. But the fact is that,
 apart from his music, Schubert's life was little or
nothing, and that is its most peculiar and most
interesting facet. Music and musé alone was to
him all in all. It was not his principal mode of
expression, it was his only one; it swallowed up
every other. His afternoon walks, his evening
amusements, were all so many preparations for
the creations of the following morning. No doubt
he enjoyed the country, but the effect of the
walk is to be found in his music and his music
only. He left, as we have said, no letters to
speak of; no journal; there is no record of his
ever having poured out his soul in confidence, as
Beethoven did in the 'Will,' in the three mys-
terious letters to some unknown Beloved, or in
his conversations with Bettina. He made no
impression even on his closest friends beyond
that of natural kindness, goodness, truth, and
reserve. His life is all summed up in his music.
No memoir of Schubert can ever be satisfactory,
because no relation can be established between
his life and his music; or rather, properly speak-
ing, because there is no life to establish a
relation with. The one scale of the balance is
absolutely empty, the other is full to over-
flowing.

For when we come to the music we find
everything that was wanting elsewhere. There

we have fluency, depth, acuteness and variety
of expression, unbounded imagination, the hap-
pierst thoughts, never-tiring energy, and a sym-
pathetic tenderness beyond belief. And these
were the result of natural gifts and of the
inconsequent practice to which they forced him; for
it seems certain that of education in music—
and we are meaning by education the many intrin-
sc training in the mechanical portions of their art
to which Mozart and Mendelssohn were subjected
—he had little or nothing. As we have already
mentioned, the two musicians who professed to
instruct him, Holzer and Russicks, were so
astonished at his ability that they contented
themselves with wondering, and allowing him
to go his own way. And they are responsible
for that want of counterpoint which was an
embarrassment to him all his life, and drove
him, during his last illness, to seek lessons.
[See p. 353.] What he learned, he learned
mostly for himself, from playing in the Convict
orchestra, from incessant writing, and from
reading the best scores he could obtain; and,
to use the expressive term of his friend Mayr-
hofer, remained a 'Naturalist' to the end of his
life. From the operas of the Italian masters,
which were recommended to him by Salieri, he
advanced to those of Mozart, and of Mozart's
abundant traces appear in his earlier instru-
mental works. In 184, Beethoven was prob-
ably still tabooed in the Convict; and beyond
the Prometheus music, and the first two Sym-
phonies, a pupil there would not be likely to
encounter anything of his.

To speak first of the orchestral works.
The 1st Symphony dates from 1814 (his 18th
year), and between that and 1818 we have five
more. These are all much tintured by what he
was hearing and reading—Haydn, Mozart, Rossin-
i, Beethoven (the last but slightly, for reasons
just hinted at). Now and then—as in the second
subjects of the first and last Allegros of Sym-
phony 1, the first subject of the opening Allegro
of Symphony 2, and the Andante of Symphony
5, the themes are virtually reproduced—no doubt
unconsciously. The treatment is more his
own, especially in regard to the use of the wind
instruments, and to the 'working out' of the
movements, where his want of education drives
him to the repetition of the subject in various
keys, and similar artifices, in place of contrapuntal
treatment. In the slow movement and Finale
of the Tragic Symphony, No. 4, we have exceed-
ingly happy examples, in which, without abso-
lutely breaking away from the old world, Schu-
bert has revealed an amount of original feeling
and an extraordinary beauty of treatment which
already stamp him as a great orchestral com-
poser. But whether always original or not in
their subjects, no one can listen to these first six
Symphonies without being impressed with their
individuality. Single phrases may remind us of
other composers, the treatment may often be
traditional, but there is a fluency and continuity,

a happy cheerfulness, an earnestness and want of
triviality, and an absence of labour, which proclaim

1 K. H. 266 (II. 76); 427 (II. 105).
2 E. J. F. in Schilling's Lesion.
a new composer. The writer is evidently writing because what he has to say must come out, even though he may occasionally couch it in the phrases of his predecessors. Beauty and profusion of melody reign throughout. The tone is often plaintive but never obscure, and there is always the irrepressible gaiety of youth and of Schubert's own Viennese nature, ready and willing to burst forth. His treatment of particular instruments, especially the wind, is already quite his own—a happy conversational song which at a later period becomes highly characteristic. At length, in the B minor Symphony (Oct. 30, 1822), we meet with something which never existed in the world before in orchestral music—a new class of thoughts and a new mode of expression which distinguish him entirely from his predecessors, characteristics which are fully maintained in the Rosamunde music (Christmas 1823), and culminate in the great C major Symphony (March 1824).

The same general remarks apply to the other instrumental compositions—the quartets and P.F. sonatas. These often show a close adherence to the style of the old school, but are always effective and individual, and occasionally, like the symphonies, varied by original and charming movements, as the Trio in the Eb Quartet, or the Minuet and Trio in the E major one (op. 125, 1 and 2), the Sonata in A minor (1817) etc. The visit to Weimar in 1824, with its Hungarian experiences, and the pianos of Beethoven and Haydn, seems to have given him a new impetus in the direction of chamber music. It was the immediate or proximate cause of the 'Grand Duo'—that splendid work in which, with Beethoven in his eye, Schubert was never more himself—and the Divertissement à la hongroise; as well as the beautiful and intensely personal String Quartet in A minor, which has been not wrongly said to be the most characteristic work of any composer; and finally also of the D minor and C major Quartets, the String Quintet in C, and the three last Sonatas, in all of which the Hungarian element is strongly perceptible—all the more strongly because we do not detect it at all in the songs and vocal works.

Here then, at 1822 in the orchestral works, and 1824 in the chamber music, we may perhaps draw the line between Schubert's mature and immature compositions. The step from the Symphony in C of 1818 to the Unfinished Symphony in B minor, or to the Rosamunde Entracte in the same key, is quite as great as Beethoven's was from No. 2 to the Eroica, or Mendelssohn's from the C minor to the Italian Symphony. All trace of his predecessors is gone, and he stands alone in his own undisguised and pervading personality. All trace of his youth has gone too. Life has become serious, nay cruel; and a deep earnestness and pathos animate all his utterances. Similarly in the chamber-music, the Octet stands on the line, and all the works which have made their position and are acknowledged as great are on this side of it—the Grand Duo, the Divertissement Hongroise, the P.F. Sonatas in A minor, D, and Bb, the Fantasia-Sonata in G; the Impromptus and Moments musicaux; the String Quartets in A minor, D minor, and G; the String Quintet in C; the Rondo brillant.—In short, all the works which the world thinks of when it mentions 'Schubert' (we are speaking now of instrumental music only) are on this side of 1822. On the other side of the line, in both cases, orchestra and chamber, are a vast number of works full of beauty, interest, and life; breathing youth in every bar, absolute Schubertianism of movements or passages, but not completely saturated with him, not of sufficiently independent power to assert their rank with the others, or to compensate for the diffuseness and repetition which sometimes remained characteristics of their author to the last, but which in the later works are hidden or toned down by the astonishing force, beauty, romance, and personality inherent in the contents of the music. These early works will always be more than interesting; and no lover of Schubert but will regard them with the strong affection and fascination which his followers feel for every bar he wrote. But the judgment of the world at large will probably always remain what it now is.

He was, as Liszt so finely said, 'le musicien le plus poète que jamais'—the most poetical musician that ever was; and the main characteristics of his music will always be its vivid personality, fullness, and poetry. In the case of other great composers, the mechanical skill and ingenuity, the very cases and abstractions of Schubert's, with which many of their effects are produced, or their pieces constructed, is a great element in the pleasure produced by their music. Not so with Schubert. In listening to him one is never betrayed into exclaiming 'how clever!' but very often 'how poetical, how beautiful, how intensely Schubert!' The impression produced by his great works is that the means are nothing and the effect everything. Not that he had no technical skill. Counterpoint he was deficient in, but the power of writing whatever he wanted he had absolutely at his fingers' end. No one had ever written more, and the notation of his ideas must have been done without an effort. In the words of Mr. Macfarren, 'the committing his works to paper was a process that accompanied their composition like the writing of an ordinary letter that is dictated at the very paper.' In fact we know, if we had not the manuscripts to prove it, that he wrote with the greatest ease and rapidity, and could keep up a conversation, not only while writing down but while inventing his best works; that he never hesitated; very rarely revised—it would often have been better if he had; and never seems to have aimed at making innovations or doing things for effect. For instance, in the number and arrangement of the movements, his symphonies and sonatas never depart from the regular Haydn pattern. They show no aesthetic artifices, such as quoting the theme of one movement in another movement, or running them into each other; changing their order, or introducing

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1 Liszt's worst enemies will pardon him much for this sentence.
2 This harmonic programme, May 28, 1871.
extra ones; mixing various times simultaneously—or similar mechanical means of producing unity or making novel effects, which often surprises and pleases us in Beethoven, Schumann, Mendelssohn, and Spohr. Not an instance of this is to be found in Schubert. Nor has he ever indicated a programme, or prefixed a motto to any of his works. His matter is so abundant and so full of variety and interest that he never seems to think of enhancing it by any devices. He did nothing to extend the formal limits of Symphony or Sonata, but he endowed them with a magic, a romance, a sweet naturalness, which no man has yet approached. And as in the general structure so in the single movements. A simple canon, as in the Eb Trio, the Andante of the B minor or the Scherzo of the C major Symphonies; an occasional round, as in the Masses and Part-songs:—such is pretty nearly all the science that he affords. His vocal fugues are notoriously weak, and the symphonies rarely show those piquant fugatos which are so delightful in Beethoven and Mendelssohn. On the other hand, in all that is necessary to express his thoughts and feelings, and to convey them to the hearer, he is inferior to none. Such passages as the return to the subject in the Andante of the B minor Symphony, or in the ballet air in G of Rosamunde; as the famous horn passage in the Andante of the C major Symphony (No. 10)—which Schumann happily comprises to being from the other world gliding about the orchestra—or the equally beautiful cello solo further on in the same movement, are unsurpassed in orchestral music for felicity and beauty, and have an emotional effect which no learning could give. There is a place in the working-out of the Rosamunde Entracte in B minor (change into G), in which the combination of modulation and scoring produces a weird and overpowering feeling quite exceptional, and the change to the major near the end of the same great work will always astonish. One of the most prominent beauties in these orchestral works is the exquisite and entirely fresh manner in which the wind instruments are combined. Even in his earliest Symphonies he begins that method of dialogue by interchange of phrases, which rises at last to the well-known and lovely passages in the Overture to Rosamunde (and subject), the Tris of the Bb Entracte, and the Air de Bal et in the same music, and in the Andantes of the 8th and 10th Symphonies. No one has ever combined wind instruments as these are combined. To quote Schumann once more—they talk and intertalk like human beings. It is no artful concealment of art. The artist vanishes altogether, and the loving, simple, human friend remains. It was well to be dumb in articulate speech with such a power of utterance at command! 1 If anything were wanted to convince us of the absolute inspiration of such music as this it would be the fact that Schubert never can have heard either of the two Symphonies which we have just been citing,—but to return to the orchestra. The trombones were favourite instruments with Schubert in his later life. In the fugal movements

of his two last Masses he makes them accompany the voices in unison, with a persistence which is sometimes almost unbearable for its monotonous. In the Volta of the C major Symphony (No. 10) some may possibly find them too much 1used. But in other parts of the Masses they are beautifully employed, and in the Introduction and Allegro of the Symphony they are used with a noble effect, which not improbably suggested to Schumann the equally impressive use of them in his Bb Symphony. The accompaniments to his subjects are always of great ingenuity and originality, and full of life and character. The triplets in the Finale to the 10th Symphony, which excited the said à propos merriment of the Philharmonic orchestra (see p. 358) are a very striking instance. Another is the incessant run of semiquavers in the second violins and violas which accompany the second theme in the Finale of the Tragic Symphony. Another, of which he is very fond, is the employment of a recurring monotonous figure in the inner parts:—

often running to great length, as in the Andantes of the Tragic and B minor Symphonies; the Moderato of the Bb Sonata; the fine song 'Viola' (op. 123, at the return to Ab in the middle of the song) etc. etc. In his best PF, music, the accompaniments are most happily fitted to the leading part, so as never to clash or produce discord. Rapidly as he wrote he did these things as if they were calculated. But they never obtrude themselves or become prominent. They are all merged and absorbed in the gaiety, pathos and personal interest of the music itself, and of the man who is uttering through it his griefs and joys, his hopes and fears, in so direct and touching a manner as no composer ever did before or since, and with no thought of an audience, of fame, or success, or any other external thing. No one who listens to it can doubt that Schubert wrote for himself alone. His music is the simple utterance of the feelings with which his mind is full. If he had thought of his audience, or the effect he would produce, or the capabilities of the means he was employing, he would have taken more pains in the revision of his works. Indeed the most affectionate disciple of Schubert must admit that the want of revision is often but too apparent.

In his instrumental music he is often very diffuse. When a passage pleases him he generally repeats it at once, almost note for note. He will reiterate a passage over and over in different keys, as if he could never have done. In the songs this does not offend; and even here, if we

1 There is a tradition that he doubted this himself, and referred the score to Lebmer for his opinion.
knew what he was thinking of, as we do in the songs, we might possibly find the repetitions just. In the Eb Trio he repeats in the Finale a characteristic accompaniment which is very prominent in the first movement and which originally belongs perhaps to the Ab Improvisato (op. 90, no. 4)—and a dozen other instances of the same kind might be quoted. This arose in great part from his imperfect education, but in great part also from the furious pace at which he dashed down his thoughts and feelings, apparently without previous sketch, notes, or preparation; and from his habit of never correcting a piece after it was once on paper. Had he done so he would doubtless have taken out many a repetition, and some trivialities which seem terribly out of place amid the usual nobility and taste of his thoughts. It was doubtless this diffusiveness and apparent want of aim, as well as the jolly, untutored, naiveté of some of his subjects (Rondo of D major Sonata, etc.), and the incalculable amount of material others would consider too much—would shrink from some of Schubert's instrumental works, and even go so far as to call the D minor quartet schlechte Musik—i.e. 'nasty music.' But unless to musicians whose fastidiousness is somewhat abnormal—as Mendelssohn's was—such criticisms only occur afterwards, on reflection; for during the progress of the work all is absorbed in the intense life and personality of the music. And what beauties there are to put against these redundancies! Take such movements as the first Allegro of the A minor Sonata or the Bb Sonata; the G major Fantasia-Sonata; the two Characteristic Marches; the Improvisato and Momus musicals; the Minuet of the A minor Quartet; the Variations of the D minor Quartet; the Finale of the Bb Trio; the first two movements, or the Trio, of the String Quintet; the two movements of the D minor Symphony, or the wonderful Entracte in the same key in Rosamunde; the Finale of the 9th Symphony—think of the abundance of the thoughts, the sudden surprises, the wonderful transitions, the extraordinary pathos of the turns of melody and modulation, the absolute manner (to repeat once more) in which they bring you into contact with the affectionate, tender, suffering personality of the composer—and who in the whole realm of music has ever approached them? For the magical expression of such a piece as the Andantino in Ab (op. 94, no. 2), any redundance may be pardoned.

In Schumann's "words, 'he has strains for the most subtle thoughts and feelings, nay even for the events and conditions of life; and innumerable as are the shades of human thought and action, so various is his music." Another equally true saying of Schumann's is that, compared with Beethoven, Schubert is as a woman to a man. For it must be confessed that one's attitude towards him is almost always that of sympathy, attraction, and love, rarely that of embarrassment or fear. Here and there only, as in the Rosamunde Entracte, or the Finale of the 9th Symphony, does he compel his hearers with an irresistible power; and yet how different is this compulsion from the strong, fierce, merciless coercion, with which Beethoven forces you along; and bows and bends you to his will, in the Finale of the 8th or still more that of the 7th Symphony.

We have mentioned the gradual manner in which Schubert reached his own style in instrumental music (see p. 361). In this, except perhaps as to quantity, there is nothing singular, or radically different from the early career of other composers. Beethoven began on the lines of Mozart, and Mendelssohn on those of Weber, and gradually found their own independent style. But the thing in which Schubert stands alone is that while he was thus arriving by degrees at individuality in Sonatas, Quartets, and Symphonies, he was pouring forth songs by the dozen, many of which were of the greatest possible novelty, originality, and mastery, while all of them have that peculiarocket which is immediately recognizable as his. The chronological list of his works given at the end of this article shows that such masterpieces as the Gretchen am Spinnrade, the Erl King, the Ossian Songs, Gretchen im Dom, Der Taucher, Die Bürgschaft, were written before he was 19, and were contemporary with his very early efforts in the orchestral and chamber music; and that by 1822—in the October of which he wrote the two movements of his 8th Symphony, which we have named as his first absolutely original instrumental music—he had produced in addition such ballads as Ritter Toggenburg (1816), and Ein- samkeit (1818); such classical songs as Menmonon (1817), Antigone und Eööp (1817), Jphigenia (1817), Ganymed (1817), Fausts Hades (1817), Prometheus (1819), Gruppe aus dem Tartarus (1817); Goethe's Wilhelm Meister songs, An Schwager Kronos (1816), Grenzen der Menschheit (1821), Suleika's two songs (1821), Geheimes (1821), Der Wunderer (1816), Sei mir gegrüßt (1821), Waldesnachtel (1820), Greisengesang (1822), and many more of his very greatest and most immortal songs.

And this is very confirmatory of the view already taken in this article (p. 328) of Schubert's relation to music. The reservoir of music was within him from his earliest years, and songs being so much more direct a channel than the more complicated and artificial courses and conditions of the symphony or the sonata, music came to the surface in them so much the more quickly. Had the orchestra or the piano been as direct a mode of utterance as the voice, and the forms of symphony or sonata as simple as that of the song, there seems no reason why he should not have written instrumental music as characteristic as his 8th Symphony, his Sonatas in A minor, and his Quartets in the same key, eight years earlier than he did; for the songs of that early date prove that he had then all the original power, imagination, and feeling, that he ever had. That it should have been given to a comparative boy to produce strains which seem to breathe the emotion and experience of a long
life is only part of the whole which will also surround Schubert's songs. After 1822, when his youth was gone, and health had begun to fail, and life had become a terrible reality, his thoughts turned inward, and he wrote the two great cycles of the 'Müllerlieder' (1823) and the 'Winterreise' (1827); the Walter Scott and Shakspere songs; the splendid single songs of 'Im Walde' and 'Auf der Brücke,' 'Todtengräber Heinrich,' 'Der Zweig,' 'Die junge Nonne;' the Barcarolle, 'Du bist die Ruh,' and the lovely 'Dass sie hier gewesen'; the 'Schiffer Scheideliel,' those which were collected into the so-called 'Schwanengesang,' and many more.

It is very difficult to draw a comparison between the songs of this later period and those of the earlier one, but the difference must strike every one, and it resides mainly perhaps in the subjects themselves. Subjects of romance—of ancient times and remote scenes, and strange adventures, and desperate emotion—are natural to the imagination of youth. But in maturer life the mind is calmer, and dwells more strongly on personal subjects. And this is the case with Schubert. After 1822 the classical songs and ballads are rare, and the themes which he chooses belong chiefly to modern life and individual feeling such as the 'Müllerlieder' and the 'Winterreise,' and others in the list just given. Walter Scott's and Shakspere's form an exception, but it is an exception which explains itself. We no longer have the exuberant dramatic force of the Erl King, Ganymed, the Gruppe aus dem Tartarus, Cronman, or Kolmas Klage; but we have instead the condensation and personal point of 'Pause,' 'Die Post,' 'Das Wirtshaus,' 'Die Nebensassen,' 'der Doppelgänger,' and the 'Junge Nonne.' And there is more maturity in the treatment. His modulations are fewer. His accompaniments are always interesting and suggestive, but they gain in force and variety and quality of ideas in the later songs.

In considering the songs themselves somewhat more closely, their most obvious characteristics are,—Their number; their length; the variety of the words; their expression, and their other musical and poetical peculiarities.

1. Their number. The published songs, that is to say the compositions for one and two voices, including Offertories and songs in operas, amount to just 455. In addition there are, says, 150 unpublished songs, a few of them unfinished. The chronological list at the end of this article shows that a very large number of these were written before the year 1818.

2. Their length. This varies very much. The shortest, like 'Klage um Aly Bey' (Lxf. xiv. 3), 'Der Goldschmiedgesell' (Lxf. xivii. 6), and 'Die Spinnerei' (op. 118. 6), are strophes songs (that is, with the same melody and harmony unchanged verse after verse), in each of which the voice part is only 8 bars long, with a bar or two of introduction or ritornel. The longest is Bertrand's 'Adelvold und Emma' (MS. June 5, 1815), a ballad the whole of which contains 55 pages. Others of almost equal length and of about the same date are also still in MS.—'Monna,' 'Die Nonne,' 'Amphiaras,' etc. The longest printed one is Schiller's 'Der Taucher'—the diver. This fills 36 pages of close print. Schiller's 'Bürgerschaft' and the Osian-songs are all long, though not of the same extent as 'Der Taucher.' The 'Ritter' ballads are extracted by Kotzebue; they contain many changes of tempo and of signature, dialogues, recitatives, and airs. The 'Ritter Toggenburg' ends with a strophe-song in five stanzas. 'Der Taucher' contains a long pianoforte passage, of 60 bars, during the suspense after the diver's last descent. 'Der Liedler' contains a march. The Ballads mostly belong to the early years, 1815, 1816. The last is Mayrhofer's 'Einsamkeit,' the date of which Schubert has fixed in his letter of Aug. 3, 1818. There are long songs of later years, such as Collin's 'Der Zweig' of 1833; Schober's 'Viola' and 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergnügung mit der 'Vergän..."
One of his great means of expression is modulation. What magic this alone can work may be seen in the Trio of the Sonata in D. As in his PF. works, so in the songs, he sometimes carries it to an exaggerated degree. Thus in the short song ‘Liedesmon‘ of Mayrhofer (Sept. 1816), he begins in C minor, and then goes quickly through Eb into Cb major. The signature then changes and we are at once in D major; then C major. Then the signature again changes to that of Ab, in which we remain for 15 bars. From Ab it is an easy transition to F minor, but a very sudden one from that again to A minor. Then for the breaking of the harp we are forced into Ds, and immediately, with a further change of signature, into Fg. Then for the King’s song, with a fifth change of signature, into B major; and lastly, for the concluding words,

Und immer näher schreitet
Vergänglichkeit und Grab—
And always nearer hasten
Obdication and the tomb—

a sixth change, with 8 bars in Em minor, thus ending the song a third higher than it began.

In Schiller’s ‘Der Pilgrim’ (1825), after two strophes (four stanzas) of a chorale-like melody in D major, we come, with the description of the difficulties of the pilgrim’s road—mountains, torrents, ravines—to a change into D minor, followed by much extraneous modulation, reaching Ab minor, and ending in F, in which key the first melody is repeated. At the words ‘näher bin ich nicht zum Ziel’—‘still no nearer to my goal’—we have a similar phrase and similar harmony (though in a different key) to the well-known complaint in ‘The Wanderer.’ ‘Und immer fragt der Seufzer, Wo!’—‘Sighing I utter where? oh where!’ The signature then changes, and the song ends very impressively in B minor.

These two are quoted, the first as an instance rather of exaggeration, the second of the mechanical use of modulations to convey the natural difficulties depicted in the poem. But if we want examples of the extraordinary power with which Schubert wields this great engine of emotion, we would mention another song which contains one of the best instances to be found of propriety of modulation. I allude to Schubert’s short poem to Death, ‘An den Tod,’ where the gloomy subject and images of the poet have tempted the composer to a series of successive changes so grand, so sudden, and yet so easy, and so thoroughly in keeping with the subject, that it is impossible to hear them unmoved.

But modulation, though an all-pervading means of expression in Schubert’s hands, is only one out of many. Scarcely inferior to the wealth of his modulation is the wealth of his melodies. The beauty of these is not more astonishing than their variety and their fitness to the words. Such tunes as those of Ave Maria, or the Serenade in the Schwanengesang, or Ungeduld, or the Grinen Lautenband, or Anna Lyle, or the Ditthyrambe, or Geheime, or Sylvia, or the Lintembauer, or Du, wie die Eiche, or the Barcarolle, are not more lovely and more appropriate to the text than they are entirely different from one another. One quality only, spontaneity, they have in common. With Beethoven, spontaneity was the result of labour, and the more he polished the more natural were his tunes. But Schubert read the poem, and the appropriate tune, married to immortal verse (a marriage, in his case, truly made in heaven), rushed into his mind, and to the end of his pen. It must be confessed that he did not always think of the compass of his voices. In his latest songs, as in his earliest (see p. 320 a), we find him taking the singer from the low Eb to F, and even higher.

The tune, however, in a Schubert song is by no means an exclusive feature. The accompaniment are as varied and as different as the voice-parts, and as important for the general effect. They are often extremely elaborately, and the publishers’ letters contain many complaints of their difficulty. They are often most extraordinarily suitable to the words, as in the Ebt King, or the beautiful ‘Dass sie hier gewesen,’ the ‘Gruppe aus dem Tartarus,’ the ‘Waldesmacht’ (and many others); where it is almost impossible to imagine any atmosphere more exactly suitable to make the words grow in one’s mind, than is supplied by the accompaniment. Their unerring certainty is astonishing. Often, as in Heliopolis, or Aufsöhnung, he seizes at once on a characteristic intense figure, which is then carried on without intermission to the end. In ‘Anna Lyle,’ how exactly does the sweet monotony of the repeated figure fall in with the dreamy sadness of Scott’s touching little lament! Another very charming example of the same thing, though in a different direction, is found in ‘Der Einsame,’ a fireside piece, where the frequently recurring group of four semiquavers imparts an indescribable air of domesticity to the picture. In the ‘Winterabend’ —the picture of a calm moonlit evening—the accompaniment, aided by a somewhat similar little figure, conveys inimitably the very breath of the scene. Such atmospheric effects as these are very characteristic of Schubert.

The voice-part and the accompaniment sometimes form so perfect a whole, that it is impossible to disentangle the two; as in ‘Sylvia,’ where the persistent dotted quaver in the bass, and the rare but delicious ritornello of two notes in the treble of the piano-part (bars 7, 14, etc.), are essential to the grace and sweetness of the portrait, and help to place the lovely English figure before us. This is the case also in ‘Anna Lyle’ just mentioned, where the ritornello in the piano-part (bar 20, etc.) is inexpressibly soothing and tender in its effect, and sounds like the echo of the girl’s sorrow. The beautiful Serenade in the Schwanengesang, again, combines an incessant rhythmic accompaniment with ritornels (longer than those in the last case), both uniting with the lovely melody in a song of surpassing beauty. In the ‘Liederbrotland,’ the rhythm is not so

1 Op. 37, containing three songs by no means difficult, was published with a notice on the title-page that care had been taken (we trust with Schubert’s consent) to omit everything that was too hard.

2 A similar mood is evoked in the Andante of the Grand Duo (op. 140).
strongly marked, but the ritornels are longer and more frequent, and form a charming feature in that exquisite love-poem. Schubert's passion for rhythm comes out as strongly in many of the songs as it does in his marches and scherzoes. In the two just named, though persistent throughout, the rhythm is subordinated to the general effect. But in others, as 'Séliske,' 'Die Sterne,' the 'Nachtgesang im Walde,' 'Erstarrung,' or 'Frühlingsgeschmacht,' it forces itself more on the attention.

Schubert's basses are always brilliant, and are so used as not only to be the basis of the harmony but to add essentially to the variety and effect of the song. Sometimes, as in 'Die Krähe,' they are in unison with the voice-part. Often they share with the voice-part itself in the melody and structure of the whole. The wealth of ideas which they display is often astonishing. Thus in 'Waldesmacht,' a very long song of 1820, to a fine imaginative poem by F. Schlegel, describing the impressions produced by a night in the forest, we have a splendid example of the organic life which Schubert can infuse into a song. The pace is rapid throughout; the accompaniment for the right hand is in arpeggios of semiquavers throughout, never once leaving off; the left hand, where not in semiquavers also, has a succession of noble and varied rhythmical melodies, independent of the voice, and the whole so blended with the voice-part—itself extraordinarily broad and dignified throughout; the spirit and variety, and the poetry of the whole are so remarkable, and the mystery of the situation is so perfectly conveyed, as to make the song one of the finest of that class in the whole Schubert collection. The same qualities will be found in Auf der Brücke (1828).

We do not say that this is the highest class of his songs. The highest class of poetry, and of music illustrating and enforcing poetry, must always deal with human joys and sorrows, in their most individual form, with the soul loving or longing, in contact with another soul, or with its Maker; and the greatest of Schubert's songs will lie amongst those which are occupied with those topics, such as 'Gretchen am Spinnrade,' the Mignon songs, the 'Wanderer,' the 'Millerlieder,' and 'Winterreise,' and perhaps highest of all, owing to the strong religious element which it contains, the 'Junge Nonne.' In that wonderful song, which fortunately is so well known that no attempt at describing it is necessary, the personal feelings and the surroundings are so blended—the fear, the faith, the rapture, the storm, the swaying of the house, are so given, that for the time the lover becomes the Young Nun herself. Even the convent bell, which in other hands might be a burlesque, is an instrument of the greatest beauty.

We have spoken of the mental atmosphere which Schubert throws round his poems; but he does not neglect the representation of physical objects. He seems to confine himself to the imitation of natural noises and not to attempt things which have no sound. The triplets in the Lindenbaum may be intended to convey the fluttering leaves of the lime-tree, and the accompaniment-figure in 'Die Forelle' may represent the leaps of the Trout; but there are other objects about which no mistake can be made. One imitation of the bell we have just referred to. Another is in the 'Abendbilder,' where an F# sounds through 16 bars to represent the 'evening bell'; in the Zügenglocklein the upper E is heard through the whole piece; and the bell of St. Mark's is a well-known feature in the part-song of the 'Gondelfahrer.' The posthorn forms a natural feature in 'Die Post,' and the kurdy-gurdy in 'Der Leiermann.' Of birds he gives several instances; the Nightingale in 'Genymed' and 'Die gefangene Sänger,' the Raven in 'Abendbilder,' and perhaps in 'Frühlingstraum'; the Cuckoo in 'Einsamkeit,' the Quail in 'Der Wachstelschlag'; and the Cock in 'Frühlingstraum.'

That hesitation between major and minor which is so marked in Beethoven is characteristic also of Schubert, and may be found in nearly every piece of his. A beautiful instance may be mentioned as standing in the trio of the G major Fantasia Sonata (op. 78), where the two bars in E minor which precede the E major have a peculiarly charming effect. Another is supplied by the four bars in A minor, for the question which begins and ends the beautiful fragment from Schiller's 'Gods of ancient Greece.' He also has an especially happy way—surely peculiarly his own—of bringing a minor piece to a conclusion in the major. Two instances of it, which all will remember, are in the Romances from 'Rosenmunde'—

\[ \text{[Musical notation]} \]

and in the 'Moment musical,' No. 3, in F minor. This and the ritornels already spoken of strike one like personal notices on the work of the composer. But apart from these idiosyncrasies, the changes from minor to major in the songs are often superb. That in the 'Schwager Kronos' (astonishing production for a lad under 20), where the key changes into D major, and further on into F major, to welcome the girl on the threshold, with the sudden return to D minor for the onward journey, and the sinking sun—can be forgotten by no one who hears it, nor can that almost more beautiful change to D major in the 'Gute Nacht' on the mention of the dream. This latter, and the noble transition to F major in the 'Junge Nonne' are too familiar to need more than a passing reference, or that to G major in the 'Rückblick,' for the lark and nightingale and the girl's eyes, or to D major in the Serenade. 'Ihrliches Glück' is in alternate stanzas of major and minor. In Schiller's 'Rose' (op. 73) every shade in the fate of the flower is thus indicated; and this is no solitary instance, but in almost

1 Who was Grahaver, the author of this splendid song? and would he ever have been heard of but for Schubert?

2 Why is this wonderful song never sung in public in England?
every song some example of such faithful painting may be found. A word will often do it. With Schubert the minor mode seems to be synonymous with trouble, and the major with relief; and the mere mention of the sun, or a smile, or any other emblem of gladness, is sure to make him modulate. Some such image was floating before his mind when he made the beautiful change to A major near the beginning of the A minor Quartet (bar 23).

The foregoing remarks, which only attempt to deal with a few of the extra, and occasional, mysteries of these astonishing songs, will be of use if they only encourage the knowledge and study of them. The chronological list (No. II.) of Schubert's productions, which is here attempted in this form for the first time, will, it is hoped, throw much light on the progress of his genius, by facilitating the search where alone it can be made with profit, namely in the works themselves. All are worth knowing, though all are by no means of equal excellence.

I end my imperfect sketch of the life and works of this wonderful musician, by recalling the fact that Schubert's songs, regarded as a department of music, are absolutely and entirely his own. Songs there were before him, those of Schütz for instance, and of Zumsteeg, which he so greatly admired, and of Haydn and Mozart—touching, beautiful expressions of simple thought and feeling. But the song, as we know it in his hands; full of dramatic fire, poetry, and pathos; set to no simple Volkslieder, but to long complex poems, the best poetry of the greatest poets, and an absolute reflection of every change and breath of sentiment in that poetry; with an accompaniment of the utmost force, fitness, and variety—such songs were his and his alone. With one exception. Beethoven left but one song of importance, his 'Liederkreis' (op. 98), but that is of superlative excellence. The Liederkreis, however, was not published till Dec. 1816, and even if Schubert made its acquaintance immediately, yet a reference to the Chronological List will show that by that time his style was formed, and many of his finest songs written. He may have gained the idea of a connected series of songs from Beethoven, though neither the 'Schöne Müllerin' nor the 'Winterreise' have the same intimate internal connexion as the Liederkreis; but the character and merits of the single songs remain his own. When he wrote 'Leda's Gespenst' and 'Kolmas Klage' in 1815, he wrote what no one had ever attempted before. There is nothing to distract from his just claim to be the creator of German Song, as we know it, and the direct progenitor of those priceless treasures in which Schumann, Mendelssohn, and Brahms have followed his example.

Of Schubert's religion it is still more difficult to say anything than it was of Beethoven's, because he is so much more reticent. A little poem of Sept. 1810, one of two preserved by Robert Schumann (Neue Zeitchrift für Musik, Feb. 5, 1839) is as vague a confession of faith as can well be imagined.

**THE SPIRIT OF THE WORLD.**

Leave them, leave them, to their dream.
I hear the Spirit say—

It and only it can keep them
Near these on their darkling way.
Leave them racing, hurry on
To some distant goal,
Doubt, and on the creeds and proofs upon
Half seen flashes in the soul.

Not a word of it is true.
Yet what loss is theirs or mine?
In the maze of human systems
I can trace the thought divine.

The other, three years later, May 8, 1823, is somewhat more definite. It calls upon a 'mighty father' to look upon his son lying in the dust; and implores Him to pour upon him the everlasting beams of His love; and, even though He kill him, to preserve him for a purer and more vigorous existence. It expresses—very imperfectly, it is true, but still unmistakably—the same faith that has been put into undying words by the great poet of our own day:—

*Thou wilt not leave us in the dust;
Thou madest man, he knows not why;
I think he was not man to die;
And Thou hast made him: Thou art just.*

Let knowledge grow from more to more,
But more of reverence in us dwell,
That mind and soul, according well,
May make one music as before,
But vaster.!

Franz may not have gone the length of his brother Ignaz in vulgar scoffing at religious forms and persons, which no doubt were very empty in Vienna at that date; but still of formal or dogmatic religion we can find no traces, and we must content ourselves with the practical piety displayed in his love for his father and Ferdinand, and testified to by them in their touching words and acts at the time of his death (p. 354 a); and with the certainty that, though irregular after the irregularity of his time, Schubert was neither selfish, sensual, nor immoral. What he was in his inner man we have the abundant evidence of his music to assure us. Whatever the music of other composers may do, no one ever rose from hearing a piece by Schubert without being benefited by it. Of his good-nature to those who took the bread out of his mouth we have already spoken. Of his modesty we may be allowed to say that he was one of the very few musicians who ever lived who did not behave as if he thought himself the greatest man in the world. These and all things are all intrinsic parts of his character and genius.

That he died at an earlier age 1 even than

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1 In Memoriam (Prologue).

2 See his letter in Kreiszeitg. 147 (f. 149).

3 This message comes out in a letter to Ferdinand of July 19–21, 1824, where Schubert says, "It would be better to play some other quartets than mine" (probably referring to those in E and B), "since there is nothing in them except perhaps the fact that they please you as everything of mine pleases you. True, he goes on, you do not appear to like them so much as the others at the Daguerre Krones," alluding to a clock at that eating-house of which Ferdinand had told him, which was set to play Franz's waltzes. The clock shows how popular Schubert was amongst his own set, and I regret having overlooked the fact in its proper place.

4 The following among the poets, painters and painters who have died in the fourth decade of their lives. Shelley, 30; Sir Philip Sidney, 32; Bellini, 32; Mozart, 35; Byron, 36; Watteau, 37; Burns, 37; Pursell, 37; Mendelssohn, 34; Weber, 38; Chopin, 40.
Mozart or Mendelssohn, or our own Purcell, must be accounted for on the ground partly of his extraordinary exertions, but still more of the privations to which he was subjected from his very earliest years. His productions are enormous, even when measured by those of the two great German composers just named, or even of Beethoven, who lived to nearly double his years. At an age when Beethoven had produced one Symphony, he had written ten, besides all the mass of works great and small which form the extraordinary list in the Appendix to this article. "Fairer hopes!" Had he lived, who can doubt that he would have thrown into the shade all his former achievements! But as we have endeavoured to explain, his music came so easily and rapidly that it was probably not exhausting. It was his privations, his absolute poverty, and the distress which he naturally felt at finding that no exertions could improve his circumstances, or raise him in the scale of existence, that in the end dragged him down. His poverty is shocking to think of. Nearly the first distinct glimpse we catch of him is in the winter of 1812, supplanting his brother for a roll, some apples, or a few halfpence, to keep off the hunger of the long fast in the freezing rooms of the Countess of Heaven. Yet not even at this death we catch sight of him again, putting up with coffee and biscuits because he has not 84 d. to buy his dinner with; selling his great Trio for 172.6d. and his songs at 10d. each, and dying the possessors of effects which were valued at little more than two pounds. Beside this the poverty of Mozart—the first of the two great musicians whom Vienna has allowed to starve—was wealth.

Such facts as these reduce the so-called friendship of his associates to its right level. With his astonishing power of production the component care would have ensured him a good living; and that no one of his set was found devoted enough to take this care for him, and exercise that watch over ways and means which Nature had denied to his own genius, is a discredit to them all. They prate of their devotion to their friend, when not one of them had the will or the wit to prevent him from starving; for such want as he often endured must inevitably have injured him, and we cannot doubt that his death was hastened by the absence of those comforts, not to say necessary, which should have nourished and restored the prodigal expenditure of his brain and nerves.

We are accustomed to think of Beethoven’s end as solitary and his death as miserable, but what was his last illness compared to Schubert’s! Officious friends, like Pasqualati, sending him wine and delicacies; worshiping musicians, like Hummel and Hiller, coming to his deathbed as if to a shrine; his faithful attendants; Scoppetter, Hüttenbrenner and Breuning waiting on his every wish; the sense of a long life of honour and renown; of great works appreciated and beloved; the homage of distant countries, expressed in the most substantial forms—what a contrast to the lonely early deathbed, and the apparent wreck of such an end as Schubert’s! Time has so altered the public sense of his merits that it is all but impossible to place oneself in the forlorn condition in which he must have resigned himself to his departure, and to realize the darkness of the valley of the shadow of death through which his simple sincere guileless soul passed to its last rest, and to the joyful resurrection and eternal renown which has only since attended it. Then an intelligent and well-informed foreign musician could visit the Austrian capital and live in its musical circles, without so much as hearing Schubert’s name. Now memorials are erected to him in the most public places of Vienna, institutions are proud to bear his name, his works go through countless editions, and publishers grow rich upon the proceeds even of single songs, while faces brighten and soften, and hands are clasped, as we drink in the gay and pathetic accounts of his music.

For even his privations and his obscurity have now been forgotten in the justice done to him, and in the universal affection with which he was regarded as soon as his works reached the outside world—an affection which, as we have conclusively shown, has gone on increasing ever since his death. In the whole range of composers it may be truly said that no one is now so dearly loved as he, no one has the happy power so completely of attracting both the admiration and the affection of his hearers. To each one he is not only a great musician, not only a great enhancer, but a dear personal friend. If in his "second state sublime" he can know this, we may feel sure that it is a full compensation to his affectionate spirit for the many wrongs and disappointments that he endured while on earth.

The very wide field over which Schubert ranged in poetry has been more than once alluded to in the foregoing. It would be both interesting and profitable to give a list of the poems which he has set. Such a list, not without inaccuracies, will be found in Wurzbach’s "Biographical Lexicon," vol. xxxii. p. 94. Here we can only say that it includes 634 poems, by 100 authors, of whom the principal are:

- Goethe 72;
- Schiller 54;
- Mayrhofer 48;
- Höfley 25;
- Matthiessen 27;
- Kosegarten 20;
- F. Schlegel 19;
- Klopstock 19;
- Körner 16;
- Schober 15;
- Seidl 15;
- Salis 14;
- Claudius 13;
- Walter Scott 10;
- Reill 9;
- Us 8;
- Ossian 7;
- Heine 6;
- Shakespeare 3;
- Pope 1;
- Colley Cibber 1; etc. etc.

Compared with the literature on other composers that on Schubert is not extensive.

Biographical.—The original sources are scattered in German periodicals and elsewhere.

1. The first place must be given to Ferdinand Schubert’s sketch, entitled "Am Frans Schuberts Leben," four short papers which appeared in Schumann’s periodical, the ‘Neue Zeitschrift für Musik,’ in Nos. 33-36 (April 22—May 31, 1857). These are written with great simplicity, and apparently great exactness; but might

1 The allusion is to E. Holmes, the biographer of Mozart, who passed some time in Vienna in the spring of 1827, evidently with the view of finding out all that was worth knowing about his music, and yet does not mention Schubert’s name. (See his ‘Rambles among the Musicians of Germany.’)
have been extended to double the length with great advantage. 2. Mayrhofer contributed a short article of recollections, 'Erinnerungen,' to the 'Neues Archiv für Geschichte der Literatur und Kunst' (Vienna), Feb. 28, 1829; and Bauernfeld a longer paper, 'Ueber Franz Schubert,' to Nos. 9, 10, 11 of the 'Wiener Zeitschrift für Literatur, Theater, und Mode,' June 9, 11, 13, 1829. These papers, written so shortly after Schubert's death, contain some interesting facts with him, and are very valuable. 3. Bauernfeld also made two interesting communications to the 'Freie Presse' of Vienna for April 13, 1829, containing some letters and parts of letters by Schubert, and many anecdotes. These latter articles were reprinted in the Leipzig 'Signale' for Nov. 11, 1831, and in Bauernfeld's 'Gesammelte Schriften,' vol. xi1 (Vienna 1873). But recollections written so long after the event must always be taken with caution. 4. Schindler wrote an article in 'Blauer's Wiener Theaterzeitung' for May 3, 1831, describing Beethoven's making acquaintance with Schubert, his death-bed; and other articles in the 'Niederösterreichischer Musikzeitung' for 1837. He also mentions Schubert in his 'Life of Beethoven,' 3rd ed., ii. 139.

5. Schumann printed four letters (incomplete), two poems, and a Dream, by Schubert, as 'Reliquien' in his Neue Zeitschrift für Musik* for Feb. 1 and 5, 1839. 6. One of the same letters was printed complete in the 'Signale,' No. 2, for 1878. 7. The Diary of Soile Müller-Von Dess. See also the 'Universellen Lexicon der Frau von Dess' (Leipzig 1856), and the 'Erinnerungen' of her son W. von Uex küll (Schaffhausen 1856), all afford important facts about Schubert's life. 8. The best of these is by Joseph Herrmann in his 'Die Musik in Geschichte und Gegenwart,' 1879. 9. In the Niederösterreichischer Musikzeitung for 1837. All of these use has been made in the foregoing pages.

9. An attempt to write a life of Schubert was made by von Kreisler, who in 1861 published a small 8vo pamphlet of 160 pages, entitled 'Franz Schubert, eine biographische Skizze,' by von Dr. Heinrich von Kreisler. This is a very interesting little book, and though not nearly so long as the second edition, it contains some facts that have not been brought to light before. The second edition—'Franz Schubert, von Dr. Heinrich von Kreisler' (Vienna, Georg, 1863), is a large 8vo, of 619 pages, with portrait after Kupelwieser. This is a thoroughly honest, affectionate book; but it is deformed, like many biographies, by a very diffuse style, and a mass of unnecessary matter in the shape of detailed notices of every one who came into contact with Schubert, and some of the letters appear to be garbled; but the analyses of the opera and the lists of works are valuable, and there are some interesting facts gathered from the Fröhlich, Ferdinand Schubert, Spaun, Hüttenbrenner, and others. It has been translated into English by Mr. A. D. Corderie (2 vols. 8vo, Longman, 1839), with an appendix by the present writer, containing the letters and particulars of the MS. Symphonies and other MS. music, as seen by Schubert and Sullivan; and in Vienna in 1837. A résumé of the work is given in English by Wilberforce, 'Franz Schubert' (etc. London 1866), 11. Repetition of the words has been largely utilized by H. Barbedette, in 'É. Schubert, sa vie' (Paris 1869). This contains an atrocious version of Riedel's portrait, and one new fact—a facsimile of Schubert's song 'An die Musik,' valuable because being dated April 24, 1827 (while the song was composed in 1817) it shows that Schubert did not confine his dates to the original autographs (compare 'The Trout', p. 320, note 4).

12. The chief value of Keissmann's book, 'Franz Schubert, sein Leben u. seine Werke' (Berlin 1873), consists in the extracts from the juvenile MS. songs, quietet over (pp. 12—30), the comparisons of early songs with later revisions of the same (pp. 24, 154 etc.), 5 pieces printed for the first time, and Facsimile of a MS. page. 13. Gumpel, La Mara, and others, have included sketches of Schubert in their works.

14. The article on Schubert in Wurzbach's Biographisches Lexikon (Part 32, pp. 29—31—1876) is a good mixture of unresearched research, enthusiasm for his hero, and contempt for those who misjudge him (see for example, p. 97). The copies printed are extremely instructing and useful. Unfortunately they cannot always be trusted and the quotations are sometimes curiously incorrect. Thus Mr. Arthur Duke Coleridge is raised to the peerage as 'Herrzog Arthur von Coleridge' etc., etc. Studental students of Schubert should be grateful for the article.

15. The facsimile of the Erkling in its first form has been printed in the body of the letter in the article (p. 324). Further consideration convinces me that the original of this cannot be the first autograph, but must be a copy made afterwards by Schubert.
I. Alphabeticall Lists.

1. Published Songs. (547)

Those with opus-numbers extend to op. 173. Then follow the Schwanengesang—'Sch. No. 1,' etc.; then the 'Nachgelassene Musikalische Dichtungen in 50 Lieferungen—'L. f. 1,' etc.; then 4 Lieder—'4 L. 1,' etc.; then 6 Lieder—'6 L. No. 1,' etc.; then 40 Lieder—'40 L. 1,' etc. (See Nottebohm's Catalogue) Where a song is given twice under different titles an * is prefixed to the second insertion.

Cola. 4 and 5 refer to the editions of Litolf and Senfl. Litolf's includes ops. 1-131, and Lieff. 1-50, in consecutive order; but omits ops. 21; 52, nos. 3 and 4; 60; 83; 110; 129; and Lieff. 43. Senfl's—edited by Julius Rietz—includes ops. 1-131, and Lieff. 1-50, but differently arranged; and omits ops. 52, nos. 3 and 4; 60; 110; 129. Peter's edition is more complete, but was not known to the author in time. A complete critical edition of all the works in chronological order of composition is much wanted.

The following abbreviations of publishers' names are used:—Goth. = Gothard; Hasl. = Haslinger; Mech. = Mechetti; Riet. = Riet B. = Rietter-Biedermann; Schreib. = Schreiber; Whistling = Whistling; Witand. = Witzenroth; B. & H. = Batskiplf & Hartel.

Reissm. = Reissmann's "Franz Schubert," etc., 1873, the Appendix to which contains some songs.
2. Part Songs, etc.

Column 1 shows the original editions of these, but they have been collected in two subsequent editions by Peters (nos. 1045, 1046, 1047), and (in 2 vols.) by Spina, edited by Herbeck, who has in some cases added orchestral accompaniment to Schubert’s sketches. PF = Pianoforte Accompaniment. Orch. = Orchestra.

1. FOR MALE VOICES (44.)

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2. FEMALE VOICES, with FF. (G.)

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2. MIXED VOICES, (G.)

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Tiefe Leid.
Tischlieder.
Tellerven.
Todensrecht.
Todsgräber Heimweh.
Todsgräber-weise.
Tod und das Mädchen, der.
Tod im Brautpaar.
Tönn in corde.
Traum, der.
Trintikl ("Bruder").
Do. ("Freunde").
Do. (Shakespeare).
Trockes Blumen (Müllerr.)
Trost.
Trost im Liebes.
Trost in Tränen.
"Uiber Thal und Fluss.
Uiber Widder.
Um Mitternacht.
Ungefehr (Müllerfeder).
Unser Heil.
Unterscheidung, die.
Vater mit dem Kind, der.
Verleidete Liebe.
Vergebliche Liebe.
Verdrängung.
Verliebte.
Versunken.
Vier Weltalter, die.
Vogel, die.
Vom Mittelalter.
Vor meines Weises.
Wachtel, der.
Wallensteins Lager.
Wanders Nachtisch ("Durch von, Goethe").
Wanderer, der (Schmidt).
Wanderer, der (T. Schlegel).
Wanderer an der Mond, der.
Wandervore Nachtisch ("Durch von, Goethe").
Wasserruh (Wasserrei.
Wegweiser, der (Do.
"Welsmuth (M. von Collin).
Weisen, das.
Weisen (nach) Wagen.
Wenn alle waren.
Wenn ich dich hab.
Wenn ich nur habe.
Wer hat Liebesgötter?
"Wer als dein Bro.
"Wer sich der Ehemann.
Wetterhume, die (Winter).
"Wilderseh.
Widerspruch.
"Wirs andere Ortsen (Faust.
Wiedererwachen.
Wiegend (Clandis).
Wiegend (Sedi).
Wie der Weltschmer.
Willkommen und Abschied.
Wintersband, der.
"Winterschaf.
Wutham, das (Winter).
Wohin (Müllerfeder).
Wonne der Wassert.
Zigendocken.
Zum Pfanne.
Zum guten Nacht.
"Zurndene Harde, der.
Zürnden Diana, der.
Zwerg, der.
### 3. Works for the Stage. (18.)


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<th>No.</th>
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<tr>
<td>1</td>
<td>Der Teufel Liesthesse</td>
<td>Opt. 3</td>
<td>Sept. 13—Oct. 12, 1855</td>
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<td>2</td>
<td>Die vielfache Posten</td>
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<td>Fernando</td>
<td>S. 1</td>
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<td>Claudine v. Villaballe (Figaro)</td>
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<td>July 28, 1855</td>
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<td>5</td>
<td>Der Spießritter</td>
<td>Opt. 1</td>
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<td>6</td>
<td>Admet (Figaro)</td>
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<td>Die Freundin v. Salzanka</td>
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<td>Dec. 21, 1855</td>
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<td>8</td>
<td>Die Burggraf (Figaro)</td>
<td>O. 1</td>
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<td>Die Zwingenburger</td>
<td>O. 1</td>
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<td>10</td>
<td>Die Zauberahmen</td>
<td>Mel. 1</td>
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<td>11</td>
<td>Sakontala (Figaro)</td>
<td>O. 2</td>
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<td>12</td>
<td>Alfonso u. Estrella</td>
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### 5. String Quartets.

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### 6. Symphonies.

b. = begun. e. = ended.

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<td>Dec. 10, 1824</td>
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<td>4</td>
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### 4. Sacred Works. (8.)

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1 Revised by Capellmeister Johann Puns, and published by Schlesinger, 1823.
### II. Catalogue of all Schubert's works, printed and unprinted, in the order of their composition, as far as is ascertainable.

This attempt is compiled from the dates given (1) in Mr. Nottebohm's Thematic Catalogue; (2) in the 'Chronological Catalogue of all the Songs composed by F. Schubert from 1811 to 1828' in the Wittecksz Collection of the Musikverein at Vienna; (3) from my own notes taken in the Archives of the same Collection; (4) from the List given by Reisemann; (5) from occasional information in Letters; and (6) from all other sources available to the compiler. The date is most usually marked by Schubert himself upon the piece. Occasionally it has been supplied from a letter, as in the case of 'Einsamkeit' (No. 550); from inference, or some other source; but this is very rare. The compositions to which no date can be ascribed are placed at the end of the Catalogue. Where two dates are given the left-hand one is that of beginning the piece, the right-hand one of that of ending, 'a 3', 'a 4' etc. = for 3, or 4, voices. F. = female voices. M. = men's voices ('a 4 M. and Orch.' = for 4 men's voices with orchestra). N.B.—All instrumental works, and works with orchestral accompaniments, are in italics.

<table>
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<tr>
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<th>Exp</th>
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<th>Date</th>
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<tbody>
<tr>
<td>1. Phantasie P.F., 4 Hds.</td>
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<td>3. Quartet-Overture</td>
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<td>5. Piano Sonata, Op. 111</td>
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<td>8. Overture, Orch.</td>
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<td>32. Verklärung (Popo)</td>
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<td>33. Ein jugendlicher, Canon</td>
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<td>42. Der Tauber (Schiller)</td>
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<td>43. Cantata, father birthday (F.S.)</td>
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<td>47. Schubertiad (Körner)</td>
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<td>48. First opera, Princess in Turin</td>
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1. On the autograph, at beginning of 1st movement, '6 Sept. 1814'; at end of P.F., 'begun in 4 hours'; at end of Andante, 'begun and end of Andante, Sept. 6, 1814' and 'Sept. 10, 1814'; at end of Menuet, 'Sept. 11, 1814'; and at end of Finale, 'Sept. 13, 1814.'
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<td>240</td>
<td>Salve Regina, 4 V. à Orch.</td>
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**Notes:**
- The table contains entries for various compositions by Franz Schubert.
- The columns include the name of the composition, the composer's time period, the edition, the opus number, the producer number, and the date of the composition.
- The entries are organized in chronological order by date, starting from January 1812.
- The table spans over 1812, 1813, 1814, and 1815 years, with a total of 283 entries.

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**Additional Information:**
- Schubert's works are catalogued under the Opus and Prod. numbers, which are part of the musical and historical classification system.
- The table highlights the diversity of Schubert's output, ranging from Lieder to chamber music and vocal works.
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It only remains for me to return my sincere thanks to those friends who have helped me with facts and suggestions and with much labour in the execution of the preceding pages; such as Fräulein Caroline Geiler-Schubert, Father Herrmann (Anton) Schubert, and other members of the composer's family; to Harr Eugen Haipern and the eminent photographers who act under the name of 'Adel' in Vienna; my ever kind friend Herr C. F. Pohl, Librarian of the Musikverein

1 No. 5 originally in Gb.
there; Dr. Köpfermann, Librarian of the k. k. Bibliothek, Berlin; Mr. C. V. Stadler; Mr. C. A. Barry; Mr. Manns; Herr A. Dörfel; Mr. Paul David; Messrs. Breithopf & Härtel; Baron Tauchnitz, jun.; Mr. L. Engel; Mr. W. B. Squire; and many more. To each and all I express my hearty acknowledgments. [G.]

SCHUBERT, FERDINAND, one of the elder brothers of FRANZ SCHUBERT, second son of his father (see p. 319), born at Vienna Oct. 19, 1794. After passing the two-years course at the Normal School of S. Anna in 1807-8, he became his father's assistant at the school in the Lichtenthaler, in Nov. 1810 he was installed as assistant (Gehilfe), and in 1816 teacher, at the Imperial Orphan House (Waisenhaus) in Vienna, where he continued till March 1820, devoting himself especially to the Bell-Lancastrian method. He was then appointed principal teacher and choirmaster to the school at Alderschenfeld, Vienna, till 1824, when he was nominated to be head teacher of the Normal School of S. Anna, which he held from Jan. 23, 1824, till his appointment as director of the same establishment on March 15, 1854. This position he retained till his death on Feb. 28, 1859. His merits were recognised by the bestowal of the Gold Cross of Merit (Vordienstkreuze), with the Crown. During this long period of useful and efficient service he was twice married, and had in all 17 children, of whom Ferdinand, Rudolf, and Hermann are still (1882) living in Vienna. His daughter Elise married Linus Geisler, and their daughter, Caroline Geisler-Schubert, is now (1882) an esteemed player and teacher of the pianoforte in Vienna. Between 1819 and 1853 Ferdinand published 12 school-books on various branches of learning, which came into general use. Music he learnt from his father and from Holzer, and left more than 40 works, of which the following were published: — Regina Cann, &c. and orch. (op. 1); German Requiem, &c. with organ (op. 2); 4 Waisenlieder (op. 3); Cadenza for P. F. in all keys (op. 4); Requiem, &c. and orch. (op. 9); Mass in F, &c. and orch. (op. 10); Salve Regina in F, &c. and orch. (op. 11); Salve Regina, &c. and wind (op. 12); original March and Trio. The MS. works contain various other pieces of church music. Of the two Requiem's the first is mentioned in his brother's letter of Aug. 24, 1818 (see p. 330); the second was performed a few days before Franz's death, and was possibly the last music he heard. The library of the Musikverein in Vienna contains the autograph of Franz Schubert's Mass in G, with oboes (G clarinets) and bassoons, added by Ferdinand, July 23, 1847.

Ferdinand's love for his brother and care of his memory have been often referred to in the preceding article (pp. 354, 356, 357). An interesting evidence of their attachment is afforded by a letter dated Vienna, July 3, 1824, and containing the following passage in regard to a clock [the one with which he played his brother's music] — This clock delighted me not a little, when one day at dinner for the first time I heard it play some of your waltzes. I felt so strange at the moment that I really did not know where I was; it was not only that it pleased me, it went regularly through my heart and soul with a fearful pang and longing, which at last turned into settled melancholy. This may be fanciful, but it is the language of passionate affection, which evidently animated Ferdinand's whole intercourse with his great brother. Franz's reply (July 16-18, 1824) is quite in the same strain. (The above article is indebted to Wurzbach's Biographisches Lexicon.)

SCHUBERT, CAMILLE, the nom de plume of Camille Philp, a music-seller of Paris, composer of transcriptions and original works for the piano, amounting in all to the astonishing number of more than 400. Some of his works enjoyed great popularity, especially a set of brilliant waltzes entitled 'Les Dames de Seville.' [G.]

SCHUBERT, FRANZ, a violinist, born of a musical family at Dresden, July 22, 1808, was a pupil of Lafont, and rose through various grades to succeed Lipinski in 1861 as first Concertmeister (or leader) in his native city. He retired in 1873, on the 50th anniversary of his entrance into the orchestra. His published works include Studies, a Duo for violin and piano, and 2 Concertante for violin and cello. Schubert's wife, Maschinka, a distinguished bravura singer, was born Aug. 25, 1815, and appeared at the German opera in London in 1832. [G.]

SCHUBERT, LOUIS, violinist and singing-master, born Jan. 27, 1828, at Dessau, went in his 18th year to St. Petersburg, and then as Concertmeister to Königsegg, where he remained till 1862. He then returned to Dresden, where he enjoyed a great reputation as a teacher of singing. He has published a method of singing in the form of songs, and four of his operas have become favourites. [G.]

SCHUBERTH, GOTTLOB, born at Carlsbad, Aug. 11, 1778, received his musical education at Jena, and learnt the violin from Stamitz. In 1804 he went to Magdeburg, resided there for some years, and was distinguished as an excellent clarinet and oboe player. In 1833 he moved to Hamburg, where he died, Feb. 18, 1846. He is now remembered as the father of an eminent family. His eldest son

JULIUS FERDINAND GEOFF, born at Magdeburg, July 14, 1804, was the founder of the well-known firm of J. Schuberti & Co. in Leipzig and New York. After learning the business of a music-publisher in Magdeburg, he started in 1826 on his own account in Hamburg, whence he was enabled to found branch establishments at Leipzig (1832), and New York (1850). In 1854 he gave up the Hamburg business to his brother Frederick (see below) and devoted himself to Leipzig and New York. Besides his publishing business, Julius Schubert was an indefatigable student of language, literature, and
music. He was publisher, editor, and proprietor of a 'Musikalisches Conversations Lexicon' (which has gone through 10 editions, and from which the details of the present article have been obtained), the 'Hamburger kleiner Musik Zeitung' (1840–1850), the New York 'Musik Zeitung' (1867), and 'Schubert's kleiner Musik Zeitung' (1871–1872). In 1840 he founded the 'Norddeutscher Musikverein und Preis Institut' at Hamburg. He received many decorations from the crowned heads of Germany in recognition of his services to music. In 1874 he settled at Leipzig, where he died, June 19, 1875.

His business, which in 1879 comprised over 6,000 publications, has been carried on with increasing success by his widow and nephew.

LUDWIG, the second son of Gottlob, was born April 18, 1806, at Magdeburg. He studied under his father and C. M. von Weber, and when only 16 was music-director at the Stadt Theater of his native town. He was subsequently Court Capellmeister at Oldenburg, and after living at Riga and Königsberg (1832), became (1845) conductor of the German Opera at St. Petersburg, which he resigned when he died in 1850. His compositions include some published chamber music, besides operas and symphonies which remain in MS. His younger brother,

CARL, was born at Magdeburg, Feb. 25, 1811. He learnt the piano from his father, and the violoncello from L. Hesse. In 1825 he was placed under Dotzauer at Dresden, and in 1828 made his first concert tour to Ludwigslust and Hamburg. In 1831 he played at Copenhagen and Gothenburg, but a series of misfortunes drove him back to Magdeburg, where he occupied the post of first cello in the theatre orchestra. In 1833 he again played in Hamburg with success, and during the next few years gave concerts in all the principal towns of North Germany, Belgium, and Holland, besides visiting Paris and London (1835). In the autumn of the latter year he was appointed solo cellist to the Czar. He remained 20 years at St. Petersburg, occupying the post of musical director at the University, conductor of the Imperial Court Orchestra, and inspector of the Imperial Dramatic College. He died at Zürich, July 22, 1863. His compositions include chamber music and concertos for the violoncello, etc.

FRIEDRICH WILHELM AUGUST, fifth son of Gottlob Schuberth, was born at Magdeburg, Oct. 27, 1817, and since 1853 has been the head of the firm of 'Frits Schuberth' at Hamburg. [W.B.S.]

SCHUBRING, JULIUS, D.D., rector of St. George's church, Dessau, claims a place in a Dictionary of Music for his connexion with Mendelssohn. He was born at Dessau, June 3, 1806, was educated there, and at the Universities of Leipzig (1824) and Berlin (1825–30), at the latter of which he first made the Mendelssohn acquaintance, through a letter from W. Müller the poet. The acquaintance soon ripened into a very intimate friendship, for the details of which see Schubring's admirable Recollections of Mendelssohn ('Erinnerungen' etc., in 'Dahlem', 1866, No. 36; and 'Musical World,' May 12, 1866). He was much consulted by Mendelssohn on the words of 'St. Paul' and 'Elijah,' in reference to which and to a possible oratorio on S. Peter, ten letters are printed in the published 'Briefe.' The Recollections are models of their class, and deserve republication. Schubring, besides several theological works, has published a 'Gesangbüchlein' of hymns in rhythm for schools (Dessau, 1857), and assisted in compiling the Anhalt Gesangbuch for Church, School, and Home use (Elberfeld, 1859). He is still living and working, to remind us how prematurely Mendelssohn was cut off.

SCHULHOF, JULIUS—dear to player and dancer for his Galop di Bravura, Impromptu Polka, and many more brilliant and clever PF. pieces—was born at Prague, Aug. 2, 1825. He learned the piano from Kisch, and counterpoint from Tomaschek, and before he was 14 made a successful appearance as a player. Notwithstanding his success, the boy's ambition was too great to allow him to remain in Prague, and in 1843 he went to Paris, then a hotbed of pianoforte virtuosity. Here a fortunate interview with Chopin gave him his opportunity. He played in public (Nov. 2, 1845), and published his first two works, of which op. 1, an Allegro Brillant, was dedicated to Chopin. After a lengthened residence in Paris he took a very extended tour through France, Austria (1849–50), England, Spain (1851), and even South Russia and the Crimea (1853). He has since divided his time between Dresden and Paris.

SCHULZ. [See PESTORIUS, iii. 24.]

SCHULZ, ÉDOUARD, pianist, born Feb. 18, 1812; died Sept. 15, 1876. His father—a Hungarian—settled in Vienna, where Édouard as a child had once the privilege of playing to Beethoven. He came with his father and younger brother Leonard, both guitar players, to London in 1826, and the trio gave their first concert at Kirkman's rooms, April 24 of that year; Edouard playing the physisharmonica. In 1828 they appeared in a Philharmonic Concert. Edouard's fine pianoforte playing attracted the notice of George IV. and the Duke of Devonshire, and he became the favourite teacher of the English aristocracy, to whom his distinguished manners endeared him. He might have been one of the very first pianists had he not overfatigued his hands by too zealous practice of the then new techniques of extensions. As a teacher he amassed a fortune, £1,000 of which he bequested to the Royal Society of Musicians, the third legacy of like amount left by foreign musicians settled in London.

SCHULZ, JOHANN ABRAHAM PETZER, son of a baker, born at Lüneburg, March 31, 1747. His master was Schmigel, a local organist of ability, whose descriptions of Berlin and of Kirnberger's labours so excited him that at the age of 15, without money and against the wish of his family, he went thither and put himself under the protection of Kirnberger, who was very good
to him, under whom he studied and to whom he became greatly attached. In 1768 he was fortunate enough to travel in France, Italy, and Germany under good auspices. In 1773 he returned to Berlin, and found his old master and Sulzer at work on their 'Theory of the Fine Arts,' and undertook the musical portion of it from S to the end. He was also Capellmeister to the French theatre at Berlin, and afterwards to the private theatre of the Crown Princess at Berlin and that of Prince Henry at Reinsberg, where he stayed for 7 years from April 1, 1780. His choruses to 'Athelis,' produced while there, were translated and brought, and at Copenhagen, and the result was an offer from the King of Denmark to be his Capellmeister at a salary of 3000 thalers. This he accepted and held for 8 years with great credit and advantage to the place. His health at length obliged him to leave, and he departed, Sept. 29, 1795, for Hamburg, Lüneburg, and Berlin. He lost his wife, and at length, on June 10, 1806, died at Schwerdt deeply and widely lamented. Schulz was a prolific composer of organ works, and his compositions are quoted by Fétis and Mendelssohn. Many of his works are included in Kirner's 'Musenalmanach' and 'Voss's Almanach.' He published also 'Lieder in Volkston bey dem Kliavier zu singen' (1784), containing 48 songs, and ed. 1785 in 3 parts, and a 3rd part in 1790. His songs were very much sung for years after their appearance, and are even still the delight of schoolboys, a great tribute to the genius of the composer. He was the principal editor of the Rheinisches Gesch. d. Deutschen Lieder, 149.)

SCHULZE, J. F. AND SONS, a firm of organ-builders, whose founder, J. F. Schulze, was born at Milbitz-bei-Paulinzella, Thuringia, in 1794, and began his manufacture there in 1825. His first organs were for Horba (10 stops), and Milbitz (21 stops). In 1825 he moved to Paulinzella, where his business largely increased. At this period his principal organs were those for Bremen cathedral, and Solingen. In 1851, the firm—then J. F. Schulze and Sons—sent an organ to the International Exhibition in Hyde Park, which obtained a prize medal and was the beginning of much work done for England. This is now in the Town Hall, Northampton. In 1854 they built the great organ in the Marienkirche at Lübeck. J. F. Schulze died in 1859, but was succeeded by his three sons, the most distinguished of whom was Heinrich Edmund, who introduced many new and valuable improvements. On the rebuilding of the parish church of Doncaster, England, after the fire in 1853, the construction of the organ was entrusted to the Schulze firm, and it proved a very great success. Besides this fine instrument, their most important organs are in Bremen, Düsseldorf, Söet, and Aplerbeck. H. E. Schulze died in 1878 at the age of 54, and shortly after, on the death of the surviving brother, the firm ceased to exist.

The Schulze's organs are most celebrated for their flute-pipes, which are constructed so as to admit as much wind as possible. In order to do this the flue pipes are opened very wide, and the pipes are in consequence cut up unusually high. By this means, with a comparatively low pressure of wind an extraordinarily rich quantity of tone is produced. The Schulze carried the same principles into their wooden flute pipes. Their organs are also celebrated for their string-toned stops, but the drawback in all of these is a certain slowness in their speech. Besides the organs at Doncaster and Northampton, the Schulze have instruments in England at churches at Armley; Leeds (in conjunction with Hill); Hindeley, Wigan; Tyne Dock, South Shields; Harrogate; also at Northampton Town Hall; Charterhouse School, Godalming; Seaton Carew (Thos. Walker. Esq.). They were also employed by Mr. Hopkins to make some alterations and additions to the organ in the Temple church, London.

SCHUMANN, ROBERT ALEXANDER, born June 8, 1810, at Zwickau in Saxon, was the youngest son of Friedrich August Gottlob Schumann (born 1773), a bookseller, whose father was a clergyman in Saxon, and whose mother, Johanna Christiana (born 1771), was the daughter of Herr Schnabel, Rathschirurgus (surgeon to the town council) at Zella. Schumann cannot have received any incitement towards music from his parents; his father, however, took a lively interest in the belles lettres, and was himself known as an author. He promoted his son's leanings towards art in every possible way, with which however his son seems to have had no sympathy. In the small provincial town where Schumann spent the first eighteen years of his life there was no musician capable of helping him beyond the mere rudiments of the art. There was a talented town musician who for several decades was the best trumpeter in the district, but, as was commonly the case, he practised his art simply as a trade. The organist of the Marienkirche, J. G. Kuntzsch, Schumann's first pianoforte teacher, after a few years declared that his pupil was able to progress alone, and that his instruction might cease. He was so impressed with the boy's talent, that when Schumann subsequently resolved to devote himself wholly to art, Kuntzsch prophesied that he would attain some measure of celebrity, and that in him the world would possess one of its greatest musicians. Some twenty years later, in 1845, Schumann dedicated to him his Studies for the Pedal-Piano, op. 56. [See vol. ii. p. 774.] His gift for music showed itself early. He

1 Schumann's " Gesammelte Schriften," i. 196 (1st ed.).
began to compose, as he tells us himself, before he was seven. According to this he must have begun to play the piano, at latest, in his sixth year. When he was about eleven, he accompanied at a performance of Friedrich Schneider's "Wei]gerich," conducted by Kuntsch, standing up at the piano to do it. At home, with the aid of some young musical companions, he got up performances of vocal and instrumental music which he arranged to suit their humble powers. In more extended circles too, he appeared as a pianoforte-player, and is said to have had a wonderful gift for extemporaneous playing. His father took steps to procure for him the tuition of C. M. von Weber, who had shortly before (1817) been appointed Kapellmeister in Dresden. Weber declared himself ready to undertake the guidance of the young genius, but the scheme fell through for reasons unknown. From that time Schumann remained at Zwickau, where circumstances were not favourable to musical progress; he was left to his own instruction, and every inducement to further progress must have come from himself alone. Under these circumstances, a journey made when he was nine years old to Carlsbad, where he first heard a great pianoforte-player—Ignaz Moscheles—must have been an event never to be forgotten; and indeed during his whole life he retained a predilection for certain of Moscheles's works, and a reverence for his person. The influence of the pianoforte technique of Moscheles on him appears very distinctly in the variations published as op. 1.

At the age of ten he entered the 4th class at the Gymnasium (or Academy) at Zwickau, and remained there till Easter, 1828. He had then risen to the 1st class, and left with a certificate of qualification for the University. During this period his devotion to music had been for a time rather less eager, in consequence of the interference of his school-work and of other tastes. Now, at the close of his boyhood, a strong interest in poetry, which had been previously observed in him, but which had meanwhile been merged in his taste for music, revived with increased strength; he rummaged through his father's book-shop, which favoured this tendency, in search of works on the art of poetry; poetical attempts of his own were more frequent, and at the age of 14 Robert had already contributed some literary efforts to a work brought out by his father and called "Bildergallerie der berühmtesten Menschen aller Völker und Zeiten" (Portrait-gallery of the most famous men of all nations and times). That he had a gift for poetry is evident from two Epithalamia given by Waselewski (Biographie Schumann's, 3rd ed., Bonn 1880, p. 305). In 1827 he set a number of his own poems to music, and it is worthy of note that it was not by the classical works of Goethe and Schiller that Schumann was most strongly attracted. His favourite writers were Schule, the tender and rhapsodical author of "Die bezauberte Rose" (The Enchanted Rose); and the unhappy Franz von Sonnenberg, who went out of his mind; of foreign poets, Byron especially; but above all, Jean Paul, with whose works he made acquaintance in his 17th year (at the same time as with the compositions of Franz Schubert). These poets represent the cycle of views, sentiments and feelings, under whose spell Schumann's poetic taste, strictly speaking, remained throughout his life. And in no musician has the influence of his poetical tastes on his music been deeper than in him.

On March 30, 1828, Schumann matriculated at the University of Leipzig as Studiend Juris. It would have been more in accordance with his inclinations to have devoted himself at once wholly to art, and his father would no doubt have consented to his so doing; but he had lost his father in 1826, and his mother would not bear of an artist's career. Her son dutifully submitted, although decidedly averse to the study of jurisprudence. Before actually entering the university he took a short pleasure trip into South Germany, in April, 1828. He had made acquaintance in Leipzig with a fellow-student named Gisbert Rosen; and a common enthusiasm for Jean Paul soon led to a devoted and sympathetic friendship. Rosen went to study at Heidelberg, and the first object of Schumann's journey was to accompany him on his way. In Munich he made the acquaintance of Homm, in whose house he spent several hours. On his return journey he stopped at Bayreuth to visit Jean Paul's widow, and received from her a portrait of her husband.

During the first few months of his university life, Schumann was in a gloomy frame of mind. A students' club to which he belonged for a time, struck him as coarse and shallow, and he could not make up his mind to begin the course of study he had selected. A large part of the first half-year had passed by and still— as he writes to his friend—he had been to no college; but he had worked exclusively in private, that is to say, had played the piano and written a few letters and Jean Pauliads.

In this voluntary inactivity and solitude the study of Jean Paul must certainly have had a special charm for him. That writer, unsurpassed in depicting the tender emotions, with his dazzling and even extravagant play of digressive fancy, his excess of feeling over dramatic power, his incessant alternations between tears and laughter, has always been the idol of sentimental women and ecstatic youths. 'If everybody read Jean Paul,' Schumann writes to Rosen, 'they would be better-natured, but they would be unhappier; he has often brought me to the verge of despair, still the rainbow of peace bends serenely above all the tears, and the soul is wonderfully lifted up and tenderly glorified.' In precisely the same way did Germain give himself up for a time to the same influence; but his talent and vigorous nature freed itself from the enthralling spell. Schumann's artistic nature, incomparably more finely strung, remained permanently subjected to it. Even in his latest years he would become violently angry if any one ventured to doubt or criticise Jean Paul's greatness as an imaginative writer, and the close affinity of their natures is
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unmistakable. Schumann himself tells us how once, as a child, at midnight, when all the household were asleep, he had in a dream and with his eyes closed, stolen down to the old piano, and played a series of chords, weeping bitterly the while. So early did he betray that tendency to overstrung emotion which found its most powerful nourishment in Jean Paul’s writings.

Music, however, is a social art, and it soon brought him back again to human life. In the house of Professor Carus he made several interesting acquaintances, especially that of Marschner, who was then living in Leipzig, and had brought out his ‘Vampyr’ there in the spring of 1828. His first meeting with Wieck, the father of his future wife, took place in the same year; and Schumann took several pianoforte lessons from him. Several music-loving students met together there, and all kinds of chamber-music were practised. They devoted themselves with especial ardour to the works of Schubert, whose death on Nov. 19, 1828, was deeply felt by Schumann. Impelled by Schubert’s example, he wrote at this time 8 Polonaises for four hands; also a Quartet for piano and strings, and a number of songs to Byron’s words; all of which remain unpublished. Besides these occupations, he made a more intimate acquaintance with the clavier works of Sebastian Bach. It is almost self-evident that what chiefly fascinated Schumann in Bach’s compositions was the mysterious depth of sentiment revealed in them. Were it not so, it would be impossible to conceive of Bach in connection with the chaotic Jean Paul; and yet Schumann himself says that in early life Bach and Jean Paul had exercised the most powerful influence upon him.

Considering the way in which his musical education had been left to itself, the fact of his so thoroughly appreciating the wealth and fulness of life in Bach’s compositions at a time when Bach was looked upon only as a great contrapuntist, is clear evidence of the greatness of his own genius; which indeed had some affinity with that of Bach. The ingenuity of outward form in Bach’s works was in other strange nor unintelligible to him. For although Schumann had hitherto had no instructor in composition, it need scarcely be said that he had long ago made himself familiar with the most essential parts of the composer’s art, and that constant practice in composition must have given him much knowledge and skill in this branch of his art.

At Easter, 1829, Schumann followed his friend Rosen to the university of Heidelberg. The young jurist was perhaps tempted thither by the lectures of the famous teacher, A. F. J. Thibaut; but it is evident that other things contributed to form Schumann’s resolution: the situation of the town—a perfect Paradise—the gaiety of the people, and the nearness of Switzerland, Italy and France. A delightful prospect promised to open to him there: ‘That will be life indeed!’ he writes to his friend; ‘at Michaelmas we will go to Switzerland, and from thence who knows where!’ On his journey to Heidelberg chance threw him into the society of Willibald Alexis. As they found pleasure in each other’s company, Schumann incontinently turned out of his way and went with the poet some distance down the Rhine. Like Marschner, who indeed was somewhat their senior, Alexis had trodden the path which Schumann was destined to follow, and had reached art by way of the law. No doubt this added to Schumann’s interest in the acquaintance. It cannot be denied that even in Heidelberg Schumann carried on his legal studies in a very desultory manner, though Thibaut himself was the evening proof that that branch of learning could co-exist with a true love and comprehension of music. Only a few years before (in 1825) Thibaut had published his little book, ‘Ueber Reinheit der Tonkunst’ (On Purity in Musical Art), a work which at that time essentially contributed to alter the direction of musical taste in Germany. Just as in his volume Thibaut attacks the degenerate state of church music, Schumann, at a later date, was destined to take up arms, in word and deed, against the flat insipidity of concert and chamber music. Nevertheless the two men never became really intimate; in one, no doubt, the doctor too greatly preponderated, and in the other the artist. Thibaut himself subsequently advised Schumann to abandon the law and devote himself entirely to music.

Indeed if Schumann was industrious in anything at Heidelberg it was in pianoforte-playing. After practising for seven hours in the day, he would invite a friend to come and play with him, adding that he felt in a particularly happy vein that day; and even during an excursion with friends he would take a dumb keyboard with him in the carriage. By diligent use of the instruction he had received from Wieck in Leipzig, he brought himself to high perfection as an executant; and at the same time increased his efforts at improvisation. One of his musical associates at this time used to say that he had never seen the like of such natural motives in other artist, however great, had he ever experienced such inexpressible musical impressions; the ideas seem to pour into the player’s mind in an inexhaustible flow, and their profound originality and poetic charm already clearly foreshadowed the main features of his musical individuality. Schumann appeared only once in public, at a concert given by a musical society at Heidelberg, where he played Moechles’s variations on the ‘Alexander’ with great success. He received many requests to play again, but refused them all, probably, as a student, finding it not convenient.

It will no doubt be a matter of surprise that Schumann could have justified himself in thus spending year after year in a merely nominal study of the law, while in fact wholly given up to his favourite taste and pursuit. A certain lack of determination, a certain shrinking from anything disagreeable, betray themselves during these years as his general characteristics, and
were perhaps an integral part of his nature. At the same time his conduct is to a certain extent explicable, by the general conditions of German student-life. Out of the strict discipline of the Gymnasium the student steps at once into the unlimited freedom of the University. The violence of the contrast most easily overpowers the most gifted natures, and sweeps them away into an exclusive enjoyment of the life it offers. Those who have some self-control after a time struggle out of the whirlpool, and avail themselves as best they may of the remaining years of study, rescuing from that period a precious store of poetical reminiscences which suffice to gild the proses of later life with an ideal light. It was the intoxicating poetry of the student life which Schumann drank in deep draughts. Its coarseness was repellent to his refined nature, and his innate purity and nobility guarded him against moral degradation; but he lived like a rover rejoicing in this bright world as it lies open to him, worked little, spent much, got into debt, and was as happy as a fish in the water. Besides its tender and rapturous side, its nature had a vein of native sharpness and humour. With all these peculiarities he could live his student's life to the full, though in his own apparently quiet and unassertive way. The letters in which he discusses money-matters with his guardian, Herr Rudel, a merchant of Zwickau, show how he indulged his humorous mood even in these: 'Dismal things I have to tell you, respected Herr Rudel,' he writes on June 21, 1830; 'in the first place, that I have a repetitorium which costs 80 gulden every half-year, and secondly, that within a week I have been made aware of the town (don't be shocked) for not paying 30 gulden of other college dues.' And on another occasion, when the money he had asked for to make a journey home for the holidays did not arrive: 'I am the only student here, and wander alone about the streets and woods, forlorn and poor, like a beggar, and with debts in the bargain. Be kind, most respected Herr Rudel, and only this once send me some money—only money—and do not drive me to seek means of getting out which might not be pleasant to you.' The reasons he employs to prove to his guardian that he ought not to be deprived of means for a journey into Italy are most amusing: 'At any rate I shall have made the journey; and as I must make it once, it is all the same whether I use the money for it now or later.' Then in a perfectly amiable way he puts the pistol to his breast, 'Of course I could borrow the money here at one, or 2 per cent, but this method I should of course adopt only under the most unnatural circumstances, i.e. if I get no money from home.' When, at Easter 1830, he wished to remain another half-year at Heidelberg, he excused the wish by saying that 'residence here is immeasurably more instructive, useful and interesting, than in flat Leipzig.' This contrast of 'flat' Leipzig with the picturesque hilliness of Heidelberg, sufficiently betrays what it was that Schumann included under the terms 'instructive and useful.' His compositions, too, plainly evince how deeply the poetical aspect of student life had affected him, and had left its permanent mark on him. I need only remind the reader of Kernodé's 'Wanderlied' (op. 35, no. 3), dedicated to an old fellow-student at Heidelberg, and of Eichendorff's 'Frühlingsfahrt' (op. 45, no. 2). Among German songs of the highest class, there is not one in which the effervescent buoyancy of youth craving for distant flights has found such full expression, at once so thoroughly German and so purely ideal, as in this 'Wanderlied,' which indeed, with a different tune, is actually one of the most favourite of student songs. 'Frühlingsfahrt' tells of two young comrades who quit home for the first time:

So jubelnd röcht in die hellen
Klingenden, singenden Wellen
Des vollen Frühlings hinaus.

Rejoicing in the singing
And joyous, echoing ringing
Of full and perfect Spring.

One of them soon finds a regular subsistence and a comfortable home; the other pursues glittering visions, yields to the thousand temptations of the world, and finally perishes; it is a portrait of a German student drawn from the life, and the way in which Schumann has treated it shows that he was drawing on the stores of his own experience. And indeed he trod on the verge of the abyss which yawns close to the flowery path of a youth who, for the first time, enjoys complete liberty. His letters often indicate this, particularly one written April 5, 1833, to one of his former fellow-students, in which he says that his life as a citizen is, to his great joy, sober, industrious and steady, and thus a contrast to that at Heidelberg.

Several journeys also served to infuse into Schumann's student life the delight of free and unrestrained movement. In August 1833 he went for a pleasure trip to north Italy, quite alone, for two friends who had intended to go, failed him. But perhaps the contemplative and dreamy youth enjoyed the loneliness of the country and the sympathetic Italian nature only the more thoroughly for being alone. Nor were little adventures of gallantry wanting. Fragments of a diary kept at this time, which are preserved (Wasielewski, p. 325), reveal to us the pleasant sociableness of the life which Schumann now delighted in. The Italian music which he then heard could indeed do little towards his improvement, except that it gave him, for the first time, the opportunity of hearing Paganini. The deep impression made by that remarkable player is shown by Schumann's visit to Frankfurt (Easter 1830) with several friends to hear him again, and by his arrangement of his 'Caprices' for the pianoforte (op. 3 and 10). Shortly after this he seems to have heard Ernst also in Frankfurt. In the summer of 1830 he made a tour to Strassburg, and on the way back to Saxony visited his friend Rosen at Detmold.
When Schumann entered upon his third year of study, he made a serious effort to devote himself to jurisprudence; he took what was called a *Repetitorium*, that is, he began going over again with considerable difficulty, and under the care and guidance of an old lawyer, what he had neglected during two years. He also endeavoured to reconcile himself to the idea of practical work in public life or the government service. His spirit soared up to the highest goal, and at times he may have flattered his fancy with dreams of having attained it; but he must have been convinced of the improbability of such dreams ever coming true; and indeed he never got rid of his antipathy to the law as a profession, even in the whole course of his *Repetitorium*. On the other hand it must be said, that if he was ever to be a musician, it was becoming high time for it, since he was now 20 years old. Thus every consideration urged him to the point. Schumann induced his mother, who was still extremely averse to the calling of a musician, to put the decision in the hands of Friedrich Wieck. Wieck did not conceal from him that such a step ought only to be taken after the most thorough self-examination, but if he had already examined himself, then Wieck could only advise him to take the step. Upon this his mother yielded, and Robert Schumann became a musician. The delight and freedom which he inwardly felt when the die was cast, must have shown him that he had done right. At first his intention was only to make himself a great pianoforte-player, and he reckoned that in six years he would be able to compete with any pianist. But he still felt very uncertain as to his gift as a composer; the words which he wrote to his mother on July 30, 1830—"Now and then I discover that I have imagination, and perhaps a turn for creating things myself"—sound curiously wanting in confidence, when we remember how almost exclusively Schumann's artistic greatness was to find expression in his compositions.

He quitte Heidelberg late in the summer of 1830. In order to resume his studies with Wieck in Leipzig. He was resolved, after having wasted two years and a half, to devote himself to his new calling with energetic purpose and manly vigour. And faithfully did he keep to his resolution. The plan of becoming a great pianist had, however, to be given up after a year. Actuated by the passionate desire to achieve a perfect *technique* as speedily as possible, Schumann devised a contrivance by which the greatest possible dexterity of finger was to be attained in the shortest time. By means of this ingenious appliance the third finger was drawn back and kept still, while the other fingers had to practice exercises. But the result was that the tendons of the third finger were overstrained, the finger was crippled, and for some time the whole right hand was injured. This most serious condition was alleviated by medical treatment. Schumann recovered the use of his hand, and could, when needful, even play the piano; but the third finger remained useless, so that he was for ever precluded from the career of a virtuoso. Although express evidence is wanting, we may assume with certainty that this unexpected misfortune made a deep impression upon him; he saw himself once more confronted with the question whether it was advisable for him to continue in the calling he had chosen. That he answered it in the affirmative shows that during this time his confidence in his own creative genius had wonderfully increased. He soon reconciled himself to the inevitable, learned to appreciate mechanical dexterity at its true value, and turned his undivided attention to composition. He continued henceforth in the most friendly relations with his pianoforte-master, Wieck; indeed until the autumn of 1832 he lived in the same house with him (Grimmische Strasse, No. 36), and was almost one of the family. For his instructor in composition, however, he chose Heinrich Dorn, at that time conductor of the opera in Leipzig, subsequently Kapellmeister at Riga, Cologne, and Berlin, and still living in Berlin in full possession of his intellectual vigour. Dorn was a clever and sterling composer; he recognised the greatness of Schumann's genius, and devoted himself with much interest to his improvement.1 It was impossible as yet to confine Schumann to a regular course of composition: he worked very diligently, but would take up now one point of the art of composition and now another. In 1836 he writes to Dorn at Riga that he often regrets having learnt in too irregular a manner at this time; but when he adds directly afterwards that, notwithstanding this, he had learnt more from Dorn's teaching than Dorn would believe, we may take this last statement as true. Schumann was no longer a tyro in composition, but had true musical genius, and his spirit was already matured. Under such circumstances he was justified in learning in his own way.

In the winter of 1832-3, he lived at Zwickau, and for a time also with his brothers at Schneeberg. Besides a pianoforte-concerto, which still remains a fragment, he was working at a symphony in G minor, of which the first movement was publicly performed in the course of the winter both at Schneeberg and Zwickau. If we may trust certain evidence (see 'Musikalisches Wochenblatt'; Leipzig, 1875, p. 180), the whole symphony was performed at Zwickau in 1833, under Schumann's own direction, and the last movement was almost a failure.

At all events the symphony was finished, and Schumann expected it to be a great success; in this he must have been disappointed, for it has never been published. The first performance of the first movement at Zwickau took place at a concert given there on Nov. 18, 1832, by Wieck's daughter Clara, who was then thirteen years of age. Schumann's gratitude to him is thus expressed:—"The man who first gave a hand to me as I climbed upwards, and, when I began to doubt myself, drew me aloft so that I should see less of the common herd of mankind, and more of the pure air of art.'
They sat side by side in the boat for an hour in silence. At parting Schumann pressed her hand and said, 'To-day we have perfectly understood one another.'

It was at these evening gatherings at the restaurant in the winter of 1833-4 that the plan of starting a new musical paper was matured. It was the protest of youth, feeling itself impelled to new things in art, against the existing state of music. Although Weber, Beethoven, and Schubert had only been dead a few years, though Spohr and Marschner were still in their prime, and Mendelssohn was beginning to be celebrated, the general characteristic of the music of about the year 1830 was either superficiality or else vulgarity mediocrity. 'On the stage Rosinen still reigned supreme, and on the pianoforte scarcely anything was heard but Hers and Hütten.' Under these conditions the war might have been more suitably carried on by means of important works of art than by a periodical about music. Musical criticism, however, was itself in a bad way at this time. The periodical called 'Cecilia,' published by Schöbitz, which had been in existence since 1824, was unfitted for the general reader, both by its content and by the fact of its publication in parts. The Berliner allgemeine musikalische Zeitung,' conducted by Marx, had come to an end in 1830. The only periodical of influence and importance in 1833 was the 'Allgemeine musikalische Zeitung,' published by Breitkopf & Härtel of Leipzig, and at that time edited by G.W. Pfinck. But the narrow view taken of criticism in that periodical, its inane mildness of judgment—Schumann used to call it 'Honzigundpimpeln' or 'Honzig und pummeln'—the reigning impudence and superficiality, could not but provoke contradiction from young people of high aims. And the idea of first bringing the lever to bear on the domain of critical authorship, in order to try their strength, must have been all the more attractive to these hot-headed youths, since most of them had had the advantage of a sound scholarly education and knew how to handle their pens. On the other hand, they felt that they were not yet strong enough to guide the public taste into new paths by their own musical productions; and of all the set Schumann was the most sensible of this fact.

Such were the grounds on which, on April 3, 1834, the first number of the 'Neue Zeitschrift für Musik' saw the light. Schumann himself called it the organ of youth and movement. As its motto he even chose this passage from the preface to Shakespeare's Henry VIII:—

Only they
Who come to hear a merry bawdy play,
A noise of targets, or to see a fellow
In a long motley coat guarded with yellow,
Will be deceived—

a passage which sufficiently expresses his intention of contending against an empty flattering style of criticism, and upholding the dignity of art. 'The day of reciprocal compliments,' says the preliminary notice, 'is gradually dying out, and we must confess that we shall do nothing

age. Even then the performances of this gifted girl, who was so soon to take her place as the greatest female pianist of Germany, were astonishing, and by them, as Schumann puts it, 'Zwickau was fired with enthusiasm for the first time in its life.' It is easily conceivable that Schumann himself was enthusiastically delighted with Clara, adorned as she was with the twofold charm of childlike sweetness and artistic genius. 'Think of perfection,' he writes to a friend about her on April 5, 1833, 'and I will agree to it.' And many expressions in his letters seems even to betray a deeper feeling, of which he himself did not become fully aware until several years later.

Schumann's circumstances allowed him to revisit Leipzig in March, 1833, and even to live there for a time without any definite occupation. He was not exactly well off, but he had enough to enable him to live as a single man of moderate means. The poverty from which so many of the greatest musicians have suffered, never formed part of Schumann's experience. He occupied himself with studies in composition, chiefly in the contrapuntal style, in which he had taken the liveliest interest since making the acquaintance of Bach's works; besides this his imagination, asserting itself more and more strongly, impelled him to the creation of free compositions. From this date date the Impromptus for piano on a romance by Clara Wieck, which Schumann dedicated to her father, and published in August, 1833, as op. 5. In June he wrote the first and third movements of the G minor Sonata (op. 23), and at the same time began the Piano Concerto (op. 11) and completed the Toccata (op. 7), which had been begun in 1829. He also arranged a second set of Paganini's violin caprices for the piano (op. 10), having made a first attempt of the same kind (op. 3) in the previous year. Meanwhile he lived a quiet and almost monotonous life. Of family acquaintances he had few, nor did he seek them. He found a faithful friend in Frau Henriette Voigt, who was as excellent a pianist as she was noble and sympathetic in soul. She was a pupil of Ludwig Berger, of Berlin, and died young in the year 1839. Schumann was wont as a rule to spend his evenings with a small number of intimate friends in a restaurant. These gatherings generally took place at the 'Kaffeebaum' (Kleine Fleischergasse No. 3). He himself however generally remained silent by preference, even in this confidential circle of friends. Readily as he could express himself with his pen, he had but little power of speech. Few of his friends were of no importance, which could have been transacted most readily and simply by word of mouth, he usually preferred to write. It was moreover a kind of enjoyment to him to muse in dreamy silence. Henriette Voigt told W. Taubert that one lovely summer evening, after making music with Schumann, they both felt inclined to go on the water.
towards reviving it. The critic who dares not attack what is bad, is but a half-hearted supporter of what is good." The doings of 'the three arch-
foes of art—those who have no talent, those who have vulgar talent, and those who have real
talent, write too much,' are not to be left in peace; 'their latest phrases, the union of a mere cul-
tivation of executive technique, is to be combated as inarticulate. 'The older time,' on the other
hand, 'and the works it produced, are to be
recalled with insistence, since it is only at these
pure sources that new beauties in art can be
found.' Moreover the 'Zeitschrift' is to assist
in bringing in a new 'poetical period' by its
benevolent encouragement of the higher efforts
of young artists, and to accelerate its advent.
The editing was in the hands of Robert Schu-
mann, Friedrich Wieck, Ludwig Schunke, and
Julius Knorr.

Of all these Schunke alone was exclusively a
musician. That gifted pianist, who belonged to
a widely dispersed family of esteemed musicians,
came to Leipzig in 1833, and became a great
friend of Schumann's, but died at the end of the
following year at the early age of 24. The three
other editors were by education half musicians
and half litterateurs, even Julius Knorr (born
1807) having studied philosophy in Leipzig. Schu-
mann co-operated largely in Schunke's contribu-
tions (signed with the figure 3), for handling the
pen was not easy to him. Hartmann of Leipzig
was at first the publisher and proprietor of the
Zeitschrift, but at the beginning of 1835 it passed
into the hands of J. A. Barth of Leipzig, Schu-
mann becoming at the same time proprietor and
sole editor. He continued the undertaking under
these conditions till the end of June 1844; so
that his management of the paper extended over
a period of above ten years. On Jan. 1, 1845,
Franz Brendel became the editor, and after the
summer of 1844 Schumann never again wrote for
it, with the exception of a short article on
Johannes Brahms to be mentioned hereafter.

Schumann's own articles are sometimes signed
with a number—either 2 or some combination
with 3, such as 12, 22, etc. He also concealed
his identity under a variety of names—Florestan,
Eusebius, Karo, Jeanquirt. In his articles we
meet with frequent mention of the Davidsbündler,
a league or society of artists or friends of art who
had views in common. This was purely ima-
aginary, a half-humorous, half-poetical fiction
of Schumann's, existing only in the brain of its
founder, who thought it well fitted to give weight
to the expression of various views of art, which
were occasionally put forth as its utterances. The
idea betrays some poetic talent, since in this way
more critical discussions gain the charm of drama-
tic life. The characters which most usually ap-
pear are Florestan and Eusebius, two personages
in whom Schumann endeavoured to embody the
two opposite sides of his nature. The vehement,
stormy, rough element is represented by Flores-
tan; the gentler and more poetic one by Eusebius.

These two figures are obviously imitated from
Vuli and Walt in Jean Paul's 'Flegeljahre';
indeed Schumann's literary work throughout is
strongly coloured with the manner of Jean Paul,
and frequent reference is made to his writings.
Now and then, as moderator between these an-
tagonistic characters, who perhaps take opposite
views in criticism, 'Master Karo' comes in. In
him Schumann has conceived a character such as
at one time he had himself dreamed of becoming.
The explanation of the name 'Davidsbündler' is
given at the beginning of a 'Shrove Tuesday
discourse' by Florestan in the year 1835. 'The
hosts of David are youths and men destined to
delay all the Philistines, musical or other.' In the
college-slang of Germany the 'Philistine' is the
non-student, who is satisfied to live on in the ordi-
nary routine of every-day life—which comes to
the same thing in the student's mind—the man of
narrow, sober, prosaic views, as contrasted with
the high-flown poetry and enthusiasm of the social
life of a German university. Thus, in the name of
Idealism, the 'Davidsbündler' wage war against
boorish mediocrity, and when Schumann regarded
it as the function of his paper to aid in bringing in
a new 'poetical phase' in music he meant just this.
Though Schumann was himself the sole reality in
the 'Davidsbündlerschaft,' the intriguing fancy by
which he distinguished personages of his acquaint-
ance whose agreement with his views he was sure of.
He quietly included all the principal co-operators in the Zeitschrift, and even artists
such as Berlioz, whom he did not know, but in
whom he felt an interest, and was thus justi-

died in writing to A. von Zuccalmaglio in 1836:
'By the Davidsbündel is figured an intellectual
brotherhood which ramifies widely, and I hope
may bear golden fruit.' He brings in the bro-
thren, who are not actually himself, from time
to time in the critical discussions; and the
way in which he contrives to make this motley
group of romantic forms live and move before
the eyes of the reader is really quite magical.
He could say with justice:—'We are now living
a romance the like of which has perhaps never
been written in any book.' We meet with a
Jonathan, who may perhaps stand for Schunke
(on another occasion however Schumann design-
ates himself by this name); a Fritz Friedrich
probably meant for Lyser 4 the painter, a lover of
music; Serpentini is Carl Banck, a clever com-
poser of songs, who at the outset was one of his
most zealous and meritorious fellow-workers;
Gottschalk Wedel is Anton von Zuccalmaglio,
then living in Warsaw, who had made a name
by his collection of German and foreign 'Volks-
lieder'; Chiara is of course Clara Wieck, and
Zilla (apparently shortened from Cecilia) is prob-
bly the same. Felix Mendelssohn appears under
the name of Felix Merlits, and the name Walt
occurs once (in 1836, 'Aus den Büchern der Davidsbündler,' ii. Tanzlitteratur). It can-
not be asserted that any particular person was
meant, still his direct reference to Jean Paul's

1 'Neue Bahman,' New Paths, Oct. 25, 1833.

2 Author of the sketch of Beethoven engraved at p. 170 of vol. 1
of this Dictionary.
Schumann's interest is interesting. There is also a certain Julius among the 'Davidstübnder,' probably Julius Knorr. The name occurs in Schumann's first essay on music, 'Ein opus ii.' This is not included in the 'Neue Zeitschrift,' but appears in No. 49 of the Allgemeine Musikalisches Zeitung in 1854 (reprinted by Fink). The editor has prefixed a note to the effect that it is by a young man, a pupil of the last school, who has given his name, and contrasts it with the anonymous work of a reviewer of the old school discussing the same piece of music. The contrast is indeed striking, and the imaginative flights of enthusiastic young genius look strange enough among the old-world surroundings of the rest of the paper.

Schumann placed this critique—which deals with Chopin's variations on 'La ci darem'—at the beginning of his collected writings, which he published towards the close of his life ('Gesammelte Schriften,' 4 vols. Georg Wigand, Leipzig, 1854). It is a good example of the tone which he adopted in the 'Neue Zeitschrift.' His fellow-workers fell more or less into the same key, not from servility, but because they were all young men, and because the reaction against the Philistine style of criticism was just then in the air. This may be seen in the critical reviews in the periodical called 'Cecilie,' on Chopin's airs with variations, and which is indeed fanciful enough. Thus it is easy to understand that the total novelty of the style of writing of the 'Neue Zeitschrift' should have attracted attention to music; the paper soon obtained a comparatively large circulation; and as, besides the charm of novelty and style, it offered a variety of instructive and entertaining matter, and discussed important subjects earnestly and cleverly, the interest of the public was kept up, and indeed constantly increased from year to year. The influence exerted by Schumann on musical art in Germany through the medium of this paper, cannot but be regarded as very important.

It has been sometimes said that Schumann's literary labours must have done him mischief, by taking up time and energy which might have been better employed in composition. But this view seems to me unjustifiable. Up to the period at which we have now arrived, Schumann, on his own statement, had merely dreamt away his life at the piano. His tendency to self-concentration, his shyness, and his independent circumstances, placed him in danger of never achieving that perfect development of his powers which is possible only by vigorous exercise. Now the editing of a journal is an effectual remedy for dreaming; and when, at the beginning of 1855, he became sole editor, however much he may have felt the inexorable necessity of satisfying his readers week after week, and of keeping his aim constantly in view, it was no doubt a most beneficial exercise for his will and energies. He was conscious of this, or he certainly would not have clung to the paper with such affection and persistency; and it is a matter of fact that the period of his happiest and most vigorous creativeness coincides pretty nearly with that during which he was engaged on the 'Zeitschrift.' Hence, to suppose that his literary work was any drawback to his artistic career is an error, though it is true that as he gradually discovered the inexhaustible fertility of his creative genius, he sometimes complained that the details of an editor's work were a burden to him. Besides, the paper was the medium by which Schumann was first brought into contact and intercourse with the most illustrious artists of his time; and living as he did apart from all the practically musical circles of Leipzig, it was almost the only link between himself and the contemporary world.

Nor must we overlook the fact that certain peculiar gifts of Schumann's found expression in his writings on musical subjects; gifts which would otherwise scarcely have found room for display. His poetic talent was probably neither rich enough nor strong enough for the production of large independent poems; but, on the other hand, it was far too considerable to be condemned to perpetual silence. In his essays and critiques, which must be regarded rather as poetic flights and sympathetic interpretations than as examples of incisive analysis, his poetical gift found a natural outlet, and literature is by so much the richer for them. Nay, it is a not unreasonable speculation whether, if his imaginative powers had not found this vent they might not have formed a disturbing and marring element in his musical creations. Even as it is, poetical imagery plays an important part in Schumann's music, though without seriously overstepping the permissible limits. This too we may safely say, that in spite of his silent and self-contained nature, there was in Schumann a vein of the genuine agitator, in the best and noblest sense of the word; he was possessed by the conviction that the development of German art, then in progress, had not yet come to its final term, and that a new phase of its existence was at hand. Throughout his writings we find this view beautifully and poetically expressed, as for instance, 'Consciously or unconsciously a new and as yet undeveloped school is being founded on the basis of the Beethoven-Schubert romanticism, a school which we may venture to expect will mark a special epoch in the history of art. Its destiny seems to be to usher in a period which will nevertheless have many links to connect it with the past century.' Or again: 'A rosy light is dawning in the sky; whence it cometh I know not; but in any case, O youth, make for the light.' To rouse fresh interest and make use of that already existing for the advancement of this new movement was one of his deepest instincts, and this he largely accomplished by means of his paper. From his pen we have articles on almost all the most illustrious composers of his generation — Mendelssohn, Taubert, Chopin, Hiller, Henschel, Sterndale-Bennett, Gade, Kirchner, and Franz, as well as Johannes Brahms, undoubtedly the most remarkable composer of the generation after Schumann. On some he first threw the
light of intelligent and enthusiastic literary sympathy, and he was actually the first to introduce to the musical world; and even Berlioz, a Frenchman, he eulogised boldly and successfully, recognizing in him a champion of the new idea. By degrees he would naturally discern that he had thus prepared the soil for the reception of his own works. He felt himself in close affinity with all these artists, and was more and more confirmed in his conviction that he too had something to say to the world that it had not heard before. "If you only know," he wrote in 1836 to Moscheles in London, "how I feel, as though I had reached but the lowest bough of the tree of heaven; and could hear overhead, in hours of sacred loneliness, songs, some of which I may yet reveal to those I love—you surely would not deny me an encouraging word." In the Zeit- schrift he must have been aware that he controlled a power which would serve to open a shorter route for his own musical productions. If the publisher were not afraid of the editor, the works of Beethoven and Liszt would perhaps find their way to the world's advantage. And yet the black heads of the printed notes are very pleasant to behold. "To give up the paper would involve the loss of all the reserve force which every artist ought to have if he is to produce easily and freely."

So he wrote in 1836 and 1837. But at the same time we must emphatically contradict the suggestion that Schumann used his paper for selfish ends. His soul was too entirely noble and his ideal aims too high to have any purpose in view but the advancement of art; and it was only in so far as his own interests were inseparable from those of his whole generation, that he would ever have been capable of forwarding the fortunes of his own works. The question even whether, and in what manner, his own works should be discussed in the Neue Zeitschrift he always treated with the utmost tact. In one of his letters he clearly expresses his principles on the subject as follows: "I am, to speak frankly, too proud to attempt to influence Härtel through Fink (editor of the 'Allgemeine mus. Zeitung'); and I hate, at all times, any mode of instigating public opinion by the artist himself. What is strong enough works its own way."

His efforts for the good cause indeed went beyond essay-writing and composing. Extracts from a note-book published by Wasielewski prove that he busied himself with a variety of plans for musical undertakings of general utility. Thus he wished to compile lives of Beethoven and of Bach, with a critique of all their works, and a biographical dictionary of living musicians, on the same plan. He desired that the relations of operatic composers and managers should be regulated by law. He wished to establish an agency for the publication of musical works, so that composers might derive greater benefit from their publications, and gave his mind to a plan for founding a Musical Union in Saxony, with Leipzig as its head-quarters, to be the counter- part of Schilling's National German Union (Deutschen National Verein für Musik).

In the first period of his editorship, before he had got into the way of easily mastering his day's labour, and when the regular round of work had still the charm of novelty, it was of course only now and then that he had leisure, or felt in the mood, for composing. Two great pianoforte works date from 1834 (the 'Carnaval,' op. 9, and the 'Etudes Symphoniques,' op. 13), but in 1835 nothing was completed. After this, however, Schumann's genius began again to assert itself, and in the years 1836 to 1839 he composed that splendid sonata of pianoforte music highest excellence, on which a considerable part of his fame rests; viz. the great Fantasia (op. 17), the F minor Sonata (op. 14), Fantasiestücke (op. 12), Davidsbündlertänze, Novelletten, Kinderszenen, Kreisleriana, Humoreske, Faschingszwang, Rom- manzen, and others. The fount of his creative genius flowed forth ever clearer and more abundantly. "I used to rack my brains for a long time," writes he on March 15, 1839, 'but now I scarcely ever scratch out a note. It all comes from within, and it then seems as if I could not play straight on without ever coming to an end.' The influence of Schumann the author on Schumann the composer may often be detected. Thus the 'Davidsbündler' come into his music, and the composition which bears their name was originally entitled 'Davidsbündler dances for the Pianoforte, dedicated to Walther von Gothe by Florestan and Eusebius.' The title of the F minor Sonata, op. 11, which was completed in 1835, runs thus: 'Pianoforte Sonata dedicated to Clara by Florestan and Eusebius.' In the 'Carnaval,' a set of separate and shorter pieces with a title to each, the names of Florestan and Eusebius occur again, as do those of Chiarina (the diminutive of Clara), and Chopin; the whole concluding with a march of the Davidsbündler against the Philistines.

The reception of Schumann's works by the critics was most favourable and encouraging, but the public was rebelled by the suddenness and originality; and it was not till after the appearance of the 'Kinderszenen' (1839) that they began to be appreciated. Op. 1 and 2 actually had the honour of a notice in the Vienna 'Musik- alische Zeitung' of 1832, by no lesser a person than Grillparzer the poet. Fink designedly took hardly any notice of Schumann in the 'Allge- meine musikalische Zeitung.' But Liszt wrote a long, discriminating, and very favourable article in the 'Gazette Musicales' of 1837 upon the Impromptu (op. 5), and the Sonatas in F major and F minor. Moscheles wrote very sympatheti- cally on the two sonatas in the 'Neue Zeitschrift für Musik' itself (vol. 5 and 6), and some kind words of recognition of Schumann's genius were published subsequently from his diary (Mosche- les's 'Leben,' Leipzig, 1873, vol. ii. p. 15; English translation by A. D. Coleridge, vol. ii. p. 19- 20). Other musicians, though not expressing their sentiments publicly, continued to hold aloof from him. Hauptmann at that time calls Schu- man's pianoforte compositions 'pretty and curious little things, all wanting in proper
solidity, but otherwise interesting' (See Hauptmann's Letters to Hauer, Leipzig, 1871, vol. i. p. 355.)

In October 1839 the musical world of Leipzig was enriched by the arrival of Mendelssohn. It was already in a flourishing state: operas, concerts, and sacred performances alike were of great excellence, and well supported by the public. But although the soil was well prepared before Mendelssohn's arrival, it was he who raised Leipzig to the position of the most musical town of Germany. The extraordinarily vigorous life that at once grew up there under the influence of his genius, drawing to itself from far and near the most important musical talent of the country, has shown itself to be of so enduring a character that even at the present day its influences are felt. /Schumann too, who had long felt great respect for Mendelssohn, was drawn into his circle. On Oct. 4, 1835, Mendelssohn conducted his first concert in the Gewandhaus; the day before this there was a musical gathering at the Wieck's, at which both Mendelssohn and Schumann were present, and it seems to have been on this occasion that the two greatest musicians of their time first came into close personal intercourse. (Moeckel's 'Leben,' i. 301; English translation, i. 332.) On Oct. 5, Mendelssohn, Schumann, Moeckel, Banck, and a few others, dined together. In the afternoon of the 6th there was again music at Wieck's house; Moeckel, Clara Wieck, and L. Rake-mann from Bremen, played Bach's D minor Concerto for three claviers, Mendelssohn putting in the orchestral accompaniments on a fourth piano. Schumann, rival as he was also present, wrote in the 'Zeitschrift,' 'It was splendid to listen to; Moeckel had come over from Hamburg, where he was staying on a visit, to give a concert in Leipzig. Schumann had already been in correspondence with him, but this was the first opportunity he had enjoyed of making the personal acquaintance of the man whose playing had so delighted him in Carlsbad when a boy of 9. Moeckel describes him as 'a retiring but interesting young man,' and the F minor Sonatas, played to him by Clara Wieck, as 'very laboured, difficult, and somewhat intricate, although interesting.'

A livelier intimacy, so far as Schumann was concerned, soon sprang up between him and Mendelssohn. When Mendelssohn had to go to Düsseldorf in May 1836, to the first performance of 'St. Paul' at the Niederrheinische Musikfest, Schumann even intended to go with him, and was ready months beforehand, though when the time arrived he was prevented from going. They used to like to dine together, and gradually an interesting little circle was formed around them, including among others Ferdinand David, whom Mendelssohn had brought to Leipzig as leader of his orchestra. In the early part of January 1837 Mendelssohn and Schumann used in this way to meet every day and interchange ideas, so far as Schumann's silent temperament would allow. Subsequently when Mendelssohn was kept more at home by his marriage, this intercourse became rarer. Schumann was by nature unsociable, and at this time there were outward circumstances which rendered solitude doubly attractive to him. Ferdinand Hiller, who spent the winter of 1839-40 in Leipzig with Mendelssohn, relates that Schumann was at that time living the life of a recluse and scarcely ever came out of his room. Mendelssohn and Schumann felt themselves drawn together by mutual appreciation. The artistic relations between the two great men were not as yet, however, thoroughly reciprocal. Schumann admired Mendelssohn to the point of enthusiasm. He declared him to be the best musician there living, and single him out as, to him, not even to a high mountain-peak, and that even in his daily talk about art some thought at least would be uttered worthy of being gravem in gold. And when he mentions him in his writings, it is in a tone of enthusiastic admiration, which shows in the best light Schumann's fine ideal character, so remarkable for its freedom from envy. And his opinion remained unaltered: in 1842 he dedicated his three string quartets to Mendelssohn, and in the 'Album für die Jugend,' there is a little elegy on 'The death of Mendelssohn,' dated Nov. 4, 1847, which shows with eloquent simplicity how deeply he felt the early death of his friend. It is well known how he would be moved out of his quiet wilderness if he heard any disparaging expression used of Mendelssohn. Mendelssohn, on the contrary, at first only saw in Schumann the man of letters and the art-critic. Like most productive musicians, he had a dislike to such men as a class, however much he might admire their work, and even considered as one of the cases was regarded by Schumann. From this point of view must be regarded the expressions which he makes use of now and then in letters concerning Schumann as an author. (See Mendelssohn's 'Briefe,' ii. 116; Lady Wallace's translation ii. 97;1 and Hiller's 'Felix Mendelssohn Bartholdy,' Cologne, 1878, p. 64.) If they sound somewhat disparaging, we must remember that it is not the personal Mendelssohn speaking against the personal Schumann, but rather the creative artist speaking against the critic, always in natural opposition to him. Indeed it is obviously impossible to take such remarks in a disadvantageous sense, as Schumann quite agreed with Mendelssohn on the subject of criticism. One passage in his writings is especially remarkable in this respect. He is speaking of Chopin's pianoforte concerto, and Florestan exclaims: 'What is a whole year of a musical paper compared to a concerto by Chopin? What is a lifetime, compared to the poetic frenzy? What are ten complimentary addresses to the editor compared to the Adagio in the second Concerto? And believe me, Davi-dites, I should not think you worth the trouble of talking to, did I not believe you capable of composing such works as those you write about, with the exception of a few like this concerto. Away

1 Hardly conceivable, owing to 'Die musikalische Zeitung' (Schumann's Paper) being rendered 'The musical papers.'
with your musical journals! It should be the highest endeavour of a just critic to render himself wholly unnecessary; the best discourse on music is silence. Why write about Chopin? Why not create at first hand—play, write, and compose?" ('Gesammelte Schriften,' i. 176; Engl. trans. in 'Music and Musicians,' series i. p. 205.) True, this impassioned outburst has to be moderated by Eusebius. But consider the significance of Schumann's writing thus in his own journal about the critic's vocation! It plainly shows that he only took it up as an artist, and occasionally deepened it. But with regard to Schumann's place in art, Mendelssohn did not, at that time at all events, consider it a very high one, and he was not asked in this opinion. It was shared, for example, by Spehr and Hauptmann. In Mendelssohn's published letters there is no verdict whatever on Schumann's music. The fact however remains that in Schumann's earlier pianoforte works he felt that the power or the desire for expression in the greater forms was wanting, and this he said in conversation. He soon had reason to change his opinion, and afterwards expressed warm interest in his friend's compositions. Whether he ever quite entered into the individualities of Schumann's work, I am not sure, but he must have marked its genius; for he was most remarkable for his feeling and, as one may say, his intuition of genius. This was shown in his review of the first piano quartets, where he summed up his own sense of the value of the works, and expressed a personal view which was not likely to be doubted; their natures were too dissimilar. To a certain extent the German nation has recovered from one mistake in judgment; the tendency to elevate Schumann above Mendelssohn was for a very long time unmistakable. Latterly their verdict has become more just, and the two are now recognised as composers of equal greatness.

Schumann's constant intimacy in Wieck's house had resulted in a tender attachment to his daughter Clara, now grown up. So far as we know it was in the spring of 1836 that this first found any definite expression. His regard was reciprocated, and in the summer of the following year he preferred his suit formally to her father. Wieck however did not favour it; possibly he entertained loftier hopes for his gifted daughter. At any rate he was of opinion that Schumann's means and prospects were too vague and uncertain to warrant his setting up a home of his own. Schumann seems to have acknowledged the justice of this hesitation, for in 1838 he made strenuous efforts to find a new and wider sphere of work. With the full consent of Clara Wieck he decided on settling in Vienna, and bringing out his musical periodical in that city. The glory of a great epoch still cast a light over the musical life of the Austrian capital—the epoch when Gluck, Haydn, Mozart, Beethoven and Schubert were living and working there. In point of fact, all genuine music had vanished even during Beethoven's lifetime, and van was given way to a trivial and superficial taste. Beethoven and his followers were paramount in operas; in orchestral music there were the waltzes of Strauss and Lanner; and in vocal music the feeble sentimentalities of Proch and his fellow-composers. So far as solo playing was concerned, the fourth decade of the century saw it at its highest pitch of executive brilliancy, and its lowest of pur-
Schumann.

Unfortunately Wieck’s opinion as to the match between Schumann and his daughter remained unchanged, and his opposition to it became even stronger and more firmly rooted. Since persuasion was unavailing, Schumann was forced to call in the assistance of the law, and Wieck had to account for his refusal in court. The case dragged on for a whole year, but the final result was that Wieck’s objections to the marriage were pronounced to be trivial and without foundation. A sensitive nature such as Schumann’s must have been deeply pained by these difficulties, and the long-delayed decision must have kept him in disastrous suspense. His letters show signs of this. For the rest, his outward circumstances had so much improved, that he could easily afford to make a home without the necessity of such a round of work as he had attempted in Vienna. ‘We are young,’ he writes on Feb. 19, 1840, ‘and have hands, strength, and reputation; and I have a little property that brings in 500 thalers a year. The profits of the paper amount to as much again, and I shall get well paid for my compositions. Tell me now if there can be real cause for fear.’ One thing alone made him pause for a time. His bride-elect was decorated with different titles of honour from the courts at which she had played in her concert-tours. He himself had, it is true, been latterly made a member of several musical societies, but that was not enough. In the beginning of 1840 he executed a scheme which he had cherished since 1838, and applied to the university of Jena for the title of Doctor of Philosophy. Several cases in which the German universities had granted the doctor’s diploma to musicians had lately come under Schumann’s notice; for instance the university of Leipzig had given the honorary degree to Marschner in 1835, and to Mendelssohn in 1836, and these may have suggested the idea to him. Schumann received the desired diploma on Feb. 24, 1840. As he had wished, the reason assigned for its bestowal was his well-known activity not only as a critical and aesthetic writer, but as a creative musician. At last, after a year of suspense, doubts, and disagreements, the marriage of Robert Schumann with Clara Wieck took place on Sept. 12, 1840, in the church of Schönefeld, near Leipzig.

The ‘Davidsbündlertänze,’ previously mentioned, bore on the title-page of the first edition an old verse—

In all und jeder Zeit
Vorhin, und heute, und zu Lebend;
Nichts von dem ist noch zu weh;
Nichts ist noch von ihm zu weh;

which may be rendered as follows:—

Hand in hand we always see
Joy allied to misery:
In rejecting pious be,
And bear your woes with bravery.

And when we observe that the two first bars

1 See also the ‘Generation Schriftum,’ iiii. 195.
of the first piece are borrowed from a composition by Clara Wieck (op. 6, no. 5), we understand the allusion. Schumann himself admits that his compositions for the piano written during the period of his courtship reveal much of his personal experience and feelings, and his creative work in 1840 is of a very striking character. Up to this time, with the exception of the Symphony in G minor, which has remained unknown, he had written only for the piano; now he suddenly threw himself into vocal composition, and the stream of his invention rushed at once into this new channel with such force that in that single year he wrote above one hundred songs. Nor was it in number alone, but in intrinsic value also, that in this department the work of this year was the most remarkable of all Schumann’s life. It is not improbable that his stay in Vienna had some share in this sudden rush into song, and in opening Schumann’s mind to the charms of pure melody. But still, when we look through the words of his songs, it is clear that here more than anywhere, love was the prompter—love that had endured so long a struggle, and at last attained the goal of its desires. This is confirmed by the Poèmes (op. 39), which he dedicated to the lady of his choice, and the twelve songs from Rückert’s ‘Liebesfrühling’—Spring-time of Love—(op. 37), which were written conjointly by the two lovers. ‘I am now writing nothing but songs great and small,’ he says to a friend on Feb. 19, 1840; ‘I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line.’ With the close of 1840 he felt that he had worked out the vein of expression in the form of song with pianoforte accompaniment, almost to perfection. Some one expressed a hope that after such a beginning a promising future lay before him as a song-writer, but Schumann answered, ‘I cannot venture to promise that I shall produce anything further in the way of songs, and I am satisfied with what I have done.’ And he was right in his firm opinion as to the peculiar character of his form of music. ‘In your essay on song-writing,’ he says to a colleague in the ‘Zeitschrift,’ ‘it has somewhat distressed me that you should have placed me in the second rank. I do not ask to stand in the first, but I think I have some pretensions to a place of my own.’

As far as anything human can be, the marriage was perfectly happy. Besides their genius, both husband and wife had simple domestic tastes, and lived so much together that their admirators might fancy they lived for each other. They lived for one another, and for their children. He created and wrote for his wife, and in accordance with her temperament; while she looked upon it as her highest privilege to give to the world the most perfect interpretation of his works, or at least to stand as mediatrix between him and his audience, and to ward off all disturbing or injurious impressions from his sensitive soul, which day by day became more and more irritable. Now that he found perfect contentment in his domestic relations, he withdrew more and more from intercourse with others, and devoted himself exclusively to his family and his work. The deep joy of his married life produced the direct result of a mighty advance in his artistic progress. Schumann’s most beautiful works in the larger forms date almost exclusively from the years 1841-5.

In 1841 he turned his attention to the Symphony, as he had done in the previous year to the Song, and composed in this year alone, no fewer than three symphonic works. The Bb Symphony (op. 38) was performed as early as March 31, 1841, at a concert given by Clara Schumann in the Gewandhaus at Leipzig. Mendelssohn conducted it, and performed the task with such zeal and care as truly to delight his friend. The other two orchestral works were given at a concert on Dec. 6 of the same year, but did not meet with so much success as the former one. Schumann thought that the two together were too much at once; and they had not the advantage of Mendelssohn’s able and careful direction, for he was spending that winter in Berlin. Schumann put these two works away for a time, and published the Bb Symphony alone. The proper title of one of these was ‘Symphonische Fantasie,’ but it was performed under the title of ‘Second Symphony,’ and, in 1851, the instrumentation having been revised and completed, was published as the 4th Symphony (D minor, op. 110). The other was brought out under an altered arrangement, which he made in 1845, with the title ‘Ouverture, Scherzo, et Finale’ (op. 33), and it is said that Schumann originally intended to call it ‘Sinfonietta.’ Beside these orchestral works the first movement of the Pianoforte Concerto in A minor was written in 1841. It was at first intended to form an independent piece with the title of ‘Fantasie.’ It appears from a letter of Schumann’s to David, it was once rehearsed by the Gewandhaus orchestra in the winter of 1841-2. Schumann did not write the last two movements which complete the concerto until 1845.

The year 1842 was devoted to chamber music. The three string quartets deserve to be first mentioned, since the date of their composition can be fixed with the greatest certainty. Although Schumann was unused to this style of writing, he composed the quartets in about a month—a certain sign that his faculties were as clear as his imagination was rich. In the autograph, after most of the movements are written through, he inserted the words ‘to the completion of the Adagio of the first quartet bears the date June 21, 42; the finale was ‘finished on St. John’s day, June 24, 1842, in Leipzig.’ In the second quartet the second movement is dated July 2, 1842, and the last July 5, 1842, Leipzig. The third is dated as follows: first movement July 18, second July 20, third July 21, and the fourth 1 Now in the possession of Herr Raymond Hartel, of Leipzig.
Leipzig, July 22, all of the same year. Thus the two last movements took the composer only one day each. These quartets, which are dedicated to Mendelssohn, were at once taken up by the Leipzig musicians with great interest. The praise bestowed upon them by Ferdinand David called forth a letter from Schumann, addressed to him, which merits quotation, as showing how modest and how ideal as an artist Schumann was:

‘Härtel told me how very kindly you had spoken to him about my quartets, and, coming from you, it gratified me exceedingly. But I shall have to do better yet, and I feel, with each new work, as if I ought to begin all over again from the beginning.’ In the beginning of October of this year the quartets were played at David’s house; Hauptmann was present, and expressed his surprise at Schumann’s talent, which, judging only from the earlier pianoforte works, he had fancied not nearly so great. With each new work Schumann now made more triumphant way—at all events in Leipzig. The same year witnessed the production of that work to which he chiefly owes his fame throughout Europe—the Quintet for Pianoforte and Strings (op. 44). The first public performances were given in the Gewandhaus on Jan. 8, 1843, his wife, to whom it is dedicated, taking the pianoforte part. Berlioz, who came to Leipzig in 1843, and there made Schumann’s personal acquaintance, heard the quintet performed, and carried the fame of it to Paris. Besides the quintet, Schumann wrote, in 1842, the Pianoforte Quartet (op. 47) and a pianoforte Trio. The trio, however, remained unpublished for eight years, and then appeared as op. 88, under the title of ‘Phantasiestücke für Pianoforte, Violin, und Violoncello.’ The quartet too was laid aside for a time; it was first publicly performed on Dec. 8, 1844, by Madame Schumann, in the Gewandhaus, David of course taking the violin part, and Niels W. Gade, who was directing the Gewandhaus concerts that winter, playing the viola.

With the year 1843 came a total change of style. The first works to appear were the Variations for two pianos (op. 46), which are now so popular, and to which Mendelssohn may have done some service by introducing them to the public, in company with Madame Schumann, on Aug. 19, 1843. The principal work of the year, however, was ‘Paradise and the Peri,’ a grand composition for solo-voices, chorus, and orchestra, to a text adapted from Moore’s ‘Lalla Rookh.’ The enthusiasm created by this work at its first performance (Dec. 4, 1843), conducted by the composer himself, was so great that it had to be repeated after some weeks, and on Dec. 11, and in the 23rd of the same month it was performed in the Opera House at Dresden. It will be easily believed that from this time Schumann’s fame was firmly established in Germany, although it took twenty years more to make his work widely and actually popular. Having been so fortunate in his first attempt in a branch of art hitherto untried by him, he felt induced to undertake another work of the same kind, and in 1844 began writing the second of his two most important choral works, namely, the music to Goethe’s ‘Faust.’ For some time however the work consisted only of four numbers. His uninterrupted labours had so affected his health, that in this year he was obliged for a time to forgo all exertion of the kind.

The first four years of his married life were passed in profound retirement, but very rarely interrupted. In the beginning of 1842 he accompanied his wife on a concert-tour to Hamburg, where the Bb Symphony was performed. Madame Schumann then proceeded alone to Copenhagen, while her husband returned to his quiet retreat at Leipzig. In the summer of the same year the two artists made an excursion into Bohemia, and at Königswart were presented to Prince Metternich, who invited them to Vienna. Schumann at first took some pleasure in these tours, but soon forgot it in the peace and comfort of domestic life, and it cost his wife great trouble to induce him to make a longer journey to Russia in the beginning of 1844. Indeed she only succeeded by declaring that she would make the tour alone if he would not leave home. ‘How unwilling I am to move out of my quiet round,’ he wrote to a friend, ‘you must not expect me to tell you. I cannot think of it without the greatest annoyance.’ However, he made up his mind to it, and they started on Jan. 26. His wife gave concerts in Mitau, Riga, Petersburg and Moscow; and the enthusiasm with which she was everywhere received attracted fresh attention to Schumann’s works, the constant aim of her noble endeavours. Schumann himself, when once he had parted from home, found much to enjoy in a journey which was so decided and even brilliantly successful. At St. Petersburg he was received with undiminished cordiality by his old friend Henselt, who had made himself a new home there. At a soirée at Prince Oldenburg’s Henselt played with Madame Schumann her husband’s Variations for two pianos. The Bb Symphony was also performed under Schumann’s direction as a soirée given by the Counts Joseph and Michael Wielhorsky, highly esteemed musical connoisseurs; and it is evident that the dedication of Schumann’s PF. Quartet (op. 47) to a Count Wielhorsky was directly connected with this visit.

In June they were once more in Leipzig, and so agreeable were the reminiscences of the journey that Schumann was ready at once with a fresh plan of the same kind—this time for a visit to England with his wife in the following year; not, indeed, as he had once intended, with a view to permanent residence, but merely that she might win fresh laurels as a player, and he make himself known as a composer. He proposed to conduct parts of ‘Paradise and the Peri’ in London, and anticipated a particular success for it because the work ‘had as it were sprung from English soil, and was one of the sweetest flowers of English verse.’ On June 27, 1844, he writes to Moscheles concerning the project, which had the full support of Mendelssohn; but the scheme
ultimately came to nothing, chiefly because of the refusal of Buxton, the proprietor of the publishing firm of Ewer & Co., to bring out 'Paradise and the Peri' with English words. Still Schumann, even long after, kept his eye steadily fixed on England. He was delighted at being told that Queen Victoria often listened to his music, and had had the Bb Symphony played by the private band at Windsor, and he contemplated dedicating his Manfred music (op. 115) to Her Majesty, but the idea was given up.

Instead of going to England, they at length paid a visit to Vienna in the winter of 1845. Here again Schumann conducted his Bb Symphony, and his wife played his Pianoforte Concerto. This was on Jan. 1, 1847. But the public were perfectly unsympathetic, and justified an earlier utterance of Schumann's that 'The Viennese are an ignorant people and know little of what goes on outside their own city.' Nor were matters much more satisfactory in Berlin, whether they went from Vienna to conduct 'Paradise and the Peri'; while in Prague, where they performed on their way, they met with the warmest reception.

The year 1844 was the last of Schumann's visit to Leipzig; in October he left the town where he had lived and worked with short intervals for fourteen years, and moved to Dresden. He had given up the editorship of the 'Neue Zeitschrift' in July, and from April 3, 1843, had held a Professor's chair in the Conservatorium, founded at Leipzig by Mendelssohn's exertions, and opened on that date. [See vol. ii. 115, 261 a, 262 a.] He was professor of pianoforte-playing and composition; but his reserved nature was little suited to the duties of a teacher, though his name and the example afforded by his work were no doubt highly advantageous to the infant Institution. Schumann had no disciples, properly speaking, either in the Conservatorium or as private pupils. In a letter to David from Dresden he incidentally mentions Carl Ritter as having instruction from him, and as having previously been a pupil of Hiller's; and he writes to Hiller that he has brought young Ritter on a little. But what the style of Schumann's teaching may have been cannot be told; and a single exception only proves the rule.

The move to Dresden seems to have been chiefly on account of Schumann's suffering condition. His nervous affection rendered change of scene absolutely necessary to divert his thoughts. He had overworked himself into a kind of state of music, so much so that his medical attendant forbade his continually hearing music. In the musical world of Leipzig such a prohibition could not be strictly obeyed, but at Dresden it was quite different. 'Here,' he writes to David on Nov. 25, 1844, 'one can get back the old lost longing for music, there is so little to hear! It just suits my condition, for I still suffer very much from my nerves, and everything afflicts and exhausts me directly.' Accordingly he at first lived in Dresden in the strictest seclusion. A friend sought him out there and found him so changed that he entertained grave fears for his life. On several occasions he tried sea-bathing, but it was long before his health can be said to have radically improved. In February, 1846, after a slight improvement, he again became very unwell, as he did also in the summer of the following year. He observed that he was unable to remember the melodies that occurred to him when composing; the effort of invention-fatiguing his mind to such a degree as to impair his memory. As soon as a lasting improvement took place in his health, he again devoted himself wholly to composition. He was now attracted more powerfully than before to complicated contrapuntal forms. The 'Studies' and 'Sketches' for the pedal-piano (ops. 56 and 58), the six fugues on the name of 'Bach' (op. 60), and the four piano fugues (op. 72), owe their existence to this attraction.

The greatest work of the years 1845-6 however, was the C major Symphony (op. 61), which Mendelssohn produced at the Gewandhaus in Leipzig, Nov. 5, 1846. Slight intercourse with a few congenial spirits was now gradually resumed. Among those whom he saw was the widow of C. M. v. Weber (the 'Lina' of Weber's letters), whose fine musical feeling was highly valued by Schumann. The first year in Dresden was spent with Ferdinand Hiller, who had been living there since the winter of 1844. Their intercourse gradually grew into a lively and lasting intimacy. When Hiller was getting up subscription concerts in the autumn of 1845, Schumann took an active share in the undertaking. With Richard Wagner, too, then Capellmeister at Dresden, he was on friendly terms. He was much interested in the opera of Tannhüse, and heard it often, expressing his opinion of it in terms of great though not unqualified praise. But the nature of the two musicians differed too widely to allow of any real sympathy between them. Wagner was always lively, versatile and talkative, while, since Schumann's illness, his former reserve and reserve had increased, and even intimate friends, like Moscheles and Lipinski, had to lament that conversation with him was now so scarcely possible.

At the end of Schumann's collected works we find a 'Theaterbütchlein' (1847-50) in which are given short notes of the impressions made upon him by certain operas. From this we learn that in 1847 he went comparatively often to the theatre; the reason being that at that time he himself was composing an opera. He had long cherished the idea. So early as Sept. 1, 1842, he writes, 'Do you know what is my most earnest prayer as an artist? German Opera. There is a field for work.' He concludes a critique of an opera by Heinrich Esster in the number of the 'Zeitschrift' for September 1842 with these significant words,—'It is high time that German composers should give the lie to the reproach that has long lain on them of having been so craven as to leave

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1 The first performance of the Bb Symphony in England was at the Philharmonie Concert, June 3, 1844.

2 See the entry under Aug. 7, 1847.—'Where he was melancholy as he is intellectual (geistreich) he would be the man of the age.'
the field in possession of the Italians and French. But under this head there is a word to be said to the German poets also. In 1844 he composed a chorus and an aria for an opera on Byron's poem of the Corsair. The work however went no farther, and the two pieces still remain unpublished. He also corresponded with his friend Zucalmaglio as to the subject for an opera, which he wished to find ready on his return from Russia; and made notes on more than twenty different subjects of all kinds, periods and nationalities; but none of these were found suitable, and the work was given up. The object of the project. At length, in 1847, he decided on the legend of St. Geneviève. The two versions of the story contained in the tragedies of Tieck and Hebbel (principally that of Hebbel) were to serve as the basis of the text. The treatment of the words he persuaded Robert Reinick, the poet, who had been living in Dresden since 1844, to undertake. Reinick however failed to satisfy him, and Hebbel, who came to Dresden at the end of July 1847, could not say that he thought the work satisfactory. There was therefore an imperative duty to remedying the deficiencies and bringing into the desired form. This however was from no lack of interest in Schumann himself. On the contrary Hebbel always preserved the highest esteem for him, and subsequently dedicated to him his drama of 'Michel Angelo,' accepting in return from Schumann him dedication of his 'Nachtdlied' (op. 105). But it was repugnant to him to see his work mutilated, and hence the Schumann-Hebbel considered necessary for an opera. The composer was at last obliged to trust to his own poetic powers and construct a text himself from those already mentioned. By August 1848 the music for the opera was so far complete that Schumann thought he might take steps for its performance. His first thought was of the theatre at Leipzig, where he knew that he was most warmly remembered. William was a great admirer of the work, and the conductor of the opera was to be a satisfactory text having been brought out in the spring of 1849, but it came to nothing. In June, when the preparations were to have begun, Schumann was detained by domestic circumstances, and the rest of the year slipped away with constant evasions and promises on the part of the director of the theatre. Even the promise, 'on his honour,' that the opera should be performed at the end of February 1850, at latest, was not kept. And so on this his very first attempt at a dramatic work, Schumann made acquaintance with the shady side of theatrical management in a way which must have disgusted his upright and honourable spirit. In his indignation, he would have made the director's breach of faith public, by invoking the aid of the law; but his Leipzig friends were happily able to dissuade him from this course. At last, on June 25, 1850, the first representation of 'Genoveva' actually took place under Schumann's own direction. But the time was unfavourable; 'Who,' he writes to Dr. Herr-
I may add some other scenes. This repetition however did not take place in Schumann’s lifetime. He fulfilled his scheme of adding several scenes; and in 1853 prefixed an overture to the whole work, which was divided into three parts. It was not published complete until two years after his death.

In the meantime, Schumann’s health had again improved, as was evident from his augmented creative activity. Indeed his eager desire for work increased in a way which gave rise to great apprehension. For the year 1849 alone he produced thirty works, most of them of considerable extent. It had never seemed so easy to him to create ideas and bring them into shape. He composed as he walked or stood, and could not be distracted, even by the most disturbing circumstances. Thus he wrote Mignon’s song ‘Kennst du das Land’ at Kreischa, near Dresden, in the midst of a group of his noisy children. And in a restaurant near the post-office, much frequented by the artistic society of Dresden, where he used to drink his beer in the evenings, he used to sit alone, with his back to the company and his face to the wall, whistling softly to himself, and developing his musical ideas all the time. No preference for any particular form of art can be traced in Schumann’s work at this time. Pianoforte works and chamber trios, songs and vocal duets, choruses, choral works with orchestra, concertos with orchestra, compositions for horn, clarinet, oboe, violoncello, or violin, with pianoforte accompaniment; all the year 1849 is me —all these thronged as it were out of his imagination in wild and strange succession. Among all the beautiful and important works produced at this time, the music to Byron’s Manfred deserves especial mention. The first stage performance of it was given by Franz Liszt in Weimar on June 13, 1852. For that occasion the drama was adapted for the stage by Schumann himself, in an arrangement which is printed as a preface to the score of the work. The first performance of the music at a concert took place at Leipzig on March 24, 1859.

Dresden was Schumann’s place of residence until 1850. In the latter years of his stay there his outward life was more active than before. No journeys of note were made, it is true, with the exception of those to Vienna and Berlin already mentioned, and a longer expedition undertaken in 1850 to Bremen and Hamburg, where many concerts were given. He avoided the passing disturbance occasioned by the Dresden insurrection of 1849, by leaving the town with his family. Though no revolutionary, like Richard Wagner, scarcely even a politician, Schumann loved individual liberty and wished others to enjoy it also. But what gave a different aspect to his life as a musician in the last years of his stay in Dresden, was his occupation as a conductor. Ferdinand Hiller had conducted a choral society for men’s voices; and when he left Dresden to go to Düsseldorf as municipal director of music, Schumann succeeded him in his post. He conducted the society for some time with great interest, and was glad to find that his capacity for conducting was not so small as he had generally fancied it to be. He was even induced to write a few works for male chorus. Three songs of War and Liberty (Kriege- und Freiheitslieder, op. 63) and seven songs in canon form, to words by Rückert (op. 65), were written in 1847, and a grand motet for double chorus of men’s voices (op. 93) in 1849. But a nature like Schumann’s could not thrive in the atmosphere of a German singing club. He was in all respects too refined for the tastes of vulgar humbug, and often even of low sentimentality, which pervades these assemblies, and they could not but be irksome to him. ‘I felt myself,’ he says, in a letter to Hiller written on April 10, 1849, after his withdrawal, ‘out of my element; they were such nice (hübsch) people.’ This is even noticeable in his compositions for male chorus; they are not of the right kind, and have in consequence never been much sung. Of greater artistic importance was a society of mixed voices, which was constituted in 1851 for a performance in 1852, and of which he was asked to take the lead. It was not very large —in 1849 it numbered only 60 or 70 members—but these were, efficient, and Schumann was able to perform correctly any music he liked with pleasure and delight. It was this society that gave the first performance of the third part of ‘Faust’s Salvation’ in June 1848, at a private party; Schumann was induced to write many new compositions for them, and they did much to promote the new style of music, which was the real Romantic style. Schumann was asked to conduct Düsseldorf in two performances of ‘Paradise and the Peri’ on Jan. 5 and 12, 1850. They even succeeded in drawing him into social amusements. In August 1848 a general excursion was arranged, in which Schumann took what was, for him, a lively interest. He even invited David and his wife to come over from Leipzig for the occasion, writing, ‘Listen; on Sunday we are going with the choral society for a trip of pleasure and music to Pillnitz. It will be great fun; there will be some pretty women and plenty of singing. How would it be, David, if you were to come too! Much indeed depends upon the weather, but the party will only be put off in case of heavy rain.’

That Schumann, after so successful a beginning in the art of conducting, considered himself fitted to undertake the direction of performances on a larger scale, is evident from the following circumstance. After Mendelssohn’s death the Gewandhaus concerts were conducted by Julius Rietz, who until 1847 had been at work in Düsseldorf. In the summer of 1849 a report reached Dresden that Rietz was going to succeed O. Nicolai as royal Capellmeister at Berlin. Schumann thereupon applied for the post of concert director at the Gewandhaus. Dr. Hermann Härkel was to be the medium of communication, and Schumann, with a well-founded expectation that the choice would fall upon him, gave himself up for a time with great pleasure to the idea of becoming the successor of the honoured Mendelssohn. ‘It would give me great pleasure,’ he wrote, ‘if the thing came to pass. I long for
regular duty, and though I can never forget the last few years, during which I have lived exclusively as a composer, and know that so productive and happy a time may perhaps never be mine again, yet I feel impelled towards a life of active work, and my highest endeavour would be to keep up the renown which the institution has so long enjoyed. This wish was not realised, for Riets remained in Leipzig. But Schumann's desire for a more extended field of work as a conductor was to be satisfied in another way in the following year.

In 1850 Hiller gave up his post in Düsseldorf to obey a call to Cologne as Kapellmeister to that city. He suggested that Schumann should be his successor, and opened negotiations with him. Some efforts were made to keep him in Leipzig and to obtain his appointment as Kapellmeister to the King of Saxony; but the attempt was unsuccessful, and Schumann accepted the directorship at Düsseldorf that summer though he left his native place with deep regret, and not without some suspicions as to the condition of music in Düsseldorf, of which he had heard much that was unfavourable from Mendelssohn and Riets. In his new post he had the direction of a vocal union and of an orchestra, and a number of concerts to conduct in the course of the winter. He arrived at Düsseldorf Sept. 2, 1850, and the first winter concert was in some sort a formal reception of him, since it consisted of the overture to 'Genoveva,' some of his songs, and Part I. of 'Paradise and the Peri.' It was under the direction of Julius Tausch; Schumann himself appearing as conductor for the first time on Oct. 24.

He was very well satisfied with his new sphere of work. The vocal resources, as is the case with all the choirs of the Rhine towns, were admirable; Hiller had cultivated them with special zeal, and he and Riets had left the orchestra so well drilled that Schumann, for the first time in his life, enjoyed the inestimable advantage of being able to hear everything that he wrote for the orchestra performed at once. The concerts took up no more of his time than he was willing to give, and left him ample leisure for his own work. Chamber music was also attainable, for in J. von Wasielewski there was a good solo violinist on the spot. Schumann and his wife were at once welcomed in Düsseldorf with the greatest respect, and every attention and consideration was shown to them both. It might be said that their position here was one of special ease, and they soon formed a delightful circle of intimate acquaintances. Little as his music was then known in the Rhine-cities, Schumann's advent in person seems to have given a strong impulse to the public feeling for music in Düsseldorf. The interest in the subscription concerts during the winter of 1850 was greater than it had ever been before; an unusual series of six concerts, to underwrite a second series of three or four. At Deutsche Musik, one of the winter concerts was entirely devoted to the works of living composers, an idea then perfectly novel, and showing that he had remained faithful to his desire—manifested long before through the Zeitschrift—of facilitating the advancement of young and gifted composers. At first Schumann's direction gave entire satisfaction. If some performances were not perfectly successful, the faults were compensated for by the air of special solemnity; and the execution of Beethoven's A major Symphony at the third concert even seemed to show that he was a born conductor. But it was not so in reality; indeed he was wholly wanting in the real talent for conducting; all who ever saw him conduct or who played under his direction are agreed on this point. Irrespective of the fact that conducting for any length of time tired him out, he had neither the collectiveness and prompt presence of mind, nor the sympathetic faculty, nor the enterprising dash, without each of which conducting in the true sense is impossible. He even found a difficulty in starting at a given tempo; nay, he sometimes shrank from giving any initial beat; so that some energetic pioneer would begin without waiting for the signal, and without incurring Schumann's wrath. Besides this, any thorough practice bit by bit with his orchestra, with instructive remarks by the way as to the mode of execution, was impossible to this great artist, who in this respect was a striking contrast to Mendelssohn. He would have a piece played through, and if it did not answer to his wishes, had it repeated. If it went no better the second, or perhaps even a third time, he would be extremely angry at what he considered the clumsiness or even the ill-will of the players; but detailed remarks he never made. Any one knowing his silent nature and his instinctive dislike to contact with the outer world, might certainly have feared from the first that he would find great difficulty in asserting himself as a director of large masses. And as years went on his incapacity for conducting constantly increased, as the issue showed, with the growth of an illness, which, after seeming to have been completely overcome in Dresden, returned in Düsseldorf with increasing gravity. His genius seemed constantly to shrink from the outside world into the depths of his soul. His silence became a universally accepted fact, and to those who saw him for the first time he seemed apathetic. But in fact he was anything rather than that; he would let a visitor talk for a long time on all kinds of subjects without saying a word, and then when the caller rose to leave, 'not to disturb the master longer,' he would discover that Schumann had followed the one-sided 'conversation' with unfailing interest. When sitting for an hour, as he was accustomed of an evening, with friends or acquaintances at the restaurant, if anything was said that touched or pleased him he would give the speaker a radiant, expressive glance, but without a word; and the incessant creative labours to which he gave himself up so long as he was able are the best proof of the rich vitality which constantly flowed 

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from the deepest sources of his soul. In the family circle he was a different man; there he could be gay and talkative to a degree that would have surprised a stranger. He loved his children tenderly and was fond of occupying himself with them. The three piano sonatas (op. 118) composed for his daughters Julie, Elise and Marie, the Album for beginners (op. 68); the Children's Ball (op. 130), and other pieces, are touching evidence of the way in which he expressed this feeling in music.

The first great work of the Düsseldorf period was the E-flat Symphony (op. 97), marked by the composer as no. 3, although it is really the fourth of the published ones, the D minor Symphony preceding it in order of composition. If we call the Overture, Scherzo and Finale (op. 52) a symphony too, then the E-flat Symphony must rank as the fifth. It would seem that Schumann had begun to work at it before his change of residence. As soon as he conceived the project of leaving Saxony for the Rhine, he betook himself to the great musical festival which every year since 1818 had been held in the lower Rhine districts, and was inspired by the idea of assisting at one of these in the capacity of a composer. He wrote down this great work with its five movements between Nov. 2 and Dec. 9, 1850. He has told us that it was intended to convey the impressions which he received during a visit to Cologne; so that its ordinary name of the 'Rhenish Symphony' may be accepted as correct. It was first performed at Düsseldorf on Feb. 6, 1851, and then at Cologne on Feb. 25, both times under the direction of the composer, but was coldly received on both occasions.  

Although Schumann had had no pleasant experiences in connection with the operas 'Genoveva,' he was not to be deterred from making another essay in dramatic composition. In Oct. 1850 he received from Richard Pohl, at that time a student in the Leipzig university, Schiller's 'Bride of Messina' arranged as an opera libretto. Schumann could not make up his mind to set it to music; but in Dec. 1850 and Jan. 1851 he wrote an Overture to the 'Braut von Messina' (op. 100), which showed how much the material of the play had interested him, in spite of his refusal to set it. He inclined to a more cheerful, or even a comic subject, and Goethe's 'Hermann und Dorothea' seemed to him appropriate for an opera. He consulted several poets concerning the arrangement, and having made out a scheme of treatment, wrote the Overture at Christmas 1851 (op. 136). The work however progressed no farther. He subsequently turned his attention to Auerbach's 'Dorfgeschichten,' but without finding any good material, and no second opera from his pen ever saw the light.

He completed however a number of vocal compositions for the concert-room, in which his taste for dramatic music had free play. A young poet from Chemnitz, Moritz Horn, had sent him a faery poem, which greatly interested him. After many abbreviations and alterations made by Horn himself at Schumann's suggestion, 'The Pilgrimage of the Rose' (Der Rose Pilgerfahrt, op. 112) was really set to music between April and July 1851. The work, which both in form and substance resembles 'Paradise and the Peri,' except that it is treated in a manner at once more detailed and more idyllic, had at first a simple pianoconcerto accompaniment, but in November Schumann arranged it for orchestra. June 1851 is also the date of the composition of Uhland's ballad 'Der Königssporn' (op. 116) in a demi-dramatic form, to which indeed he was almost driven by the poem itself. Schumann was much pleased with his treatment of this ballad, which he has set for solo, choir, and orchestra. In the course of the next two years he wrote three more works of the same kind: 'Des Sängers Fluch' (op. 130), a ballad of Uhland's; 'Vom Pagen und der Königstochter' (op. 140) a ballad by Geibel; and 'Das Glöcklein von Edenhal' (op. 143), a ballad by Uhland.

In the last two poems he made alterations of more or less importance, to bring them into shape for musical setting, but the 'Sängers Fluch' had to be entirely remodelled—a difficult and ungrateful task, which Richard Pohl carried out after Schumann's own suggestions.

At that time this young man, a thorough art-enthusiast, kept up a lively intercourse with Schumann both personally and by letter. They devised together the plan of a grand oratorio. Schumann wavered between a biblical and an historical subject, thinking at one time of the Virgin Mary, at another of Ziska or Luther. His final choice fell upon Luther. He pondered deeply upon the treatment of his materials. It was to be an oratorio suitable both for the church and the concert room, and in its poetical form as dramatic as possible. In point of musical treatment he intended the chorus to predominate, as in Handel's 'Israel in Egypt,' of which he had given a performance in the winter of 1850. Moreover it was not to be complicated and contrapuntal in style, but simple and popular, so that 'peasant and citizen alike should understand it.' The more he pondered the more he was inspired with the grandeur of the subject, although by no means blind to its difficulties. 'It inspires courage' he says, 'and also humility.' He could not however coincide with his poet's opinion as to the extent of the work, the latter having formed the idea of a sort of trilogy, in oratorio form, while Schumann wished the work to be within the limit of one evening's performance, lasting about two hours and a half. In this way the few years of creative activity that were still granted to him slipped away, and the oratorio remained unwritten. The impossibility of satisfying, by the oratorio on Luther, the inclination for grave and religious music which became ever stronger with increasing years, is partly the reason of his writing in 1853 a Mass (op. 147) and a Requiem (op. 148). But to those he was also invited by outward circum-

2 Its first performance in England was at a Concert of Signor Archibald, Dec. 4, 1852.
stances. The inhabitants of Düsseldorf are mostly Catholics, the organ-lofts in the principal churches are too small to hold a large choir and orchestra, and the regular church-music was in a bad condition. The choral society which Schumann conducted was accustomed, as a reward for its labours, to have several amusements, and music, or at least sacred compositions, every year; but Schumann was probably thinking of this custom in his Mass and his Requiem, but he was not destined ever to hear them performed.

In the summer of 1851 he and his family made a tour in Switzerland, which he had not visited since the time of his student-life in Heidelberg; on his return he went to Antwerp, for a competitive performance by the Belgian 'Männergesangverein' (a society of male singers), on August 17, at which he had been asked to aid in adjudging the prizes. Two years later, towards the end of 1853, he and his wife once more visited the Netherlands, and made a concert-tour through Holland, meeting with such an enthusiastic reception that he could not help saying that his music seemed to have struck deeper roots there than in Germany. In March 1852 they revisited Leipzig, where, between the 14th and the 21st, a quantity of his music was performed; the Manfred overture and the 'Pilgerfahrt der Rose' at a public matinée on the 14th; the D minor Sonata for pianoforte and violin (op. 121) in a private circle, on the 15th; the E-flat Symphony at a concert at the Gewandhaus on the 18th; the Pianoforte Trio in G minor (op. 110) at a chamber concert on the 21st. On Nov. 6, 1851, the overture to the 'Braut von Messina' was also performed at the Gewandhaus. The public had thus, during this season, ample opportunity of becoming acquainted with the latest works of this inexhaustible composer. But although he had lived in Leipzig for fourteen years, and had brought out most of his compositions there, besides having a circle of sincerely devoted friends in that city, he could not on this occasion boast of any great success; the public received him with respect and esteem, but with no enthusiasm. But in this respect Schumann had lived through a variety of experience; 'I am accustomed,' he writes to Fohr, Dec. 7, 1851, when speaking of the reception of the overture to the 'Braut von Messina,' 'to find that my compositions, particularly the best and deepest, are not understood by the public at a first hearing.' Artists however had come to Leipzig from some distance for the 'Schumann-week'; among them Liszt and Joachim.

In August 1853 there was held in Düsseldorf a festival of music for men's voices, in which Schumann assisted as conductor, though, owing to his health, only to a very limited extent. He took a more important part at Witteuntide 1853, when the 31st of the Lower Rhine Festivals was celebrated in Düsseldorf on May 15, 16, and 17. He conducted the music of the first day, consisting of Handel's 'Messiah' and of his own Symphony in D minor, which was exceedingly well received. In the concerts of the two following days, which were conducted chiefly by Hiller, two more of Schumann's larger compositions were performed; the Pianoforte Concerto in A minor, and a newly composed Festival Overture with soli and chorus on the 'Rheinweinlied' (op. 123). But although Schumann appeared in so brilliant a way as a composer, and as such was honoured and appreciated in Düsseldorf, yet there was not helping the fact that as a conductor he was inefficient. The little talent for conducting that he showed on his arrival in Düsseldorf had disappeared with his departing health. It was in fact necessary to procure some one to take his place. An attempt was made after the first winter concert of the year (Oct. 27, 1853) to induce him to retire for a time from the post of his own accord. But this proposal was badly received. The fact however remains, that from the date just mentioned all the practices and performances were conducted by Julius Taesch, who thus became Schumann's real successor. No doubt the directors of the society were really in the right; though perhaps the form in which Schumann's relation to the society was expressed might have been better chosen. The master was now taken up with the idea of leaving Düsseldorf as soon as possible, and of adopting Vienna, for which he had preserved a great affection, as his permanent residence. But fate had decided otherwise.

The dissatisfaction induced in his mind by the events of the autumn of 1853 was however mitigated partly by the tour in Holland already mentioned, and partly by another incident. It happened that in October a young and wholly unknown musician arrived, with a letter of introduction from Joachim. Johannes Brahms—for he it was—immediately excited Schumann's warmest interest by the genius of his playing and the originality of his compositions. In his early days he had always been the champion of the young and aspiring, and now as a matured artist he took pleasure in smoothing the path of this gifted youth. Schumann's literary pen had lain at rest for nine years; he now once more took it up, for the last time, in order to say a powerful word for Brahms to the wide world of art. An article entitled 'Neue Bahnen' (New Paths) appeared on Oct. 28, 1853, in No. 18 of that year's 'Zeitschrift.' In this he pointed to Brahms as the artist whose vocation it would be to 'utter the highest ideal expression of our time.' He does not speak of him as a youth or beginner, but welcomes him into the circle of Masters as a fully equipped combatant. When before or since did an artist find such words of praise for one of his fellows? It is as though, having already given so many noble proofs of sympathetic appreciation, he could not leave the world without once more, after his long silence, indelibly stamping the image of his pure, lofty, and unenviable artist-nature on the hearts of his fellow men.

So far as Brahms was concerned, it is true that this brilliant envol laid him under a heavy debt of duty, in the necessity of measuring his productions by the very highest standard; and at the
time Schumann was supposed to have attributed to Brahms, as he did to the postess Elisabeth Kulmann, gifts which he did not actually possess. Twenty-eight years have passed and we now know that Schumann's keen insight did not deceive him, and that Brahms has verified all the expectations formed of him. His intercourse with the young composer (then 20 years old), in whom he took the widest and most affectionate interest, was a great pleasure to Schumann.

At that time too Albert Dietrich (now Hofkapellmeister at Oldenburg) was staying in Düsseldorf, and Schumann proved to the utmost the truth of what he had written only a few months previously of Kirchner, that he loved to follow the progress of young men. A sonata for piano-forthe and violin exists in M3, which Schumann composed during this month (October 1853), in conjunction with Brahms and Dietrich. Dietrich begins with an allegro in A minor; Schumann follows with an intermezzo in F major; Brahms—who signs himself Johannes Kreisler junior—adds an allegro in C minor; and Schumann winds up the work with a finale in A minor, ending in A major. The title of the sonata is worth noting. Joachim was coming to Düsseldorf to play at the concert of Oct. 27, so Schumann wrote on the title-page "In anticipation of the arrival of our beloved and honoured friend Joseph Joachim, this sonata was written by Robert Schumann, Albert Dietrich, and Johannes Brahms." 1

This interesting intimacy cannot have continued long, since in November Schumann went to Holland with his wife, and did not return till Dec. 22. But he met Brahms again in Hanover in January 1854, at a performance of Paradise and the Peri, where he found also Joachim and Julius Otto Grimm (now musical director at Münster). A circle of gifted and devoted young artists gathered round the master and rejoiced in having him among them, little imagining that within a few months he would be suddenly snatched from them never to return.

Schumann's appearance was that of a man with a good constitution; his figure was above the middle height, full and well-built; but his nervous system had always shown extreme excitability, and even so early as his twenty-fourth year he suffered from a nervous disorder which increased to serious disease. At a still earlier date he had shown a certain morbid hyperperspiration of feeling, in connection with his passionate study of Jean Paul, of whom he wrote even in his 18th year, that he often drove him to the verge of madness. Violent shocks of emotion, as for instance the sudden announcement of a death, or the struggle for the hand of Clara Wieck, would bring him into a condition of mortal anguish, and the most terrible state of bewilderment and helplessness, followed by days of overwhelming melancholy. A predisposition to worry himself, an ingenuity in clinging to unhappy ideas, often embittered the fairest moments of his life. Gloom and anticli- 1 The MS. is in Joachim's possession.
better, his outward demeanour was almost the same as before. He corresponded with his friends and received visits, but gradually the pinions of his soul drooped and fell, and he died in the arms of his wife, July 29, 1856, only 46 years of age.

Soon after Schumann's death his music achieved a popularity in Germany which will bear comparison with that of the most favourite of the older masters. When once the peculiarities of his style grew familiar, it was realized that these very peculiarities had their origins in the deepest feelings of the nation. The desire of giving outward expression to the love which was felt towards him, soon asserted itself more and more strongly. Schumann was buried at Bonn, in the churchyard opposite the Sternenorth, and it was resolved to erect a monument to him there. On Aug. 17, 18, and 19, 1873, a Schumann festival took place at Bonn, consisting entirely of the master's compositions. The conducting was undertaken by Joachim and Walselewski, and among the performers were Madame Schumann, who played her husband's Piano Concerto, and Stockhausen. The festival was one of overwhelming interest, owing to the sympathy taken in it, and the manner in which that sympathy was displayed. The proceeds of the concert were devoted to a monument to Schumann's memory, which was executed by A. Donndorf of Stuttgart, erected over the grave, and unveiled on May 3, 1880. On this occasion also a concert took place, consisting of compositions by Schumann, and Brahms' Violin Concerto (op. 77), conducted by himself, and played by Joachim.

Schumann, with his activity both as an author and as a composer, was a new phenomenon in German music. It is true that he had had a predecessor in this respect in C. M. von Weber, who also had a distinct gift and vocation forautonomy, and whose collected writings form an important literary monument possessing far more than a merely personal interest. Still Weber was prevented by circumstances and by his own natural restlessness from fully developing his literary talent, while Schumann benefited by the restraint and discipline of his ten years of editorship. In 1854 he had his "Gesammelte Schriften über Musik und Musiker" published in two volumes by Wigand in Leipzig, and it was not until reaching its second edition, which appeared in two volumes in 1871. This collection has not been completed, and the essays it includes have been much altered. A full and complete edition of his writings is still a desideratum.

It must not however be imagined that Schumann's aim as an author was to lay down the principles on which he worked as a composer; it is indeed hardly possible to separate the critical and the productive elements in his works. His authorship and his musical compositions were two distinct phases of a creative nature, and if it was by composition that he satisfied his purely musical craving it was by writing that he gave utterance to his poetical instinct. His essays are for the most part rather rhapsodies on musical works, or poetical imagery lavished on musical subjects, than criticisms properly speaking; and the cases where he writes in the negative vein are very rare exceptions. A high ideal floats before his mind, and supported by the example of the greatest masters of the art, his one aim is to introduce a new and pregnant period of music in contrast to the shallowness of his own time. Again and again he speaks of this as the 'poetic phase'—and here we must guard against a misunderstanding. The term poetico music is often used in antithesis to pure music, to indicate a work based on a combination of poetry and music; as, for instance, a Song, which may be conceived of either as a purely musical composition founded on the union of definite feelings and ideas, or as intended to express the preconceived emotions and ideas of the poet. But it was not anything of this kind that Schumann wanted to convey when he demanded the antithesis to prose, just as enthusiasm is the antithesis to sober dulness, the youthful rhapsodist to the Philistine, the artist with his lofty ideal to the mechanical artisan or the superficial dilettante. His aim is to bring to birth a living art, full of purpose and feeling, and he cannot endure a mere skeleton of forms and phrases. In this key he pitches his writings on music, and their purport is always the same. He once speaks of reviewers and critics under a simile—'Music excites the nightingale to love-songs, the lap-dog to bark.' Nothing could more accurately represent his own attitude in writing on music than the first of these images. From his point of view a piece of music ought to resound in the true critic sympathetic feeling, he ought to absorb and assimilate its contents, and then echo them in words—Schumann was in fact the singing nightingale. Though we may not feel inclined to apply his other comparison to every critic who does not follow his own example, we may at least say that the difference between Schumann's style and that of the musical periodicals of his day was as great as that between a nightingale and a lap-dog. And how strange and new were the tones uttered by this poet-critic! A considerable resemblance to Jean Paul must be admitted, particularly in his earlier critiques: the youthfulness, the sentimental, the highly wrought and dazzling phraseology, are common to both; but the style is quite different. Schumann commonly writes in a short and vivid sentences, going straight to his subject without digressions, and indulging in few or no extravagations. There is a certain indolence of genius about him, and yet a sure artistic instinct throughout. Nor has he a trace of Jean Paul's sentimental 'luxury of woe,' but we everywhere find, side by side with emotional rhapsody, the refreshing breadth of youth and health.

It has already been said that Schumann connect certain definite characteristics with different named names (Florestan, Eusebius, Raro, etc.), a device which none but a poet could have hit on. Indeed, it would be a hindrance to the
writing of calm criticism, which must have a fixed and clearly defined position as its basis. But it often introduces a varied and even dramatic liveliness into the discussion, which is very attractive, and leads to a deeper consideration of the subject. Schumann, however, could use still more artificial forms in his criticisms. Thus he discusses the first concert conducted by Mendelssohn at the Gewandhaus, Oct. 1835, in letters addressed by Eusebius to Chiara in Italy; and within this frame the details of the concert are gracefully entwined with ingenious reflections and fanciful ideas which add brilliance to the picture. On another occasion, when he was to write about a mass of dance-music, Schumann has recourse to the following fiction: — the editor of a certain musical paper gives a historical fancy ball. Composers are invited, young lady amateurs and their mothers, music publishers, diplomats, a few rich Jews, and — of course — the Davidsbündler; the dance-programme includes the music to be criticised, to which the couples whirl about during the whole evening. Hence arises all sorts of humorous incidents — satirical, whimsical, and sentimental outpourings, in which a criticism of the compositions is brought in unperceived. On another occasion, the Davidsbündler have met, and the new compositions are played in turns; during the playing the rest carry on a variety of amusements which culminate in a magic lantern, throwing the figures of a masked ball on the wall, which Florestan, standing on the table, explains, while 'Zilia' plays Franz Schubert's 'Deutsche Tanze.' Anything more vivid, charming and poetical than this essay has never been written on music (it is in the 'Gesamtschriften,' vol. ii. p. 59; and is partly translated in 'Music and Musicians,' i. p. 102); a little work of art in itself! Once, in reviewing a concert given by Clara Wieck, he writes, as a real poet ('Traumbild, am 9 September, 1838, Abend,' vol. ii. p. 233). In this he combines his own tender sentiments with a skilful characterisation of all that was peculiar in the performance. For sketching character-portraits Schumann shows a conspicuous talent; the articles in which he has characterised Sterndale Bennett, Gade, and Henselt are unsurpassed by anything since written concerning these artists. He seems to have penetrated with the insight of a seer to the core of their natures, and has set forth his conclusions in a delicate and picturesque manner that no one has succeeded in imitating. In his article 'Der alte Hauptmann' (cited as 'The Old Captain' in 'Music and Musicians,' i. 48) he tells the story of an old military man with a passion for music, who has become intimate with the Davidsbündler, and describes his identity with a subtle observation and keen insight that result in a really classical treatment of the type of a kindly and amiable dilettante, with a slight vein of melancholy adding to the charm of the picture.

The foundation of Schumann's critiques lay in kindness; his distinguished character would simply have nothing to do with anything bad enough to demand energetic reproof. The most cutting and bitter article he ever wrote was the famous one on Meyerbeer's 'Huguenots' (vol. ii. p. 220; translated in 'Music and Musicians,' i. p. 302). In its violence it has no doubt somewhat over-shot the mark; but nowhere perhaps do the purity and nobleness of Schumann's artistic views shine forth more clearly than in this critique and in the one immediately following on Mendelssohn's 'St. Paul.' It was at the success of the 'Huguenots' which infused the acid into Schumann's antagonism; for when dealing with ineffective writers he could wield the weapons of irony and ridicule both lightly and effectively. But he is most at his ease when giving praise and encouragement; then words flow so directly from his heart that his turns of expression have often quite a magical charm. As an example we may mention the article on Field's '7th Concert' (ibid. ii. 'Music and Musicians,' i. p. 267). Anything more tender and full of feeling was never written under the semblance of a critique than the remarks on a sonata in C minor by Delphine Hill-Handley — formerly Delphine Sehaurot (ibid. i. 93). Schumann has here given us a really poetical masterpiece in its kind, full of intelligent appreciation of the purport of the work and giving covert expression to its tenderly feeling, even in the style of the discourse; it must delight the reader even if he does not know a note of the composition. Schumann had fresh imagery always at command, and if in a generally meritorious work he found something to blame, he contrived to do it in the most delicate manner. His amiable temper, his tender heart and his conspicuous talents for literary work combined, never left him at a loss in such cases for some ingenious or whimsical turn. Sometimes, though rarely, in his eager sympathy for youthful genius in difficulty he went too far; yet justly he regarded Handel, for instance, never fulfilled the hopes that Schumann formed of him; and even in his remarks on Berlioz, he at first probably said more than he would afterwards have maintained. In later years Schumann's flowery and poetical vein gave way to a calm and contemplative style. His opinions and principles remained as sound as ever, but they are less keenly and brilliantly expressed than at the earlier period when he took peculiar pleasure in turning a flashing and ingenious sentence (see Gsm. Schriften, vol. i. pp. 27, 208). Still, the practical musician always predominates, and Schumann himself confesses that 'the curse of a mere musician often hits higher than all your aestheticas' (ibid. ii. 249).

Here and there however we come upon a profound aesthetic axiom, the value of which is in no degree diminished by our perception that it is the result rather of intuition than of any systematic reflection. It is universally acknowledged that by his essay 'On certain corrupt passages in classical works' (ibid. iv. 59; 'Music and Musicians,' i. 26), Schumann gave a real impetus to the textual criticism of music; historical clues and comparisons are frequently suggested, and though these indications are not founded on any
comprehensive historical knowledge, on all important subjects they show a happy instinct for the right conclusion, and are always worthy of attention.

It may be said of Schumann's literary work in general that it was not calculated to attract attention merely for the moment, though it did in fact open up new paths, but that it took the form of writings which have a high and permanent value. They will always hold a foremost place in the literature of music, and may indeed take high rank in the literature of art. For analytical acumen they are less remarkable. Schumann cannot be called the Lessing of music, nor is it by the display of learning that he produces his effects. It is the union of poetic talent with musical genius, wide intelligence, and high culture, that stamps Schumann's writings with originality, and gives them their independent value.

Schumann's literary work was connected with another phase of the musical world of Germany, as new in its way as the twofold development of his genius—the rise of party feeling. No doubt Schumann gave the first impetus to this movement, both by his imaginary 'Davidsbündler- schaft,' and by that Radical instinct which was part of his nature. Schumann's principles as an artist were the same which have been professed and followed by all the greatest German masters; what was new in him was the active attempt to propagate them as principles. So long as he conducted the Zeitschrift he could not of course lend himself to party feeling; the standard he had assumed was so high that all who took a serious view of art were forced to gather round him. But the spirit of agitation was inflamed, and when he retired from the paper other principles of less general application were put forward. It was self-evident that Schumann was the only contemporary German composer who could stand side by side with Mendelssohn, and they were of course compared. It was asserted that in Mendelssohn form took the precedence of meaning, while in Schumann meaning predominated, striving after a new form of utterance. Thus they were put forward as the representatives of two antagonistic principles of art, and a Mendelssohn party and a Schumann party were formed. In point of fact there was scarcely any trace of such an antagonism of principle between the two composers; the difference was really one of idiosyncrasy; and so, being grounded more or less on personal feeling the parties assumed something of the character of cliques. The literary Schumannites, having the command of an organ of the press, tried to overpower the partisans of Mendelssohn, who like Mendelssohn himself, would have nothing to do with the press. Leipzig was for a time the head quarters of the two parties. There, where Mendelssohn had worked for the delight and improvement of the musical world, it was the fate of his art to be first exposed to attack and detraction, which, to the discredit of the German nation, rapidly spread through wider and wider circles, and was fated too to proceed first from the blind admirers of the very master for whom Mendelssohn ever felt the deepest attachment and respect. 'Oh, Clique!' exclaims Moscheles in his Diary for 1839, 'as if in a town where the genius of a Schumann is honoured it were necessary to cry down a Mendelssohn as pathetic and inferior to him. The public is losing all its judgment, and placing its intelligence and its feelings under an influence which misleads it as much as the revolutionists do the populace.' That Schumann himself must have been painfully affected by this spirit is as clear as that it could only result in hindering the unprejudiced reception of his works; and the process thus begun with Schumann has been carried on, in a greater degree, in the case of Wagner.

As a composer Schumann started with the pianoforte, and until the year 1840 wrote scarcely anything but pianoforte music. For some time he used to compose sitting at the instrument, and continued to do so even until 1839, though he afterwards condemned the practice (in his 'Musikalische Haus- und Lebensregeln'). At all events it had the advantage of making him write from the first in true pianoforte style. If ever pianoforte works took their origin from the innermost nature of the pianoforte, Schumann's did so most thoroughly. His mode of treating the instrument is entirely new. He develops upon it a kind of orchestral polyphony, and by means of the pedal, of extended intervals, of peculiar positions of chords, of contractions of the hands, and so forth, he succeeds in bringing out of it an undreamt-of wealth of effects of tone. How deeply and thoroughly Schumann had studied the character of the instrument may be seen from the detailed preface to his arrangement of Paganini's caprices (op. 3). Even in his earliest PF. works he nowhere shows any inclination to the method of any of the older masters, except in the variations, op. 1, which betray the influence of the school of Hummel and Moscheles. But it is evident that he knew all that others had done, and the time and attention devoted in his writings to works of technical pianoforte study were no doubt deliberately given. Notwithstanding this his compositions are scarcely ever written in the bravura style; for he seldom cared to clothe his ideas in mere outward brilliancy. Sometimes one is constrained to wonder at his abstemiousness in using the higher and lower registers of the pianoforte.

As is the case with the technical treatment of the piano, so it is from the beginning with the substance and form of his compositions. Few among the great German masters show such striking originality from their very first compositions. In the whole range of Schumann's works there is scarcely a trace of any other musician. At the outset of his course as a composer he preferred to use the concise dance or song-form, making up his longer pieces from a number of these smaller forms set together as in a mosaic, instead of at once casting his
thoughts in a larger mould. But the versatility with which the small forms are treated is a testimony to the magnitude of his creative faculty. The predominance of the small forms is explained by his earlier method of composing. Diligent and constant though he was in later years, in early life his way of working was fitful and inconstant. The compositions of this period seem as if forced out of him by sudden impuluses of genius. As he subsequently says of his early works, the man and the musician in me were always trying to speak at the same time. This must indeed be true of every artist; if the whole personality be not put into a work of art, it will be utterly worthless. But by those words Schumann means to say that as a youth he attempted to bring to light in musical form his inmost feelings with regard to his personal life-experiences. Under such circumstances it is but natural that they should contain much that was purely accidental, and inexplicable by the laws of art alone; but it is to this kind of source that they owe the magic freshness and originality with which they strike the hearer. The variations, op. 1, are an instance of this. The theme is formed of the following succession of notes:

\[ \text{Music notation image} \]

the names of which form the word 'Abegg.' Meta Abegg was the name of a beautiful young lady in Mannheim, whose acquaintance Schumann when a student had made at a ball. Playful symbolism of this kind is not uncommon in him. To a certain extent it may be traced back to Sebastian Bach, who expressed his own name in a musical phrase; as Schumann afterwards did Gado's. (See 'Album für die Jugend, op. 68, no. 41.) In the same way (Ges. Schriften, ii. 115) he expresses the woman's name 'Beda' in musical notes, and also in the 'Carnaval' tried to make those letters in his own name which stand as notes—a (as), e, h, a—into a musical phrase. But the idea really came from Jean Paul, who is very fond of tracing out such mystic connections. Schumann's op. 2 consists of a set of small pianoforte pieces in dance-form under the name of 'Papillons.' They were written partly at Heidelberg, partly in the first years of the Leipzig period which followed. No inner musical connection subsists between them. But Schumann felt the necessity of giving them a poetical connection, to satisfy his own feelings, if for nothing else, and for this purpose he adopted the last chapter but one of Jean Paul's 'Fliegeljahre,' where a masked ball is described at which the lovers Wints and Wart are guests, as a poetic background for the series. The several pieces of music may thus be intended to represent partly the different characters in the crowd of maskers, and partly the conversation of the lovers. The finale is written designedly with reference to this scene in Jean Paul, as is plain from the indication written above the notes found near the end—'The noise of the Carnival-night dies away. The church clock strikes six.' The strokes of the bell are actually audible, being represented by the A six times repeated. Then all is hushed, and the piece seems to vanish into thin air like a vision. In the finale there are several touches of humour. It begins with an old Volkslied, familiar to every household in Germany as the 'Groszvaterzans.'

\[ \text{Music notation image} \]

This is immediately followed by a fragment of a second Volkslied, in another tempo—

\[ \text{Music notation image} \]

also old, and sung in Saxony in the early part of the 18th century. Sebastian Bach employed the whole of it, also in a humorous way, in his 'Bauercantate.'

\[ \text{Music notation image} \]

Schumann, notwithstanding his intimate acquaintance with much of Bach's music, can scarcely have known of this, and so the fact of their both lighting on the theme is only an interesting coincidence. In contrast to these two old-fashioned love-tunes is placed the soft and graceful melody of No. of the 'Papillons,' which is afterwards worked contrapuntally with the 'Groszvaterzans.' The name 'Papillons' is not meant to indicate a light, fluttering character in the pieces, but rather to musical phrase which, proceeding from various experiences of life, have attained the highest musical import, as the butterfly soars upwards out of the chrysalis. The design of the title-page in the first edition points towards some such meaning as this; and the explanation we have given corresponds with his usual method of composing at that time. There exists however no decisive account of it by the composer himself.

In a kind of connection with the 'Papillons' is the 'Carnaval,' op. 9. Here again Schumann has depicted the merriment of a masquerade in musical pictures and a third and somewhat similar essay of the same kind is his 'Faschingschwank aus Wien,' op. 26. The 'Carnaval' is a collection of small pieces, written one by one

1 In a letter to his friend Henriette Vogel, Schumann calls it the last chapter. This, although obviously a slip of the pen, has led several writers to wonder what grand or fantastic idea lurks behind the 'Papillons.'


3 Dehn's edition of the Bauercantate was published in 1859, 9 years after Schumann had composed the 'Papillons.'

4 Pfeifling is a German word for the Carnival.
without any special purpose, and not provided either with collective or individual titles until later, when he arranged them in their present order. The musical connection between the pieces is, that with few exceptions they all contain some reference to the succession of notes a, e, c, A (A, Eb, C, B) or a, e, c, A (A, Ab, C, B). Now Asch is the name of a small town in Bohemia, the home of a Fräulein Ernestine von Fricken, with whom Schumann was very intimate at the time of his writing this music. The same notes in another order, a (or e), c, A, a, are also the only letters in Schumann’s own name which represent notes. This explains the title ‘Sphinxes,’ which is affixed to the 9th number on p. 13 of the original edition. The pieces are named, some from characters in the masked ball—Pierrot (Clown), Arlequin, Pantalon, and Colombine—and some from real persons. In this last category we meet with the members of the Davidsbund—Florestan, Eusebius, and Chiarina; Ernestine von Fricken, under the name Estrella, Chopin, and Paganini; there is also a ‘Coquetille,’ but it is not known for whom this is intended. Besides these, some of the pieces are named from incidents in the ball; a recognition, an avowal of love, a promenade, a pause in the dance (Reconnaissance, Aveu, Promenade, Pause); between these are heard the sounds of Waltzes, and in one of the pieces the letters A, S, C, H, and S, C, H, A, ‘Lettres danseantes,’ themselves dance boisterously and noisily, and then vanish like airy phantoms. A piece called ‘Papillons’ rushes by like a hasty reminiscence, and in the numbers from the Papillons (op. 2) is inserted. The finale is called ‘March of the Davidsbündler against the Philistines.’ The symbol of the Philistines is the ‘Grossvaterenz,’ here called by Schumann a tune of the 17th century. The fact of the march being in 3-4 time, a rhythm to which it is of course impossible to march, has perhaps a humorous and symbolic meaning.

The ‘Davidsbündlerländerei’ (op. 6), the ‘Fantasiestücke’ (op. 12), ‘Kinderscenen’ (op. 15), ‘Kreisleriana’ (op. 10), ‘Novellitzen’ (op. 21), ‘Bunte Blätter’ (op. 99), and ‘Albumbliätter’ (op. 124), the contents of which all belong to Schumann’s early period, and, of the later works, such pieces as the ‘Waldischen’ (op. 82)—all bear the impress of having originated like the ‘Papillons’ and the ‘Carvalh’ in the personal experiences of Schumann’s life. They are poétès d’occasion (Gelegenheitsdichtungen), a term which, in Goethe’s sense, designates the highest form that a work of art could take. As to the ‘Davidsbündlerländerei’ the ‘Kreisleriana,’ and the ‘Novellitzen,’ Schumann himself tells us that they reflect the varying moods wrought in him by the contents about Clara Wieck. In the ‘Davidsbündlerländerei’ the general arrangement is that Florestan and Eusebius appear usually by turns, though sometimes also together. The expression ‘dance’ does not however mean, as is sometimes supposed, the dances that the Davidsbündler led the Philistines, but merely indicates the form of the pieces, which is, truth to say, used with scarcely less freedom than that of the march in the finale to the ‘Carvalhal.’ The ‘Kreisleriana’ have their origin in a fantastic poem with the same title by E. T. A. Hoffmann, contained in his ‘Fantasiestücke im Callots Manier’ (Bamberg, 1814, p. 47). Hoffmann was a follower of Jean Paul, who indeed wrote a preface to ‘Fantasiestücke.’ Half musician, half poet, Schumann must have looked on him as a kindred spirit; and in the figure of the wild and eccentric yet gifted ‘Kapellmeister Kreisler,’ drawn by Hoffmann from incidents in his own life, there were many traits in which Schumann might easily see a reflection of himself. Of the ‘Novellitzen’ Schumann says that they are ‘long and connected romantic stories.’

There are no titles to explain them, although much may be conjectured from the indications of time and expression. But the rest of the works we have just mentioned nearly always have their separate component parts, headed by names which lead the imagination of the player or hearer, in a clear and often deep poetic manner, in a particular and defined fantasy. This form of piano piece was altogether a very favourite one with Schumann. He is careful to guard against the supposition that he imagined a definite object in his mind, such as a ‘pleasing child’ (in op. 15) or a ‘haunted spot in a wood’ (in op. 82), and then tried to describe it in notes. His method was rather to invent the piece quite independently and afterwards to give it a particular meaning by a superscription. His chief object was always to give the piece the value of its own, and to make it intelligible of itself. This principle is undoubtedly the right one, and, by adopting it, Schumann proved himself a genuine musician, with faith in the independent value of his art. Nevertheless, had he considered the poetical titles utterly unimportant, he would hardly have employed them as he has in so large a majority of his smaller pianoforte pieces. His doing so seems to evince a feeling that in the composition of the pieces alone, he had not said everything that struggled within him for expression. Until a particular mood or feeling had been aroused in the hearer or the player by means of the title, Schumann could not be sure that the piece would have the effect which he desired it to have. Strictly speaking, poetry and music can only be really united by means of the human voice. But in these pianoforte pieces with poetical titles Schumann found a means of expression which hovered as it were between instrumental music on the one hand, and vocal music on the other, and thus received a certain indefinite and mysterious character of its own, which may most justly be called Romantic.

Among the compositions consisting of small forms we must count the Variations. Schumann treated the variation-form freely and fancifully, but with a profound wealth of genius and depth of feeling. For the Impromptus on a
theme by Clara Wieck (op. 5). Beethoven's so-called 'Éroica Variations' (op. 35) apparently served as a model; they remind us of them both in general arrangement and in the employment of a ground-bass, without being in any way wanting in originality. In the Andante and Variations in E flat (op. 46), one of the most charming and popular of Schumann's pianoforte works, he treated the form with such freedom that they are not so much variations as fantasies in the style of variations. His most splendid work in this form is his op. 13, a work of the grandest calibre, which alone would be sufficient to secure him a place in the first rank of composers for the pianoforte, so overpowering is the display of his larger structure, his treatment of the pianoforte—frequently rising to the highest limits of the bravura style of execution—of his overflowing profusion of ideas, and his boldness in turning the variation form to his own account. In the finale the first two bars only of the theme are employed, and these only occasionally in the 'working-out section.' In other respects the proud edifice of this elaborately worked number has nothing in common with a variation form. It is a delicate reference to the person to whom the whole work is dedicated, William Sterndale Bennett. The beginning of the chief subject is a fragment of the celebrated romance in Marschner's 'Templer und Jüdin,' in which Ivahoe calls on proud England to rejoice over her noble knights ('Du stilizes England, freue dich,' etc.). It is an ingenious way of paying homage to his beloved English composer.

Schumann had made early attempts at works of this character, but it cannot be denied that they were not at first successful. The F♯ minor Sonata (op. 11) teems with beautiful ideas, but is wanting in unity to a remarkable degree, at least in the Allegro movements. The F♯ minor Sonata (op. 14) shows a decided improvement in this respect, and the Sonata in G minor (op. 22) is still better, although not entirely free from a certain clumsiness. Schumann afterwards showed himself quite aware of the faults of these sonatas in regard to form. They offer the most striking example of his irregular and rhapsodical method of working at that period. The second movement of the G minor Sonata was written in June 1830, the first and third in June 1833, the fourth in its original form in October 1835, and in its ultimate form in 1838, the whole sonata being published in 1839. The F♯ minor Sonata was begun in 1833, and not completed till 1835. The F♯ minor Sonata, finished on June 5, 1836, consisted at first of five movements, an Allegro, two Scherzos, one after the other, an Andante with variations, and a Prestissimo. When the work was first published, under the title of 'Concerto sans Orchestre,' Schumann cut out the two scherzos, apparently intending to use them for a second sonata in F♯ minor. This however was not carried out, and in the second edition of the work he restored the second of the scherzos to its place.¹ When we observe how he took up one sonata after another, we see how impossible it is that any close connection can subsist between the several parts, or that there should be any real unity in them as a whole.

The Allegro for pianoforte (op. 8) is somewhat disjointed in form, while the Toccata (op. 7), a bravura piece of the greatest brilliancy and difficulty in perfect sonata form, exhibits a great degree of connection and consequence. In the great Fantasia (op. 17) we are led by the title to expect no conciseness of form. The classical masters gave to their fantasies a very clearly defined outline, but Schumann in this case breaks through every restriction that limits the form, especially in the first movement, where he almost seems to lose himself in limitless freedom. In order to give unity to the fantastic and somewhat loosely connected movements of this work of genius, he again had recourse to poetry, and prefaced the piece with some lines of F. Schlegel's, as a motto:—

Durch alle Türen Geschmack
Im bunten Erdenraum,
Ein Lied erzählt,
O du stille, stürmische See!
Für der heilnächls Lachsetz
Für der sanfthazes Lachen.

Durch alle Türen Geschmack
Im bunten Erdenraum,
Ein Lied erzählt,
O du stille, stürmische See!
Für der heilnächls Lachsetz
Für der sanfthazes Lachen.

Durch alle Türen Geschmack
Im bunten Erdenraum,
Ein Lied erzählt,
O du stille, stürmische See!
Für der heilnächls Lachsetz
Für der sanfthazes Lachen.

The 'mingled earthly dream' is in a manner portrayed in the substance of the composition. Schumann means that 'the ear attains to hear' will perceive the uniting tones that run through all the pictures which the imagination of the composer unrolls to his view. Schlegel's motto seems almost like an excuse offered by Schumann. The original purpose of this Fantasia was not however to illustrate these lines. About Dec. 17, 1835, an appeal having been made from Bonn for contributions to a Beethoven memorial, Schumann proposed to contribute a composition; and this was the origin of the work now called 'Fantasia,' the three movements of which were originally intended to bear the respective inscriptions of 'Ruinen,' 'Triumphal Arch' and 'The Starry Crown.' By these names the character both of the separate parts and of the whole becomes more intelligible. In order to get into the right disposition for the work Schumann's four articles on Beethoven's monument should be read (Gesammelte Schriften, i. p. 215).

Although of Schumann's pianoforte works of the first period are without defects of form, yet their beauties are so many that we easily forget those defects. In certain ways the compositions of the first ten years present the most characteristic picture of Schumann's genius. In after life he proposed and attained loftier ideals in works worthy of the perfect master. But the freshness and charm of his earlier pianoforte works was never surpassed, and in his later years was but rarely reached. A dreamy imaginative nature was united in Schumann's character with a native solidity that never

¹ The first appeared in 1806 as No. 12 of the P f hannes Works, published by B teier-Niedermann, together with the discarded Finale of the Sonata in G minor as No. 13.
descended to the commonplace. From the first his music had in it a character which appealed to the people—nay, which was in a way national; and quickly as he reached his present immense popularity in Germany, it will probably be long before he has the same influence in other nations, especially in France and Italy. After Beethoven, Schumann is the only master who possesses the power of giving full and free expression to the humorous element in instrumental music. Both in his writings and compositions he allows it to have full play, and it is in his earlier P.F. works that it is most prominent. One of his freshest and fullest works is the 6th piano piece (op. 20), the most wonderful portrayal of a humorous disposition that it is possible to imagine in music. Schumann's thorough individuality is prominent, both in harmonies, rhythm, and colouring, and in the forms of the melodies. It is, however, characteristic of his early P.F. works that broad bold melodies rarely occur in them, though there is a superabundance of melodic fragments—germs of melody, as they might be called—full of a deep expression of their own. This music is pervaded by a Spring-like animation and force, a germ of future promise, which gives it a peculiar romantic character; a character strengthened by the admixture of poetic moods and feelings. Schumann was both musician and poet, and he who would thoroughly understand his music must be first imbued with the spirit of the German poets who were most prominent in Schumann's youth; above all others Jean Paul and the whole romantic school, passion, and imagination of Schumann, and Büchner. And just as these poets were specially great in short lyrics, revealing endless depths of feeling in a few lines, so did Schumann succeed, as no one has done before or since, in saying great things and leaving unutterable things to be felt, in the small form of a short pianoforte piece.

Schumann's enthusiastic admiration and thorough appreciation of Bach has been already described and with Mendelssohn, but it is certain that he entered more thoroughly than Mendelssohn did into the old master's mysterious depth of feeling. It would therefore have been wonderful if he had not attempted to express himself in the musical forms used by Bach. His strong natural inclination towards polyphonic writing is perceptible even in his earliest pianoforte works, but it was not until 1840 that it came prominently forward. His six fugues on the theme 'Bach' (op. 60), the four fugues on the theme 'Eichendorff' (op. 72), the four pianoforte pieces in fugue form (op. 136), the studies in canonic form for the pedal-piano (op. 56), and the other separate canons and fugues scattered up and down his pianoforte works—all form a class in modern pianoforte music just as new as do his pianoforte works in the free style. The treatment of the parts in the fugues is by no means always strictly according to rule, even when viewed from the standpoint of Bach, who allowed himself considerable freedom. In employing an accompaniment of chords in one part, he also goes far beyond what had hitherto been considered allowable. But yet, taken as a whole, these works are masterpieces; no other composer of modern times could have succeeded as he has done in welding together so completely the modern style of feeling with the old strict form, or in giving that form a new life and vigour by means of the modern spirit. In these pieces we hear the same Schumann whom we know in his other works; his ideas adapt themselves as if spontaneously to the strict requirements of the polyphonic style, and those requirements again draw from his imagination new life and vigour. In short, though a great contrapuntalist he was not a pedantic one, and he may be numbered among the few musicians of the last hundred years to whom polyphonic forms have been a perfectly natural means of expressing their ideas.

As a composer of Songs Schumann stands by the side of Schubert and Mendelssohn, the youngest of the trio of great writers in this class of music. Schubert shows the greatest wealth of melody, Mendelssohn the most perfect roundness of form; but Schumann is by far the most profoundly and intellectually suggestive. He displays a more finely cultivated poetic taste than Schubert, with a many-sided feeling for lyric expression far greater than Mendelssohn's. Many of his melodies are projected in bold and soaring lines such as we meet with in no other composer but Schubert; for instance, in the well-known songs 'Du meine Seele, du mein Herz' (op. 25, no. 5), 'ich sieht der Bräude' (op. 25, no. 12), 'Liebesbotschaft' (op. 35, no. 6), 'Stille Thränen' (op. 35, no. 10), and others. Still more frequently he throws himself into the spirit of the German Volkstheid, and avails himself of its simpler and narrower forms of melody. Indeed his songs owe their extraordinary popularity chiefly to this conspicuously national element. The reader need only be reminded of the song 'O Sonnenschein' (op. 35, no. 4), of Heine's 'Liederkreis' (op. 44), of 'Höflich ich das Liedchen klingen,' 'Allnächtlich im Traume,' 'Aus alten Märchen' (op. 48, nos. 10, 14, 15), of most of the songs and ballads (op. 45, 49, 53), and above all of the Wanderlied 'Wohlauf, noch getrunken den fankulden Wein' (op. 35, no. 3), which sparkles with youthful life and healthy vigour. Besides these there are many songs in which the melody is hardly worked out, and which are—as is also frequently the case with his pianoforte works—as it were, mere essays, or germ of a new idea. This style of treatment, which is quite peculiar to Schumann, he was fond of using when he wished to give the impression of a vague, dreamy, veiled sentiment; and by this means he penetrated more deeply into the vital essence and sources of feeling than any other song-writer. Such a song as 'Der Nussbaum' (op. 25, no. 3), or 'Im Walde,' by Eichendorff (op. 39, no. 11) are masterpieces in this kind. Besides this, Schumann always brought a true poet's instinct to bear on the subtlest
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which sight is lost (a beautiful example is op. 48, no. 16, 'Die alten bösen Lieder'). Nay he even continues the poem in music; of which a striking instance is the close of the 'Frauenliebe und Leben' (op. 42), where by repeating the music of the first song he revives in the fancy of the lonely widow the memories and happinesses. The realm of feeling revealed to us in Schumann's songs is thoroughly youthful, an unfailing mark of the true lyric; the sentiment he principally deals with is that of love, which in his hands is especially tender and pure, almost maidenly coy. The set of songs called 'Frauenliebe und Leben'—the Love and Life of Woman—gives us a deep insight into the most subtle and secret emotions of a pure woman's soul, deeper indeed than could have been expected from any man, and in fact no composer but Schumann would have been capable of it. The author of the words, A. von Chamisso, elegant as his verses are, lags far behind the composer in his rendering. But indeed such depths of feeling can be sounded by music alone.

Schumann also found musical equivalents and shades of colour for Eichendorff's mystical views of nature; his settings of Eichendorff's poems may be called absolutely classical, and he is equally at home in dealing with the bubbling freshness or the chivalrous sentiment of the post. Many of Schumann's fresh and sparkling songs have a touch of the student's joviality, but without descending from their high distinction; never under any circumstances was he trivial. Indeed he had no sympathy with the farcical, though his talent for the humorous is amply proved by his songs. A masterpiece of the kind is the setting of Haine's poem 'Ein Jungling liebt ein Mädelchen' (op. 48, no. 13), which has been very unnecessarily objected to. It was principally in dealing with Haine's words that he betrays this sense of humour; 'Wir sassam am Fischeraum' (op. 45, no. 3) is an example, and still more 'Es leuchtet meine Liebe' (op. 127, no. 3), where a resemblance to the scherzo of the A minor String Quartet is very obvious. A thing which may well excite astonishment as apparently quite beside the nature of Schumann's character, is that he could even find characteristic music for Heine's bitterest irony (op. 24, no. 6) 'Warte, warte, wilder Schiffmann.' But he was thorough and above all romantic.

Schumann's Symphonies may without any injustice be considered as the most important which have been written since Beethoven. Though Mendelssohn excels him in regularity of form, and though Schubert's C major Symphony is quite unique in its wealth of beautiful musical ideas, yet Schumann surpasses both in greatness and force. He is the man, they the youths; he has the greatest amount of what is demanded by that greatest, most mature, and most important of all forms of instrumental music. He comes near to Beethoven, who it is quite evident was almost the only composer that he ever took as a model. No trace whatever of Haydn or Mozart is to be found in his symphonies, and of Men-
A certain approximation to Schubert is indeed perceptible in the "working out" (Durchführung) of his Allegro movements. But the symphonies, like the pianoforte works, the songs, and indeed all that Schumann produced, bear the strong impress of a marvelous originality, and a creative power all his own. Even the first published Symphony (in B♭, op. 38) shows a very distinct talent for this branch of composition. We do not know that Schumann had ever previously attempted orchestral compositions, except in the case of the symphony written in the beginning of 1830, which still remains in MS. In 1839 he writes to Dorn: "At present it is true that I have not had much practice in orchestral writing, but I hope to master it some day." And in his next attempt he attained his object. In a few passages in the B♭ Symphony, the effects of the instruments are indeed not rightly calculated. One great error in the first movement he remedied after the first hearing. This was in the two opening bars, from which the theme of the Allegro is afterwards generated, and which were given to the horns and trumpets. It ran originally thus, in agreement with the beginning of the Allegro movement:

which, on account of the G and A being stopped notes, had an unexpected and very comic effect. Schumann himself was much amused at the mistake; when he was at Hanover in January 1854, he told the story to his friends, and it was very amusing to hear this man, usually so grave and silent, regardless of the presence of strangers (for the incident took place at a public restaurant), sing out the first five notes of the subject quite loud, the two next in a muffled voice, and the last again loud. He placed the phrase a third higher, as it stands in the printed score:

Another, but less important passage for the horns has remained unaltered. In bar 17 of the first Allegro, Schumann thought that this phrase ought to be made more prominent than it usually was on the horns, and requested both Taubert and David, when it was in rehearsal at Berlin and Leipzig in the winter of 1843, to have it played on the trombones.

But in general we cannot but wonder at the certain mastery over his means that he shows even in the 1st Symphony. His orchestration is less smooth and clear than that of either Mendelssohn or Gade, and in its sterner style reminds us rather of Schubert. But this stern power is suited to the substance of his ideas, and there is no lack of captivating beauty of sound. We even meet in his orchestral works with a number of new effects of sound such as only true genius can discover or invent. Instances of these are the treatment of the three trombones in the "Manfred" Overture, the use made of the horns in the second movement of the B♭ Symphony, his solo violin, so introduced into the Romance of the D minor Symphony, etc. etc. It is hard to decide which of Schumann's four symphonies (or five, counting op. 52) is the finest. Each has individual beauties of its own. In life and freshness and the feeling of inward happiness the B♭ Symphony stands at the head. Schumann originally intended to call it the "Spring Symphony"; and indeed he wrote it, as we learn from a letter to Taubert, in Feb. 1841, when the first breath of spring was in the air. The first movement was to have been called "Spring Awakening," and the Finale (which he always wished not to be taken too fast) "Spring's Farewell." Many parts of the symphony have an especial charm when we thus know the object with which they were written. The beginning of the introduction evidently represents a trumpet summons sent pealing down from on high; then gentle sephrys blow softly to and fro, and everywhere the dormant forces awake and make their way to the light (we are quite with the composer's own programme). In the Allegro the Spring comes laughing in, in the full beauty of youth. This explains and justifies the novel use of the triangle in the first movement—an instrument not properly admissible in a symphony. An enchanting effect is produced by the Spring song at the close of the first movement, played as though sung with a full heart; and it is an entirely new form ofoda (see p. 67 of the score). In publishing the Symphony, Schumann omitted the explanatory title, because he believed that the attention of the public is distracted from the main purpose of a work by things of that kind. We may well believe, moreover, that a good part of the spring-like feeling in this symphony comes from the deep and heartfelt joy which Schumann felt at being at last united to his hardy-won bride. The same influence is seen in the D minor Symphony (op. 120), written in the same year with that just described, and immediately after it. It is entirely similar to its predecessor in its fundamental feeling, but has more passion. The form too is new and very successful; the four sections follow each other consecutively without any pauses, so that the work seems to consist of only one great movement. The subjects of the Introduction reappear in the Romance, with different treatment, and the chief subject of the first Allegro is the foundation of that of the last. The second part of the first Allegro is in quite an unusual form, and before the last Allegro we find a slow introduction—imaginative, majestic, and most original. As has been already mentioned, Schumann intended to call the work "Symphonic Fantasia."
Here too poetic pictures seem to be hovering round him on every side.

His third symphonic work of the year 1841 is also irregular, but only in form, and has as good a right as the second to the name of 'Symphony.' It appeared, however, under the name 'Overture, Scherzo, and Finale,' as op. 52. Of this work, which is charming throughout, the first movement offers us the only example to be found in Schumann's influence of Cherubini, a master for whom he had a great reverence. Perhaps the most lovely movement is the highly poetic Scherzo in gigue-rhythm, which might constitute a type by itself among symphonies. His other scherzos approximate in style to those of Beethoven, whose invention and speciality this form was, and who had no successor in it but Schumann. The characteristic of the C major Symphony (op. 61) is a graver and more mature depth of feeling; its bold decisiveness of form and overpowering wealth of expression reveal distinctly the relationship in art between Schumann and Beethoven. The form too, as far as regards the number and character of the movements is clear, but only in the classical masters, while in the last symphony (Eg. op. 97) Schumann once more appears as one of the modern school. This is divided into five separate movements, including a slow movement in sustained style, and of a devotional character between the Andante and the Finale. Schumann originally inscribed it with the words 'In the style of an accompaniment to a solemn ceremony' (im Charakter der Begleitung einer feierlichen Ceremonie), and we know that it was suggested to him by the sights of Cologne cathedral, and the festivities on the occasion of Archbishop von Geissel's elevation to the Cardinalate. The other movements are powerful, and full of variety and charm, and the whole symphony is full of vivid pictures of Rhineland life. Perhaps the gem of the whole is the second movement (Scherzo), in which power and beauty are mingled with the romance which in every German heart hovers round the Rhine and its multitude of songs and legends, although written in 1850, when Schumann's imagination was becoming exhausted, the work bears no trace of any diminution of power.

The poetical concert-overture, invented by Mendelssohn, and practised by Bennett and Gade, was a form never cultivated by Schumann. His overtures are really 'opening pieces,' whether to operas, plays, or some festivity or other. In this again he follows Beethoven. His overtures, like those of Beethoven, are most effective in the concert-room, then the more or occasion for which they were composed is kept in mind. It is so even with the wonderful 'Genoveva' overture, which contains something of Weber's power and swing; but more than all is it true of the overture to Byron's 'Manfred,' so full of tremendous passion. None of the overtures subsequently written by Schumann reached this degree of perfection, least of all his 'Faust' overture, though that to the 'Braut von Messina' (op. 100) is not much inferior to 'Manfred.' In the last year of his productive activity Schumann was much occupied with this form, but the exhausted condition of his creative powers cannot be disguised, either in the 'Faust' overture or in those to Shakespeare's 'Julius Cesar' (op. 128) and Goethe's 'Hermann und Dorothea' (op. 136), which last he had intended to set as an opera. The festival overture on the 'Rheinweinlied' (op. 133) is cleverly worked, and a very effective pièce d'occasion.

It was in the spring of 1838 that Schumann made his first attempt, so far as we know, at a string quartet. It was scarcely successful, for he was too much immersed in pianoforte music; at any rate the world has hitherto seen nothing of it. In June and July 1842 he was much more successful. The three string quartets (op. 41), written at this time, are the only ones that have become known. They cannot be said to be in the purest quartet style; but as Schumann never played any stringed instrument, this is not surprising. They still retain much of the pianoforte style; but even by this means Schumann attains many new and beautiful effects. In several places the influence of Beethoven is clearly discernible; especially in the Adagio of the A minor and the Adagio-variations of the F major Quartet. On the other hand, the 'Quasi Trio' in the style of a gavotte, in the Finale of the A major, shows an affinity with Bach (compare the gavotte in the sixth of the so-called 'French suites' in E major), though not as something appropriated from without, but rather as an individuality developed from within. At the same time the Scherzo of the A minor Quartet is an example of how a fleeting impression often becomes fixed in an independently creative imagination, until it reaches a more perfect degree of development. At the time of writing this quartet Schumann had become acquainted with Marschner's G minor Trio (op. 113), and speaks of it in the Zeitschrift. The fine scherzo of that work struck him very much, and in his own scherzo it reappears, in a modified form, although written in 1850, when Schumann's imagination was becoming exhausted, the work bears no trace of any diminution of power.

The poetical concert-overture, invented by Mendelssohn, and practised by Bennett and Gade, was a form never cultivated by Schumann. His overtures are really 'opening pieces,' whether to operas, plays, or some festivity or other. In this again he follows Beethoven. His overtures, like those of Beethoven, are most effective in the concert-room, then the more or occasion for which they were composed is kept in mind. It is so even with the wonderful 'Genoveva' overture, which contains something of Weber's power and swing; but more than all is it true of the overture to Byron's 'Manfred,' so full of tremendous passion. None of the overtures subsequently written by Schumann reached this degree of perfection, least of all his 'Faust' overture, though that to the 'Braut von Messina' (op. 100) is not much inferior to 'Manfred.' In the last year of his productive activity Schumann was much occupied with this form, but the exhausted condition of his creative powers cannot be disguised, either in the 'Faust' overture or in those to Shakespeare's 'Julius Cesar' (op. 128) and Goethe's 'Hermann und Dorothea' (op. 136), which last he had intended to set as an opera. The festival overture on the 'Rheinweinlied' (op. 133) is cleverly worked, and a very effective pièce d'occasion.

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various ways. But Wastelawski is mistaken in saying (3rd ed. p. 178, note) that the più lento over the coda in these variations is a misprint for più moto. Schumann wrote più lento quite plainly, and evidently meant what he wrote. He may possibly have changed his mind afterwards, for in regard to tempo he was often accessible to the opinions of others.

Of the works for strings and pianoforte, the Quintet (op. 44) is of course the finest. Nay more: it is undoubtedly the best piece of chamber music since Beethoven, and will always keep its place in the first rank of musical masterpieces. This quintet claims the highest admiration, not only because of its brilliant originality, and its innate power—which seems to grow with every movement, and at the end of the whole leaves the hearer with a feeling of the possibility of never-ending increase—but also because of its gorgeous beauty of sound, and the beautiful and well-balanced relations between the pianoforte and the strings. Musicians are still living, like Carl Reinecke of Leipzig, who at the time of its appearance was not a child of music, but was carried to such a position as a violinist of the age of youth, and who tells of the indescribable impression the work made upon him. It must have seemed like a new paradise of beauty revealed to their view. The Pianoforte Quartet (op. 47) only wants animation, and a more popular character in the best sense of the word, to make it of equal merit with the Quintet. There is much in it of the spirit of Bach, as is perhaps most evident in the wonderful melody of the Andante. A high rank is taken by the Trios in D minor (op. 63) and F major (op. 80), both, as well as the quintet and quartet, written in one and the same year. In the first a passionate and sometimes gloomy character predominates, while the second is more cheerful and full of warmth in the middle movements. The canonic style is employed in the Adagios of both trios with new and powerful effect. The treatment of the strings with respect to the pianoforte may here and there be considered too orchestral in style; but it must not be forgotten that it was adopted to suit the piano style, which in Schumann is very different from that of the classical masters and of Mendelssohn. The two trios, however, are wanting in that expression of perfect health which is so prominent in both the quintet and the quartet. They show traces of the hurry and breathless haste which in his later years increases the complication of his rhythms. The third and last Trio (G minor, op. 110) is far inferior to the others. There is still the same artistic design, and in isolated passages the noble genius of the master still shines clearly out; but as a whole this trio tells of exhaustion. The same may be said of most of the other chamber works of Schumann’s latest years. Among them are two sonatas for piano and violin, gloomy, impassioned compositions, which can hardly be listened to without a feeling of oppression. There are also a number of shorter pieces for different instruments, among which the ‘Märchenbilder für Pianoforte und Viola’ (op. 113) are prominent. No one who bears in mind Schumann’s ultimate fate can hear without emotion the last of these ‘Märchenbilder’, which bears the direction ‘Langsam, mit melancholischem Ausdruck’ (Slowly, with an expression of melancholy).

In the sphere of the concerto Schumann has left an imperishable trace of his genius in the Pianoforte Concerto in A minor (op. 54). It is one of his most beautiful and mature works. In addition to all his peculiar originality it has also the qualities, which no concerto should lack, of external brilliancy, and striking, powerful, well-rounded subjects. The first movement is written in a free form with happy effect; the cause being that Schumann had at first intended it to stand as an independent piece, with the title ‘Fantasia.’ He did not add the other two movements until two years afterwards.—The ‘Introduction und Allegro appassionato’, for pianoforte and orchestra (op. 92), is a rich addition to concerto literature. In Schumann there is a deeper connection between the pianoforte and orchestra than had before been customary, though not carried to such an extent as to create a contrast between the two independent powers. He was far from writing symphonies with the pianoforte obbligato. His other works in concerto-form, written in the last years of his life, do not attain to the height of the Concerto. Among them is an unpublished violin concerto written between Sept. 21 and Oct. 3, 1853, and consisting of the following movements: (1) D minor alla breve, ‘Im kräftigen, nicht zu schnellen Tempo’; (2) B♭ major, common time, ‘Langsam’; (3) D major, 3-4, ‘Lebhaft, doch nicht zu schnell.’ The autograph is in the possession of Joschim. A Fantasia for violin and orchestra, dedicated to the same great artist, is published as op. 121. The Violoncello Concerto (op. 129) is remarkable for a very beautiful slow middle movement. There is also a Concerto for four horns and orchestra (op. 86). Schumann himself thought very highly of this piece, partly because, as he wrote to Dr. Hartel, ‘it was quite serious.’ It is indeed the only attempt, made in modern times to revive the form of the old Concerto grosso which Sebastian Bach had brought to perfection in his six so-called ‘Brandenburg’ concertos. As these concertos of Bach were not printed until 1850, and Schumann can scarcely have known them in manuscript, it is a remarkable and interesting coincidence that he should thus have followed Bach’s lead without knowing it. The piece is particularly hard for the first horn, because of the high notes. When well rendered it has a peculiarly sonorous, often very romantic effect, to which however the ear soon becomes insensible from the tone of the four horns.

In his account of Marschner’s ‘Klänge aus Osten,’ a work performed in Leipzig on Oct. 22, 1840, Schumann says: ‘We must admire the pattern which the composer has felt himself encouraged to set, and which others need only follow, to enrich the concert-room with a new form of music.’ The ‘Klänge aus Osten’ consist of an overture, solos, and choruses, and treat of
the adventures of a pair of lovers in the East. By the term 'new form of music' Schumann means a form in which it was possible to make use for concert performances of romantic stories, which had hitherto been only used on the stage. He was the first to follow this example in his 'Paradise and the Peri.' The text was taken from Moore's poem, of which Schumann shortened some parts to suit his purpose, while he prolonged others by his own insertions. It was his first work for voices and orchestra, and is one of his greatest and most important. The subject was happily chosen. The longing felt by one of those ideal beings created by the imagination from the forces of nature, to attain or regain a higher and happier existence, and using every means for the fulfillment of this longing, is of frequent occurrence in the German popular legends, and is still a favourite and sympathetic idea in Germany. It is the root of the legends of the Fae Melusina, of the Water Ninix, and of Hans Heling. Schumann's fancy must have been stimulated by the magic of the East, no less than by Moore's poem, with its poetic pictures displayed on a background of high moral sentiment. It has been very unnecessarily objected to 'Paradise and the Peri' that it follows none of the existing forms of music. If it be necessary for the enjoyment of a work of art that it should be ticketed after some known pattern, it is obvious that this one belongs to the class of Oratorio. That the Oratorio may be secular as well as sacred was shown by Handel, and confirmed by Haydn in his 'Seasons.' For the text no special poetic form is required. It may be dramatic or narrative, or a mixture of the two; Handel has left examples of each. The essential characteristic of an Oratorio is that it should bring the feelings into play, not directly, as is done in the cantata, but by means of a given event, about which the emotions can be aroused. The form of the poetry, the choice of material and form in the music, should all depend upon the particular subject to be treated. The fact of Schumann's having retained so much of Moore's narrative is worthy of all praise; it is the descriptive portions of the poem that have the greatest charm, and the music conforms to this. To call this method an imitation of the music of the Evangelist in Bach's Passion Music is unnecessary and untrue; for the narrative portions are given by Schumann both to solos and chorus. True, there will always be a certain disadvantage in using a complete self-contained poem as a text for music, a great deal of which will inevitably have been written without regard to the poem. Much that is passed lightly in reading has, when set to music, a more definite and insistent effect than was intended. In other places again, the poem, from the musician's point of view, will be deficient in opportunities for the strong contrasts so necessary for effect in music. This is very obvious in Schumann's composition. The third portion of the work, although he took much trouble to give it greater variety by additions to the poetry, suffers from a certain monotonity. Not that the separate numbers are weaker than those of the former parts, but they are wanting in strong shadows. But there is something else that prevents the work from producing a really striking effect upon large audiences, and that is, if we may say so, that there is too much music in it. Schumann brought it forth from the fulness of his heart, and threw, even into its smallest interludes, all the depth of expression of which he was capable. The beauties are crowded together, and stand in each other's light. If they had been fewer in number they would have had more effect. But, with all these allowances, 'Paradise and the Peri' is one of the most enchanting musical poems in existence. And we can now confirm his own words in a letter to a friend after the completion of the work:

'A soft voice within me kept saying while I wrote, It is not in vain that thou art writing'; for this composition will go far to make him immortal. No comparison is possible between it and the great oratorios of Mendelssohn, with their grand structure and historical character. Its object is wholly different—to lead us into the bright magical fairy-world of the East, and make us sympathise with the sorrows and the struggles of a gentle daughter of the air. It can only be really impressive to a somewhat small circle.

The more so that the chorus, the chief means for representing broad and popular emotions, has only a moderate share in the work. All the choruses in 'Paradise and the Peri,' perhaps with the exception of the last, are fine, original, and effective. But it must be admitted that choral composition was not really Schumann's strong point. In this respect he is far inferior to Mendelssohn. In many of his choruses he might even seem to lack the requisite mastery over the technical requirements of choral composition, so instrumental in style, so impracticable and unnecessarily difficult do they seem. But if we consider Schumann's skill in polyphonic writing, and recall pieces of such grand conception and masterly treatment as the beginning of the last chorus of the Faust music, we feel convinced that the true reason of the defect lies deeper. The essential parts of a chorus are large and simple subjects, broad and flowing development, and divisions clearly marked and intelligible to all. In a good chorus there must be something to speak to the heart of the masses. Schumann took exactly the opposite view. The chorus was usually an instrument unfitted for the expression of his ideas. His genius could have mastered the technical part of choral composition as quickly and surely as that of orchestral composition. But since the case was otherwise, the chief importance of 'Paradise and the Peri' is seen to be in the solos and their accompaniments, especially in the latter, for here the orchestra stands in the same relation to the voice as the pianoforte does in Schumann's songs. A good orchestral rendering of 'Paradise and the Peri' is a task of the greatest difficulty, but one rewarded by perfect enjoyment. Compositions such as this, as we have already said, correspond in
the concert-room to the German romantic opera. 'Paradies' and the 'Peri' might be likened to Weber's 'Oberon' and Mendelssohn's 'First Walpurgisnacht' to Weber's 'Der Freischütz.'

In the fairy-tale of 'The Pilgrimage of the Rose' (op. 113) Schumann intended to produce a companion picture to 'Paradies and the Peri,' but in less definite outline and vaguer colours. The idea of the poem is similar to that of the former work, but Horn's execution of the idea is entirely without taste. Schumann was possibly attracted by its smooth versification and a few really good musical situations. The music contains much that is airy and fresh, as well as a beautiful dirge. On the other hand, it is full of a feeble sentimentality utterly foreign to Schumann's general character, and ascribable only to the decay of his imagination. The insignificant and wholly idyllic subject was quite inadequate to give employment to the whole apparatus of solo, chorus, and orchestra, and Schumann's first idea was consequently the right one. With a small section of Schumann's admirers the work will always keep its place, and produce a pleasing though not very deep effect. His other works in this form consist of four ballads:—'Der Königssohn' (op. 116), 'Des Sängers Fluch' (op. 139), 'Das Glücks von Edenhall' (op. 143), all by Üheland; and 'Vom Pagen und der Königstochter' (op. 140), by Geibel. Moore's 'Paradies and the Peri' was probably intended for musical treatment, and yet itself happy to it. And it will always be easier to extract an available text from a poem of large dimensions, than from a ballad of more concise form. This Schumann had to find out by experience. His chief error was not in taking widely-known masterpieces of German poetry and curtailing or even re-arranging them to suit his purpose; Üheland's and Geibel's poems remain as they were, and a musician must always be permitted to take his subjects wherever and however he likes. He is rather to be blamed for not going far enough in his alterations, and for retaining too much of the original form of the ballad. What has been already said with regard to 'Paradies and the Peri' holds good here too, and in a greater degree. It is painfully evident that these ballads were not really written for music. The way the principal events of the story are described, and the whole outward form of the verses, imply that they were intended to be recited by a single person, and that not a singer but a speaker. If necessary to be sung, the form of a strophic song should have been chosen, as is the case with 'Das Glücks von Edenhall,' but this would confine the varieties of expression within too narrow a range. It is as though Schumann's bent-up desire for the dramatic form were seeking an outlet in these ballads; especially as we know that in the last years of his creative activity he was anxious to meet with a new opera-libretto. The faults of text and subject might however be overlooked, if the music made itself felt as the product of a rich and unwearied imagination. Unfortunately, however, this is seldom the case.

It is just in the more dramatic parts that we detect an obvious dulness in the music, a lamen-
ness in rhythm, and a want of fresh and happy contrasts. It must be remarked, however, that isolated beauties of no mean order are to be met with; such as the whole of the third part and the beginning and end of the second, in the ballad 'Vom Pagen und der Königstochter.' These works, however, taken as a whole, will hardly live.

On the other hand, there are some works of striking beauty for voices and orchestra in a purely lyrical vein. Among these should be mentioned the 'Requiem for Mignon' from 'Wilhelm Meister' (op. 98 b), and Hebbel's 'Nachtlied' (op. 108). The former of these was especially written for music, and contains the loveliest thoughts and words embodied in an unconstrained and agreeable form. Few composers were so well fitted for such a work as Schumann, with his sensitive emotional faculty and his delicate sense of poetry; and that is perhaps the main secret of his success in producing this beautiful little composition. But it should never be heard in a large concert room, for which its delicate proportions and tender colouring are utterly unfitted. The 'Nachtlied' is a long choral movement. The peculiar and fantastic feeling of the poem receives adequate treatment by a particular style in which the chorus is sometimes used only to give colour, and sometimes is combined with the orchestra in a polyphonic structure, in which all human individuality seems to be merged, and only the universal powers of nature and of life reign supreme.

Beethoven, as is well known, had the intention of setting Goethe's 'Faust' to music. Of course the first part only was in his mind, for the second did not appear until six years after his death. The idea conceived by Beethoven was executed by Schumann; not, it may be, in Beethoven's manner, but perhaps in quite the best and most effective way conceivable. Schumann's music is not intended to be performed on the stage as the musical complement of Goethe's drama. It is a piece for concert performance, or rather a set of pieces, for he did not stipulate or intend that all three parts should be given together. What he did was to take out a number of scenes from both parts of Goethe's poem, and set music to them. It follows that the work is not self-contained, but requires for its full understanding an accurate knowledge of the poem. From the First Part he took the following:—(1) Part of the first scene in the garden between Gretchen and Faust; (2) Gretchen before the shrine of the Mater dolorosa; (3) The scene in the Cathedral. These three form the first division of his Faust music. From the Second Part of the play he adopted: (1) The first scene of the first act (the song of the spirits at dawn, the sunrise, and Faust's soliloquy); (2) The scene with the four aged women from the fifth act; (3) Faust's death in the same act (as far as the words, 'Der Zeiger fällt—Er fällt, es ist vollbracht'). These form the second division of the music. Schumann's third division consists

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of the last scene of the fifth act (Faust's glorification) divided into several numbers. The experiment of constructing a work of art, without a central point or connection in itself, but entirely dependent for this on another work of art, could only be successful in the case of a poem like 'Faust'; and even then perhaps, only with the German people, with whom Faust is almost as familiar as Luther's Bible. But it really was successful, and Schumann's name will be eternally linked with that of Goethe. This is the case more particularly in the third division, which consists of only one grand scene, and is the most important from a musical point of view. In this scene Goethe himself desired the co-operation of music. Its mystic import and splendid expression could find no composer so well fitted as Schumann, who seemed, as it were, predestined for it. He threw himself into the spirit of the poem with such deep sympathy and understanding, that from beginning to end his music gives the impression of being a commentary on it. To Schumann is due the chief credit of praise for having popularised the second part of Faust. In musical importance no other choral work of his approaches the third division of his work. In freshness, originality, and sustained power of invention it is in no way inferior to 'Paradise and the Peri.'

Up to about the latter half of the last chorus it is a chain of musical gems, a perfectly unique contribution to concert literature, in the first rank of those works of art of which the German nation may well be proud. The second division of the Faust music, consisting of three, and some the most important music, is also of considerable merit. It is, however, evident in many passages that Schumann has set words which Goethe never intended to be sung. This is still more the case from the First Part, which are moreover very inferior in respect of the music. The overture is the least important of all; in fact the merit of the work decreases gradually as we survey it backwards from the end. The overture was composed last, corresponding to the method pursued in its composition, which began in Schumann's freest, happiest, and most masterly time of creativeness, and ended close upon the time when his noble spirit was plunged in the dark gloom of insanity.

There exist only two dramatic works of Schumann's intended for the theatre: the operas of 'Genoveva' and the music to Byron's 'Manfred.' The text of the operas may justly be objected to, for it scarcely treats of the proper legend of Genoveva at all; almost all that made the story characteristic and touching being discarded, a fact which Schumann thought an advantage. This may perhaps be explained by remembering his opinion that in an opera the greatest stress should be laid on the representation of the emotions, and that this object might most easily be attained by treating the external conditions of an operatic story as simply and broadly as possible. He also probably felt, that a great part of the Genoveva legend is epic rather than dramatic. He was mistaken, however, in thinking that after the reductions which he made in the plot, it would remain sufficiently interesting to the general public. He himself, as we have said, arranged his own libretto. His chief model was Hebbel's 'Genoveva,' a tragedy which had affected him in a wonderful way; though he also made use of Tiek's 'Genoveva.' Besides these he took Weber's 'Euryanthe' as a pattern. The mixture of three poems, so widely differing from one another, resulted in a confusion of motives and an uncertainty of delineation which add to the uninteresting impression produced by the libretto. The characters are not very distinctly drawn, and yet on him falls almost the chief responsibility of the drama. The details cannot but suffer by such a method of compilation as this. A great deal is taken word for word from Hebbel and Tiek, and their two utterly different styles appear side by side without any compromise whatever. Hebbel however predominates. Tiek's work appears in the finale of the first act, and in the duet (No. 9) in the second. Du bist der heil'ge Brot, das ist der Tag becomes Genoveva's taunt on Golgoth's birth is also taken from Tiek, although he makes the reproach come first from Wolf and afterwards from Genoveva herself, but without making it a prominent motive in the drama. Beside this several Volkstümchen are interpersed. This confusion of styles is surprising in a man of such fine discrimination and delicate taste as Schumann displays elsewhere. The chief defect of the opera, however, lies in the music. If 'Paradise and the Peri,' as we have said, may be compared with Weber's 'Oberon,' the one holding the same place in the concert-room that the other does on the stage, Schumann's opera may be compared to one of Weber's concert cantatas—say to 'Kampf und Sieg.' As Weber always shows himself a dramatic artist even where it is not required, so does Schumann show himself a lyric artist. In the opera of 'Genoveva,' the characters all sing more or less, and from the great abundance of music which Schumann puts to the words is absolute music, not relative, i.e. such as would be accordant with the character of each individual. Neither in outline nor detail is his music sufficiently generated by the situations of the drama. Lastly, he lacks appreciation for that liveliness of contrast which appears forced and out of place in the concert-room, but is absolutely indispensable on the stage. 'Genoveva' has no strict recitatives, but neither is there spoken dialogue; even the ordinary quiet parts of the dialogue are sung in strict time, and usually accompanied with the full orchestra. Schumann considered the recitative a superannuated form of art, and in his other works also makes scarcely any use of it. This point is of course open to dispute; but it is not open to dispute that in an opera, some kind of calm, even neutral form of expression is wanted, which, while allowing the action to proceed quickly, may serve as a foil to the chief parts in which highly wrought emotions are to be delineated. The want of such a foil in 'Genoveva'
weakens the effect of the climaxes, and with
them, that of the whole. As in the formation of
the libretto Schumann took 'Euryanthe' as his
model, so, as a musician, he intended to carry out
Weber's intentions still farther, and to write, not
an opera in the old-fashioned ordinary sense, but
a music drama, which should be purely national.
At the time when 'Genoveva' was written, he was
utterly opposed to Italian music, not in the way
we should have expected him to be, but exactly
as Weber was opposed to it in his time. "Let
me alone with your canary-bird music and your
tunes out of the waste-paper basket," he once
said angrily to Weber's son, who was speaking
to him of Cimarosa's 'Matrimonio Segreto.' But
although he may not have succeeded in pro-
ducing a masterpiece of German opera, we may
appreciate with gratitude the many beauties of
the music, the noble sentiment pervading the
whole, and the constant artistic feeling, directed
only to what is true and genuine. After the
experiments of the last ten years in Germany,
it seems not unlikely that 'Genoveva' will yet
attain to a settled position on the stage. And well
does it deserve this place. The finest part of
the work is the overture, a masterpiece in its kind,
and worthy to rank with the classical models.
The music to Byron's 'Manfred' (op. 115) con-
sists of an overture, an entr'acte, melodramas, and
several solos and choruses. Byron expressly de-
sired the assistance of music for his work, though
not so much of it as Schumann has given. Schu-
mann inserted all the instrumental pieces in the
work, with the exception of the tunes on the shep-
herd's pipe in the first act; also the requiem heard
at Manfred's death, sounding from the convent
church. On the other hand, it is remarkable that
he left the song of 'The captive usurper' in Act i.
Scene iv, without music. The whole work consists
of 16 numbers, including the overture; this Schu-
mann composed first of all, and probably without
intending to write music for the drama itself.
Even here he does not evince any special gift for dra-
tactic writing. In the present day Byron's dramas
is frequently performed upon the stage with Schu-
mann's music, and its effectiveness can thus be
tested. The music hardy ever serves to intensify
the dramatic effects, and yet this is all that is
necessary in a drama. It appears rather to be
the outcome of the impression produced on Schu-
mann by Byron's poem. There is one peculiarity
about the Manfred music. On the stage it loses
a great part of its effect, just as, in my opinion,
the poem loses half its fantastic and weird magic
by being dressed in the clumsy and palpable
illusions of a scenic representation. The over-
ture is a piece of music of the most serious char-
acter, and much more fitted for concert per-
formance than for assembling an audience in a
theatre. This is still more true of all the other
pieces, so delicate in construction and subtle in
feeling, the closing requiem by no means ex-
cluded. And yet in the concert-room the music
does not make its due effect; partly because the
hearer is withdrawn from the influence of the
action, which is indispensable to the full under-
standing of the whole work; and also because in
the melodramas the spoken words and the music
which accompanies them disturb one another
more than when performed on the stage. From
these remarks it might be imagined that the
Manfred music is an inferior work; but strange
it is to say such is not the case. It is a
splendid creation, and one of Schumann's most
inspired productions. It hovers between the
stage and the concert-room; and, paradoxical as
it may seem, the deepest impression is produced
by reading the score, picturing in one's mind the
action and the spoken dialogue, and allowing
the music to sink deep into the ears of one's
mind. Perhaps the most striking parts of it
are all the melodramas, and among them the
deeply touching speech of Manfred to Astaute;
and these stand out with a peculiar purity
and unity, when read as just described. They
are in a manner improvements upon those
highly poetical piano pieces of Schumann's with
superscriptions; and we ought to think of the
words when hearing the piece. In this music, if
nowhere else, is revealed Schumann's character-
istic struggle after the inward, to the disregard
of the outward, and we see how diametrically
opposed to his nature was the realization of
dramatic effects where all is put into visible
and tangible form. But he devoted himself to
the composition of the Manfred music just as
if he had been fitted for it by nature. The
poet and the composer seem to have been de-
tined for one another as truly as in the case of
the Faust music, but in a different way. Byron
had no idea of stage representation in writing
Manfred; he only wished his poem to be read.
Its romantic sublimity of thought, spurring all
firm foothold or support on the earth, could only
find its due completion in music such as this,
which satisfies the requirements of neither stage
nor concert-room. That a work of art, mighty
and instinct with life, can be produced with a
sublime disdain of all limits set by circumstance,
provided only genius is at work upon it, is amply
proved by Byron and Schumann in their this
joint production. It has been already remarked
more than once that the gloomy, melancholy, and
passionate intensity of strophe in Byron's Manfred,
heightened by contrast with the splendid descrip-
tions of nature, corresponded to the conditions
of Schumann's spirit at the time when the music
was written. And indeed a deep sympathy speaks
in every bar. But there was in Schumann a long-
ing for peace and reconciliation, which is
wanting in Byron. This comes out very plainly
in different passages in the music, of which the
most striking is the 'Requiem' at the close, which
sheds over the whole work a gentle gleam of glory.
If we were to go into details, we should neither
know where to begin nor to end.
In January 1851 Schumann wrote to a friend,
'It must always be the artist's highest aim to ap-
ply his powers to sacred music. But in youth
we are firmly rooted to the earth by all our joys
and sorrows; it is only with advancing age that
the branches stretch higher, and so I hope that
the period of my higher efforts is no longer distant.' He is here speaking emphatically of 'sacred,' not of church music. Church music he never wrote, his Mass and his Requiem notwithstanding. It should be adapted to the church services, and calculated to produce its effect in combination with the customary ceremonials; but sacred music is never intended to turn the mind of the hearers, by its own unaided effect, to edifying thoughts of the eternal and divine. Of compositions of this class we possess several by Schumann; nor was it in 1851 that he first began writing them. There is an Advent hymn for solo, chorus, and orchestra (op. 71), written in 1848; a motet for men's voices with organ, subsequently arranged for orchestra (op. 93), of 1849, and a New Year's hymn for chorus and orchestra (op. 144) of the winter of the same year; all three settings of poems by Friedrich Rückert. The Mass (op. 147) and the Requiem (op. 148), on the other hand, were composed in 1852, and Schumann may have been thinking mainly of works of this kind when he wrote the letter quoted above. As a Protestant his relations to the Mass and Requiem were perfectly unfettered; and in the composition of these works he can have had no thought of their adaptation to divine service, since even in form they exhibit peculiarities opposed to the established order of the Mass. It may however be assumed that it was the Catholic feeling of Düsseldorf which suggested them, and that he intended the works to be performed on certain occasions at church concerts. The words of the Mass will always have a great power of elevating and inspiring an earnest artist; but irrespective of this, the composition of a mass must have had a peculiar attraction for Schumann on other grounds. A poetical interest in the Catholic Church of the middle ages was at that time widely prevalent in Germany, particularly in circles which were most influenced by romantic poetry, and found in the middle ages the realisation of their most cherished ideals. Schumann shared in this tendency; a vein of mystical religionism, which otherwise might have lain dormant, often shows itself in his later compositions. For instance, under the name Requiem we find the setting of a hymn, ascribed to Hélodie, the beloved of Abelard (op. 90, no. 7),

Requiescat a labor
Doloroso, et amores, etc.

Other instances are the poems of Mary Stuart (op. 125), and the Requiem for Mignon. In the Mass he has, contrary to custom, introduced an offertorium, Tota pulchra es, Maria, et macula non est in te—not because he was personally an advocate of Mariolatry, but because the poetical reverence for the Virgin of medieval times had a peculiar charm for him.

In judging of Schumann's sacred music, it is necessary to repeat that, though the chorus is not strictly speaking the musical means by which he was best able to express himself, yet both custom and the character and importance of the subject urged him to make considerable use of it in these works. Thus they contain a contradiction in themselves; they are all nobly and gravely conceived, but as choral music are only very rarely satisfactory. The Mass no doubt ranks highest, and contains much that is very beautiful; the 'Kyrie,' the 'Agnus,' the beginning and end of the 'Sanctus,' and part of the 'Credo,' being among Schumann's very best choral works. Unfortunately there is less to be said for the Requiem; we should have expected the mere idea of a mass for the dead to have inspired such a genius as Schumann's, even without recollecting the wonderful tones which he has found for the final requiem in Manfred. But this work was undoubtedly written under great exhaustion; and the first romantic chorus alone makes a uniformly harmonious impression. It closes the list of Schumann's works, but it is not with this that we should wish to complete the picture of so great and noble a master. He once said with reference to the Requiem, 'It is a thing that one writes for oneself.' But the abundant treasure of individual, pure, and profound art which he has bequeathed to us in his other works is a more lasting monument to his name, stupendous and imperishable.

Among the published works that treat of Schumann's life and labours, that by Wasielewski deserves the first mention ('Robert Schumann, eine Biographie von Josef W. von Wasielewski'; Dresden, R. Kunze, 1858; ed. 3, Bonn, E. Strauss, 1880). Though in time it may yet receive additions and revision, it has still the enduring merit of giving from accurate acquaintance the broad outlines of Schumann's life. Other valuable contributions to his biography have been written by Franz Hueffer, 'Die Poetin in der Musik' (Leipzig, Lenzkert, 1874); by Richard Pohl, 'Erinnerungen an R. Schumann,' in the 'Deutsche Revue,' vol. iv., Berlin, 1878 (pp. 169 to 181, and 306 to 317); by Max Kalbeck, 'R. Schumann in Wien,' forming the feuilletons of the 'Wiener Allgemeine Zeitung' of Sept. 24, 29, and Oct. 5, 1880. An accurate and sympathetic essay on Schumann, 'Robert Schumann's Tage und Werke,' was contributed by A. W. Ambros to the ' Culturbildern Bilder aus dem Musikleben der Gegenwart' (Leipzig, Matthes, 1860; pp. 51-96). Schumann's literary work has been reviewed by H. Deiter in the Allg. musik. Zeitung (Leipzig, Breitkopf & Härtel, 1865, nos. 47-49).

Schuberth & Co. published in 1860-61 a Thematic Catalogue of Schumann's printed works, extending to op. 143 only. A complete index to all the published compositions of Schumann, with careful evidence as to the year in which each was written, published, and first performed, and their different editions and arrangements, was compiled by Alfred Dörffel as a supplement to the ' Musikalisches Wochenblatt' (Leipzig, Fritzsch, 1875). It is impossible to indicate all the shorter notices of Schumann in books and periodicals. The author of this article has had the advantage of seeing a considerable number
of his unpublished letters and of obtaining much information at first hand from persons who were in intimate relations with him.

Catalogue of Schumann's Published Works.

A. FOR PF. ALONE.

(1) Solos.

 Variations on the name 'Abegg.'


 Sonata in F minor. Op. 11. 


 Etudes in the form of variations and capriccios. Op. 16. 


 Der Brandenburger. Op. 43. 


 Album for the young (40 PF. pieces). Op. 68. 


 Waldszenen. Op. 82. 


 Inimitables, No. 25 of the post-romantic works. 

 Pristos pianistica, originally the last movements of the Op. 116. 


 Accompaniment to Bach's Violin and Sonatas for violin and piano (Leipzig, Breitkopf & Härtel). 

 (2) Duets.

 Bildern aus Osten (6 pieces). Op. 68. 


 (3) Duo for 2 PFs (4 hands).


 (4) For pedal PF. or Organ.


 Sketches for the pedal PF. (4 pieces). Op. 86. 


 B. FOR PF. WITH OTHER INSTRUMENTS.


 Sonata for PF. and Violin (D major). Op. 113. 

 Marchenätzungbungen: 4 pieces for PF., Clarinet (ad lib. Violin), and Violin. Op. 120. 


 Concerto for PF. and Orchestra (2 violins). Op. 129. 


 Concertstuck for PF. and Orchestra. Op. 139. 


 Concerto allegrique, with Introduction; for PF. and Orchestra (D minor). Op. 134. 

 For ORCHESTRAL.

 (1) Symphonies.


 Symphony in F major. Op. 84. 


 (2) Overtures.

 Overture to Brahms' 'Gute Nacht.' Op. 140. 


 Overture to Goethe's 'Hermann and Dorothea.' Op. 135. 

 Overture to the Opera 'Genoveva.' Op. 127; to Byron's 'Manfred.' Op. 135; and to the Scenes from Goethe's 'Faust.' 

 F. FOR 1 VOICE WITH PF. ACCOMPANIMENT.

 Liederkreis, for Hhe (9 songs). Op. 41. 


 Lieder and Gesänge (6 songs). Op. 27. 


 Song-cycle 'Sämtliche Lieder,' Op. 61. 


 10 Poems from Rücker's 'Lieder-Frühling.' Op. 87. 

 (2) 'Das Traumerei,' 12 poems by Richard- 


 'Dichterliebe.' cycle of songs by Heine, in 3 books (18 songs). Op. 44. 


 'Blütenstaub.' cycle of songs by Heine. Op. 57. 

 Romanzen und Balladen (3). Op. 64. 


 3 Songs. Op. 82. 

 'Der Landschaub.' ballad by Schiller. Op. 87. 


 3 Songs by Byron's Hebrew Melodies (with Harpy or PF. accom). Op. 113. 

 Lieder und Gesänge Op. 98. 

 2 Lieder und Gesänge aus der 'Wilhelm Meister' (9). Op. 98. 


 3 Poems from the 'Wildbühne of 'Maurer. Op. 119. 

 3 ' browsing glimpses.' Op. 125. 

 Lieder und Gesänge Op. 137. 


 'Der deutsche Rhein.' patriotic songs by N. Becker (with chorus). Op. 137. 

 G. FOR VARIOUS VOICES WITH PF.

 3 Poems by Gebel (the 1st for 2 sopranos, the 2nd for 3 sopranos, and the 3rd 'Zaum CHURCHEN. ' Gipsy Life,' for small chorus, Triangle, and Tambourines. in 3 books). Op. 92. 

 4 Duets for Soprano and Tenor. Op. 84. 


 'Spanische Liederzäpfchen.' a cycle of songs of 64 oxford binded pages for single and several voices (8. A. T. B.). Op. 78. 


 'Spanische Liederzäpfchen.' a cycle of 10 songs for single and several voices (opus num. 

 E. DRAMATIC WORKS.


 Zeige deinen Mut!' to Byron's 'Mandred.' Op. 118. 

 MELDORPHIA.

 Schicksalsgeschichte, for 2 voices with PF. Op. 108. 

 ballads for the Heilbrunner.) 


 Schumann, Clara Josephine, wife of the foregoing, one of the greatest pianoforte players that the world has ever heard, was the daughter of Friedrich Wieck, and was born at Leipzig, Sept. 13, 1819. She began the PF. at a very early age under her father's guidance; and on Oct. 20, 1828, when she had just completed her ninth year, made her debut in public at a concert of Miss Perdhauer's, where she played with Emilie Reinhart in Kalkbrenner's band. The notices in the Leipzig Tageblatt and A.M.Z. show that
she was already an object of much interest in the town. At this time she was accustomed to play the concertos of Mozart and Hummel with orchestra by heart, and thus early did she lay the foundation of that sympathy with the orchestra which so distinguishes her. On November 8, 1830, when just over eleven, she gave her first concert at the Gewandhaus under the good old name of ‘Musikalische Akademie'; and her performance is cited by the A.M.Z. as a proof how far application and good teaching can bring great natural gifts at so early an age. Her solo pieces were Rondo brillant (op. 101), Kalkbrenner; Variations brillantes (op. 23), Hers; and variations of her own on an original theme; and she is praised by the critic just referred to for already possessing the brilliant style of the greatest players of the day. Her next appearance was on May 9, 1831, in pieces by Pixis and Herz—still bravura music. About this time she was taken to Weimar, Cassel, and Frankfort, and in the spring of 1832 to Paris, where she gave a concert on April 13, of which, however, no details are to be found. Mendelssohn was there at the time, but was suffering from an attack of cholera, and thus the meeting of these two great artists—destined to become such great friends—was postponed. On July 9 and July 31, 1832, she gives two other ‘Musikalische Akademien’ in Leipzig, at which, besides Pixis and Herz, we find Chopin’s variations on ‘La ci darem’ (op. 2), a piece which, only a few months before, Chopin had warmly welcomed with his first and one of his most spirited reviews. At the former of these two concerts Fräulein Livia Gerhardt (now Madame Fregé) sang in public for the first time.

In October 1833 Clara Wieck seems to have made her debut at the Gewandhaus Concerts in Moscheles’s G minor Concerto—Pohlenz was then the conductor—and from that time forward her name is regularly found in the programmes of those famous concerts, as well as in others held in the same hall. Hitherto, it will be observed, her music has been almost exclusively bravura; but on Nov. 9, 1833, she played with Mendelssohn and Rakemann in Bach’s triple Concerto in D minor, and about the same time Moscheles mentions her performance of one of Schubert’s Trios, and Beethoven’s Trio in Bb. In the winter of 1836 she made her first visit to Vienna, and remained during the winter playing with great success, and receiving the appointment of ‘Kammer-virtuose.’

Schumann had been on a very intimate footing in the Wieck’s house for some years, but it appears not to have been till the spring of 1836 that his attachment to Clara was openly avowed, and it was not till Sept. 12, 1840 (the eve of her birthday), after a series of delays and difficulties which are sufficiently touched upon in the preceding article, that they were married. For eighteen months after this event Madame Schumann remained in Leipzig. We find her name in the Gewandhaus programmes attached to the great masterpieces, but occasionally making a romantic excursion, as in December 1841, when she twice played with Liszt in a piece of his for two pianos. In the early part of 1842 she and her husband made a tour to Hamburg, which she continued alone as far as Copenhagen. Later in that year they were in Vienna together. In 1844 Schumann’s health made it necessary to leave Leipzig, and remove to Dresden, where they resided till 1850. During all this time Madame Schumann’s life was bound up with her husband’s; and they were separated only by the exigencies of her profession. She devoted herself not only to his society, but to the bringing out of his music, much of which—such as the PF. Concerto, the Quintet, Quartet, and Trios, etc.—owed its first reputation to her. In the early part of 1846 Schumann was induced to go to Petersberg, and there his wife met Henzel, and had much music with him. In the winter of the same year they were again at Vienna, and there Madame Schumann made the acquaintance of Jenny Lind for the first time, and the two great artists appeared together at a concert in December. England, though at one time in view, was reserved to a later day. At Paris she has never played since the early visit already spoken of. The trials which this faithful wife must have undergone during the latter part of her husband’s life, from his first attempt at self-destruction to his death, July 19, 1856, need only be alluded to here. It was but shortly before the fatal crisis that she made her first visit to England, playing at the Philharmonic on April 14 and 28, at the Musical Union on four separate occasions, and elsewhere, her last appearance being on June 24. On June 17 she gave an afternoon ‘Recital’ at the Hanover-square rooms, the programme of which is worth preserving. 1. Beethoven, Variations in Eb on Theme from the Eroica; 2. Sterndale Bennett, Two Diversions (op. 17), Suite de pieces (op. 24, no. 1); 3. Clara Schumann, Variations on theme from Schumann’s Sunflower; 4. Sarabande and Gavotte in the style of Bach; 5. Scarlatti, Piece in A major; 6. R. Schumann’s Carnaval (omitting Eusebius, Florestan, Coquett, Replique, Estrella, and Aveu). She returned from London to Bonn just in time to receive her husband’s last breath (July 29, 1856).

After this event she and her family resided for some years in Berlin with her mother, who had separated from Wieck and had married a musician named Bargiel; and in 1853 she settled at Baden Baden, in the Lichtenthal, which then became her usual head-quarters till 1874. Her reception in this conservative country was hardly such as to encourage her to repeat her visit, and many years passed before she returned. In 1865, however, the appreciation of Schumann’s music had greatly increased on this side the Channel; and the anxiety of amateurs to hear an artist whose name on the continent was so great and so peculiar became so loudly expressed, that Madame Schumann was induced to make a second visit. She played at the Philharmonic May 20, Musical Union April 18, 25, and June 6, etc. etc. In 1867 she returned again, and after this her
visit became an annual one up to 1882, interrupted only in 1878, 1879, 1880, when health and other circumstances did not permit her to travel. In 1866 she again visited Austria, and gave six concerts at Vienna; and any coldness that the Viennese may have previously shown towards her husband’s compositions was then amply atoned for.

In 1878 she accepted the post of principal teacher of the pianoforte in the Conservatoire founded by Dr. Hoch at Frankfort, where she is now (1883) living and working with great success.

This is not the place or the time to speak of the charm of Madame Schumann’s personality, of the atmosphere of noble and earnest simplicity which surrounds her in private life no less than in her public performance. Those who have the privilege of her acquaintance do not need such description, and for those who have not it is unnecessary to make the attempt. She is deeply and widely beloved, and a few years ago, when there appeared to be a prospect of her being compelled by ill health to abandon her public appearances, the esteem and affection of her numerous friends took the practical form of a subscription, and a considerable sum of money was raised in Germany and England for her use.

I am indebted to Mr. Franklin Taylor for the following characterisation of Madame Schumann’s style and works.

As an artist, Madame Schumann’s place is indubitably in the first rank of living pianists; indeed she may perhaps be considered to stand higher than any of her contemporaries, if not as regards the possession of natural or acquired gifts, yet in the use she makes of them. Her playing is characterised by an entire absence of personal display, a keen perception of the composer’s meaning, and an unfailing power of setting it forth in perfectly intelligible form. These qualities would lead one to pronounce her one of the most intellectual of players, were it not that that term has come to imply a certain coldness or want of feeling, which is never perceived in her playing. But just such a use of the intellectual powers as serves the purposes of true art, ensuring perfect accuracy in all respects, no liberties being taken with the text, even when playing from memory, and above all securing an interpretation of the composer’s work which is at once intelligible to the listener—this certainly forms an essential element of her playing, and it is worth while insisting on this, since the absence of that strict accuracy and perspicuity is too often mistaken for evidence of deep emotional intention. With all this, however, Madame Schumann’s playing evinces great warmth of feeling, and a true poet’s appreciation of absolute beauty, so that nothing ever sounds harsh or ugly in her hands; indeed it may fairly be said that after hearing her play a fine work (she never plays what is not good), one always becomes aware that it contains beauties undiscovered before. This is no doubt partly due to the peculiarly beautiful quality of the tone she produces, which is rich and vigorous without the slightest harshness, and is obtained, even in the loudest passages, by pressure with the fingers, rather than by percussion. Indeed, her playing is particularly free from violent movement of any kind; in passages, the fingers keep close to the keys and squeeze instead of striking them, while chords are executed from the wrist rather than struck from the above. She founds her technique upon the principle laid down by her father, F. Wieck, who was also her instructor, that ‘the touch (i. e. the blow of the finger upon the key) should never be audible, but only the musical sound,’ an axiom the truth of which there is some danger of overlooking, in the endeavour to compass the extreme difficulties of certain kinds of modern pianoforte music.

Madame Schumann’s repertoire is very large, extending from Scarlatti and Bach to Mendelssohn, Chopin, and Brahms, and it would be difficult to say that she excels in her rendering of any one composer’s works rather than another’s, unless it be in her interpretation of her husband’s music. And even here, if she is pronounced by general opinion to be greatest in her playing of Schumann, it is probably because it is to her inimitable performances that we owe, in this country at least, the appreciation and love of his music now happily become universal, and thus the player shares in the acknowledgement she has won for the composer.

Madame Schumann’s compositions, though not very numerous, evince that earnestness of purpose which distinguishes her work in general. Even her earliest essays, which are short pianoforte- pieces written for the most part in danse-form, are redeemed from any approach to triviality by their interesting rhythms, and in particular by the freshness of their modulations; the latter being indeed in some cases original even to abruptness. Their general characteristic is that of delicacy rather than force, their frequent staccato passages and the many skipping grace-notes which are constantly met with requiring for their performance a touch of the daintiest lightness; although qualities of an opposite kind are occasionally shown, as in the ‘Souvenir de Vienne,’ op. 9, which is a set of variations in bravura style on Haydn’s Austrian Hymn. Among her more serious compositions of later date are a Trio in G minor for pianoforte, violin and violoncello, op. 17, which is thoroughly musicianlike and interesting, three charming Cadences to Beethoven’s Concertos, op. 37 and 58, and a set of three Preludes and Fugues, op. 16, which deserve mention not only on account of their excellent construction, but as forming a most valuable study in legato part-playing. There is also a Piano Concerto, op. 7, dedicated to Spohr, of which the passages (though not the modulations) remind one of Hummel; but it is a short work and not well balanced, the first movement being reduced to a single solo, which ends on the dominant, and leads at once to the Andante.

In the later works, as might naturally be expected, there are many movements which bear
traces of the influence of Schumann's music both in harmony and rhythm, but this influence, which first seems perceptible in the 'Soirées Musicales,' op. 5, 6, is afterwards less noticeable in the pianoforte works than in the songs, many of which are of a beauty. Schumann himself has made use of themes by Madame Schumann in several instances, namely in his Improvisations op. 5 (on the theme of her Variations op. 3, which are dedicated to him), In the Andantino of his Sonata in F minor op. 14, and (as a ‘motto’) in the 'Davidsbündlertänze,' op. 6.

The following is a list of Madame Schumann's compositions:

- Op. 3. Romance variée.
- Op. 18. (7)
- Op. 19. (7)
- Op. 22. (7)
- Op. 23. (7)
- Op. 27. Songs from H. Schumann's ('Dichterliebe.'
- Op. 37 (bes. 3, 4, 11).
- Sechs Lieder.

SCHUNKEL, LOUIS (or LUDWIG?), pianoforte player and composer, born of a musical family at Cassel, Dec. 21, 1810. His progress was so rapid that at 10 he could play the Concertos of Mozart and Hummel, with ease. In 1824 he visited Munich and Vienna, and then Paris, where he put himself under Kalkbrenner and Reiche. After some wandering to Stuttgart, Vienna (1832), Prague and Dresden, he came to Leipzig, where he made the acquaintance of Schumann, and an intimate friendship was the result. Schunke was carried off on Dec. 7, 1834, at the early age of not quite 24, to the great grief of Schumann, who indulged his affection in several interesting papers ('Ges. Schriften,' i. 92, 325; ii. 56, 277) full of memorials of his friend's characteristics. Schunke's appearance was striking, and he was a very remarkable player. He was one of the four who edited the 'Neue Zeitschrift für Musik' on its first appearance. His articles are signed with the figure 3.

SCHUPPANZIGH, IGNAZ, celebrated violonist, born 1776, in Vienna, where his father was a professor at the Realchule. He adopted music as a profession about the time of Beethoven's arrival in Vienna (end of 1792), and that he early became known as a teacher we gather from an entry in Beethoven's diary for 1794 'Schuppanzigh three times a week, Albrechtsberger three times a week.' Beethoven was studying the viola, which was at that time Schuppanzigh's instrument, but he soon after abandoned it for the violin. Before he was 21 he had made some name as a conductor, and in 1798 and 99 directed the Augarten concerts. The 'Allgemeine musikalische Zeitung' of May 1799, after describing the concerts, remarks that

the zeal shown by Herr Schuppanzigh in interpreting the compositions produced, make these concertos models worth following by all amateur associations of the kind, and by many conductors.' In Oct. 1800, however, the same writer doubts whether Schuppanzigh is really a great conductor, 'as a matter of fact the concerts declined. On the other hand, Seyfried speaks of him as a thoroughly energetic, and highly gifted orchestral player.' Beethoven, who had also appeared at the Augarten concerts, kept up a singular kind of friendship with Schuppanzigh. They were so useful to each other that, as Thayer says, they had a great mutual liking, if it did not actually amount to affection. They used neither 'Du' nor 'Sie' in addressing each other, but 'Er' — a characteristic trait of both men. Schuppanzigh was good-looking, though later in life he grew very fat, and had put up with many a joke on the subject from Beethoven. 'Mylord Falsaff' was one of his nicknames (letter to Archduke in Nohl, Neue Briefe, p. 75). The following piece of rough drolery, scrawled by Beethoven on a blank page at the end of his Sonata op. 28, is here printed for the first time:

Lob auf den Dicke.

Schuppanzigh war ein Lump, Lump, Lump, Wer

Kennt ihn, wer kennt ihn nicht? Den dick'en, Sanz'm-ganzen, den

Auf's-blas'en K.-sela-kopf, O Lump Schuppanzigh, o

Chor

Groß'te K.-sela! O K.-sela! O K.-sela! Hi

Hi

Chor

Hi

Schuppanzigh was a great quartet-player, and belonged to the party which met every Friday...
during 1794 and 95 at Prince Carl Lichnowsky's, where he took the first violin, the Prince himself, or a Silesian named Sina, the second, Weiss the viola, and Kraft, an artist from the crown of his head to the sole of his foot, the cello—occasionally changing with Beethoven's friend, Zmeskall. Towards the close of 1808 Schuppanzigh founded the Rasoumovsky quartet, to which he, Mayseder and Linke, remained attached for life. Weiss again took the viola. Beethoven's quartets were the staple of their performances. In the meantime Schuppanzigh had married a Fraulein Kilitzky, the sister of a well-known singer, who sang; with little success it is true, 'Ah perfido!' at a concert of Beethoven's in 1808, instead of Anna Milder. On this occasion the great Jokee writes to Graf Brunswick, 'Schuppanzigh is married—they say his wife is as fat as himself—what a family!' (Nohl, Neue Briefe, p. 11.) When the Rasoumovsky palace was burnt down in 1815 Schuppanzigh started on a tour through Germany, Poland, and Russia, and did not return till early in 1824, when the quartets were resumed with the same band of friends (see Beethoven's letters to his nephew, 1825). One of the first events after his return was the performance of Schubert's Octet, which is marked as finished on March 1, and was doubtless played very shortly after. [See vol. iii. p. 330 b.]

The acquaintance thus begun was cemented by Schubert's dedication of his lovely Quartet in A 'to his friend I. Schuppanzigh,' a year later. Schuppanzigh was a member of the court-chapel, and for some time director of the court-opera. He died of paralysis, March 2, 1830. Of his compositions the following were printed: 'Solo pour le violon avec quatuor' (Diabelli), 'Variationen tiber ein russisches Lied' (Cappi), and 'Variationen tiber ein Thema aus Alcina' (Mollo). [F.G.]

SCHÜTT, Eduard, born Oct. 22, 1856, at St. Petersburg, was intended for a mercantile career, but relinquished it for music, which he learned from Petersen and Stein sufficiently to pass the examination at the St. Petersburg Conservatoire, with honour, in 1876. He then entered the Conservatoire at Leipzig, passed the final examination there in 1878, and went to Vienna, where he was recently elected conductor of the Akademische Wagner-Verein, and where he resides in close intimacy with Lechttisky.

In January 1882 he played his Concerto (op. 7) in G minor, before the Russian Musical Society at St. Petersburg. It was performed at the Crystal Palace, Sydenham, April 15, 1882, by M. d. Frickenhaus. His published works contain—Serenade for strings, op. 6; Variations for 2 Pianos, op. 2; Songs; etc. [G.]

SCHWARZSPANIERHAUS. THE or House of the Black Spaniards, into which Beethoven removed at the beginning of October 1824, and where he died March 26, 1827. The political and ecclesiastical relations between the two bigoted catholic countries Austria and Spain, in the 16th and 17th centuries, were very close and intimate. The Infanta, Marianne, daughter of Philip III of Spain, on her departure (1629) for Vienna, to become the wife of Ferdinand, took with her Prior Benedict von Penzahosa Mondragon, to establish a branch house of the once famous Benedictines of Montserrat in her new abode. Notwithstanding the very serious and earnest objections of the military authorities, she prevailed upon the Emperor to build a monastery on the outer border of the northern glacis, and the corner-stone was laid with great ceremony November 15, 1632. Fifty years afterwards (1683), on the approach of the Turks, the buildings were burnt, as a step necessary to the defence of the city. After the repulse of the Turks and the restoration of peace, Anton Vogel, a Vienneese novice of the order, travelled through Italy, Spain and Portugal, and collected funds sufficient to rebuild the monastery of which he was, not unnaturally, then made Prior. This is the present Schwarzanierhaus. On the accession of Joseph II. to the throne of his mother, Maria Theresa, the few remaining monks were sent into the Schottenhof or 'Scotch' Cloister, and the building was sold. The name originated thus:—A few minutes' walk west of the edifice was another monastery, also originally Spanish, of 'Trinitarians.' Their costume was white; that of their neighbours black. Hence the two became distinguished in local parlance as the 'White Spaniards' and 'Black Spaniards' (Weisse Spanier, and Schwarze Spanier), and that too, long after the last monk of Spanish blood had passed away.

South: looking towards Vienna.

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<th>a</th>
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<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
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<td>(S. l. h.), (S. l. h.).</td>
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The Schwarzanierhaus is that long range of building, with an old church at its western end, which stands in the rear of the new Votive Church at Vienna. Counting from the old church, the fifth to the ninth windows in the upper story were those of Beethoven's lodging, of which the above is a plan. The sixth and seventh windows were in the large front room, (c), and, in the corner opposite the sixth stood the bed on which he died. By raising himself in bed, he could see across the glacies the house—now long since demolished—in which Lichnowsky and Peter Erdödy lived; and a few doors to the west, that of Paqualati, where he himself had so long had a lodging.

From the window, again, looking to the right, diagonally across the square, could be seen the 'Rothes Hause,' the residence of Breuning.
The street which runs directly back from the centre of the Schwarzspanierhaus now bears the composer’s name. [A.W.T.]

SCIOLTO, CON SCIOLTEZZA, “freely;” an expression used in nearly the same sense as ad libitum, but generally applied to longer passages, or even to whole movements. It is also applied to a fugue in a free style. Thus what Beethoven, in the last movement of the Sonata in B♭, op. 122, calls ‘Fuga, con alcune license,’ might otherwise be called ‘Fuga sciolti.’ [J.A.F.M.]

SCORDATURA (mis-tuning). A term used to designate some abnormal tunings of the violin which are occasionally employed to produce particular effects. The scordatura originated in the lute and viol, which were tuned in various ways to suit the key of the music. Their six strings being commonly tuned by fourths, with one third in the middle, the third was shifted as occasion required, and an additional third or a fifth was introduced elsewhere, so as to yield on the open strings as many harmonies as possible: in old lute music the proper tuning is indicated at the beginning of the piece. This practice survives in the guitar. The normal tuning being as at (a), very striking effects in the key of E major, for instance, may be produced by tuning the instrument as at (b). The scordatura was formerly often employed on the violin. (1) The tuning (c) is extremely favourable to simplicity of fingering in the key of A. It is employed by Tartini in one of his solos, and by Castucci in a well known fugue: its effect is noisy and monotomous. It is frequently employed by Scotch reel-players, and in their hands has a singularly rousing effect. The following strain from ‘Kilrиск’s Reel’ is a specimen:

The reel called ‘Appin House’ and the lively Strathspey called ‘Anthony Murray’s Reel’ are played in the same tuning. (2) The tuning (d) employed by Biber, is a modification of (a), a fourth being substituted for a fifth on the first string: and (3) the tuning (e) also employed by Biber, is a similar modification of the normal tuning by fifths. In these tunings the viol fingering must be used on the first strings. (4) The tuning (f) employed by Nardini in his Enigmatic Sonata, is the reverse of the last, being a combination of the common tuning for the first two strings with the viol tuning in the lower ones. (5) The tuning (g) is employed by Barbera in his ‘Serenade’ and by Campagnoli in his ‘Notturno,’ to imitate the Viola d’amore, from the four middle strings of which it is copied. Thick first and second strings should be used, and the mute put on. The effect is singularly pleasant: but the G and A on the second string are flat and dull. (6) The tuning (h) employed by Lollis, is the normal tuning except the fourth string, which is tuned an octave below the third. If a very stout fourth string is used, a good bass accompaniment is thus obtainable.

Such are a few of the abnormal tunings employed by the old violinists. The scordatura is seldom used by modern players except on the fourth string, which is often tuned a tone higher, as at (i) (De Beriot, Mazas, Prune, etc.). This device may always be employed where the composition does not descend below A; the tone is much increased, and in some keys, especially D and A, execution is greatly facilitated. Paganini tuned his fourth string higher still, as at (j) and (k), with surprising effect: the B♭ tuning was a favourite one with De Beriot. Paganini’s tuning in flats (l) cannot be called scordatura, as it consists in elevating the violin generally by half a tone, for the sake of brilliancy. The same device was employed by Spohr in his duets for harp and violin, the harp part being written in flats a semitone higher. The fourth string is rarely lowered: but Baillot sometimes tuned it a semitone lower, as at (m), to facilitate arpeggios in the sharp keys.

The scordatura (n) is employed by Bach in his fifth sonata for the violoncello. It corresponds to the violin tuning (d). This depression of the first string, if a thick string be used, is not unfavourable to sonority. When the scordatura is used, suitable strings should be obtained. Thicker ones are necessary where the pitch is depressed, and thinner ones where it is elevated: and the player will find it best to keep a special instrument for any tuning which he frequently employs. [E.J.P.]

SCORE (Lat. Partitio, Partitura, Partitura cancellata; Ital. Partitura, Partizione, Partitino, Sparta, Spartita; Fr. Partition; Germ. Partitur). A series of Staves, on which the Vocal or Instrumental Parts of a piece of concerted Music are written, one above another, in such order as may best enable the whole to be read at a glance. The English word, Score, is derived from the practice of dividing the Music into bars, by lines, drawn—or scored—through the entire series of Staves, from top to bottom. The custom of writing each Part on a separate Stave sufficiently accounts for the derivation of the Latin Partitio, which forms the root of the modern Italian, German, and French terms—all equally applicable to a barred, or unbarred Score. But the term Partitura cancellata, applied to a barred Score only, owes its origin to the appearance of lattice-
work produced by the compartments, or Cancelli, into which the page is divided by its vertical scorings. In printed Music, each Stave is usually distinguished by its proper Clef and Signature, at the beginning of every page. In MS. Scores, these are frequently placed at the beginning of the first page only. In both, the Staves are united, at the beginning of every page, either by a Brace, or by a thick line, drawn, like a bar, across the whole, and called the Accadole. The continuity of this line, and of the bars themselves, is of great importance, as an aid to the eye, in tracing the contents of the page, from the lowest Stave to the highest: but the lines are frequently broken in Scores otherwise beautifully engraved.

Of the numerous forms of Score now in common use, two only can boast of any great antiquity. The most important varieties are, (I.) the Vocal Score; (II.) the Orchestral, or Full Score; (III.) the Supplementary Score, or Partitino; (IV.) the Organ, Harpsichord, or Pianoforte Score; (V.) the Compressed Score; and (VI.) the Short Score.

I. The Vocal Score is not only the oldest form, by far, with which we are acquainted; but is nearly as much older than the harmoniae that have supposed. It has long been believed that Mediaeval Composers wrote—or, at least, transcribed—their Music in separate Part-books, for several centuries before they thought of writing the Parts one above another. In a general sense, this proposition is true enough: but, it is subject to some very significant exceptions. If we admit, as we must, that a complete set of Parts, so arranged that the whole can be read at one view, is entitled to rank as a Score, even though it may not be written in any living system of Notation, then, we cannot deny to Hucbaldus the merit of having taught the Art of writing in Score, as early as the first half of the 10th century. In a MS. Tract, now generally attributed to Hucbaldus, though referred by some historians of credit to his friend and contemporary, Odo, we find the following specimen of Discant, for four Voices, which, rough as it is, shows that Composers understood even at that early period the value of a system which enabled them to present their Harmonies to the reader, at a single coup d'œil.\footnote{For an explanation of Hucbald's system of Notation, see vol. ii. p. 699.}

\begin{align*}
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
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T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
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T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
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T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
\end{align*}

\begin{align*}
T & \text{\textsc{pa}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
T & \text{\textit{Tu}} & \text{\textit{tris semipunctus}} & \text{\textit{us}} \\
S & \text{\textit{us}} & \text{\textit{et}} & \text{\textit{et}} \\
\end{align*}

The Harmony of this Versicle is as primitive as the system of hieroglyphics in which it is written. Very different is that of our next example—the earliest known specimen of a regular Composition, presented, in Score, in the ordinary Longs, Breves, and by notes partly of two, partly of three, and by notes partly of two, partly of three sorts. In the Notation of Plain Chant.\footnote{The Gnes of French Musicians, and the 'Gregorian Note' of our own.} We had occasion, in a former article, to describe the famous 'Reading MS.' in the British Museum,\footnote{Hari. MSS. no. 574, see pp. 288-272.} containing the now well-known Rota, 'Sumer is iuenem in.' This volume also contains a Motet, 'Ave gloriósas Mater,' scored for three Voices in black square and lozenge-shaped notes, on a single Stave consisting of from 13 to 15 lines, and supplemented by a Quadrupum, or fourth Part, written, on a separate Stave, at the end—probably by some later Contrapuntist, in search of an opportunity for the exhibition of his skill. The Quadrupum, however, has no concern with our present purpose, which is to show, that, as early as the year 1226, or quite certainly not more than ten years subsequent to that date, a Vocal Composition was scored, in this country, by an English Ecclesiastic—in all probability John of Formesete—\footnote{It will be understood that we speak of John of Formesete as the transcriber rather than the Composer of the Motet, concerning the authenticity of which we have no certain evidence. Another very perfect setting of the same words, contained in the Montpellier Ms., is attributed by Coussemaker to France, to Coligny; but this differs so much from our English version, that it is impossible to refer the two transcriptions to a common original.} in notes exactly like those now in daily use in hundreds of English Churches, and therefore perfectly intelligible to any modern Musician. See Fac-simile I., next page.

The Library of the British Museum contains also another record, of very little later date, and replete with interest to English Musicians, as showing that the Art of Scoring was not only known in this country before the middle of the 13th century, but was more generally recognised than we should have justified in inferring from the evidence afforded by a single example only. A volume, formerly in the Library of the Royal Society, but now forming No. 248 of the Arundel MSS., and believed to be at least as old as the middle of the 13th century, contains, on folio 153a, 154b, 155a, 201a, Compositions regularly scored for two Voices, on Staves of eight and nine lines. In the last of these—now, unfortunately, nearly illegible—two Staves, each consisting of four black lines, are separated by a red line. In the other cases, the Stave consists of eight uniform and equidistant black lines. The upper part of the second woodcut is a fac-simile of the Hymn, 'Quen de suene for yel blisse,' transcribed on fol. 155a. See next page.

On the same page of the MS.—fol. 155a—\footnote{Hari. MSS. no. 574, see pp. 288-272.}
and immediately below the "Quem of euene," is another Hymn—"Salve virgo virginum"—scored for three Voices, on a Stave consisting of twelve equidistant black lines; and immediately below this is a French version of the words—"Reine pleine de ducur"—adapted to the same Threepart Composition, but with the addition of two more lines of Poetry in each of the three verses. The lower part of the second woodcut represents the Latin version of the Hymn.

Fac-simile I.

Fac-simile II and III.

The evidence afforded by this venerable document—which, in allusion to the copy it contains of the "Angelus ad virginem" mentioned in 'The Miller's Tale,' we shall henceforth designate as the Chaucer MS.—is invaluable. It does not indeed prove, as the Reading MS, must be assumed to do until some earlier authority shall be discovered, that the Art of Scoring was first practised in England; but it does prove that the Monastery at Reading was not the only Religious House in this country in which the use of the Vocal Score was known as early as the middle of the 13th century. Each record is interesting enough in itself; but the united authority of the two MSS. entitles us to assert that Vocal Scores were well known in England, before we meet with the earliest trace of them elsewhere.

The Royal Library at Paris contains a Score, transcribed by Hieronymus de Moravia about the middle of the 13th century, on a system closely resembling that adopted by the transcripters of the Reading and Chaucer MSS.—that is to say, in black square notes, written on a Stave of sufficient extent to embrace the united compass of all the Voices employed—which may be accepted as very nearly coeval with the "Salve virgo" we have just quoted.

Examples like these are, however, of very rare occurrence. Dr. Proske collected documents enough to lead to the belief that the Composers of the 16th century noted down their Music in Score.

1 See an interesting article on this subject, by Mr. William Chappell, in the "Musical Times" for February, 1892.

2 Ambros speaks of this as one of the oldest Scores in existence. But it is not so old as the "Ave gloriosae Mater" in the Reading MS.
in the first instance: but it was always transcribed, for use, in separate Part-Books; and it was not until the 17th century was well advanced, that Vocal Scores became common, either in MS., or in print. When they did so, they were arranged very nearly as they are now, though with a different disposition of the Clefs, which were so combined as to indicate, within certain limits, the Mode in which the Composition was written; the presence or absence of a B♭, at the Signature, serving to distinguish the Chiarì naturali, or Modes at their natural pitch, from the Chiasette (or Chiarì trasportate), transposed a Fifth higher, or a Fourth lower.\footnote{See vol. II. p. 476.}

In the 18th century, the number of Clefs was more restricted; but, the C Clef was always retained for the Soprano, Alto, and Tenor Voices, except in the case of Songs intended for popular use.

At the present day, the Soprano Clef is seldom used, except in Full Scores of Vocal Music with Orchestral Accompaniments; though most Italian Singers are acquainted with it. In Scores for Voices alone, the Soprano, Alto, and Tenor Parts, are usually written in the G Clef, on the Second Line, with the understanding that the Tenor Part is to be sung an Octave lower than it is written. Sometimes, but less frequently, the same condition is attached to the Alto Part. Sometimes the Alto and Tenor Parts are written in their proper Clefs, and the Soprano in the G Clef; or the Soprano and Alto may both be written in the G Clef, and the Tenor in its proper Clef. All these methods are in constant use, both in England and on the Continent.

The doubled G Clef, in the third and fourth of the above examples, is used by the Bach Choir, to indicate that the part is to be sung in the Octave below.

II. The earliest examples of the ORCHESTRAL Score known to be still in existence are those of Baltazar de Beaujoyeux’s ‘Ballet comique de la Roynë’\footnote{2 See vol. II. p. 607 A.} (Paris, 1584); Peri’s ‘Euridice’ (Florence, 1600; Venice, 1605);\footnote{3 Ib. p. 499 e and h.} Emilio del Cavaliere’s ‘Rappresentazione dell’ Anima e del Corpo’\footnote{4 Ib. pp. 304-325.} (Rome, 1600); and Monteverdi’s ‘Orfeo’\footnote{5 Ib. pp. 500-501.} (Venice, 1609, 1613). A considerable portion of the Ballet is written, for Viols and other Instruments, in five Parts, and in the Treble, Soprano, Mezzo-Soprano, Alto, Tenor, and Bass Clefs. In Cavaliere’s Oratorio, and Peri’s Opera, the Voices are accompanied, for the most part, by a simple Thorough-bass, rarely relieved even by an Instrumental Ritornello. Monteverdi’s ‘Orfeo’ is more comprehensive; and presents us, in the Overture, with the first known example of an obbligato Trumpet Part.

As the taste for Instrumental Music became more widely diffused, the utility of the Orchestral Score grew daily more apparent; and, by degrees, Composers learned to arrange its Staves upon a regular principle. The disposition of the Stringed Band, at the beginning of the 18th century, was
exactly the same as that now in use. The two upper Staves were occupied by the Violin Parts; the third Stave by the Viola; and the lowest, by the Bass, figured for the Organ, or Harpsichord. With regard to the other Staves, less uniformity was observed. Seb. Bach wrote Real Parts for so many Solo Instruments (now often obsolete), that the reduction of his Scores to a fixed type was impossible. Handel, on the contrary, restricted himself, as a general rule, to the Instruments which formed the nucleus of the combination afterwards known as the Classical Orchestra. It was not often that he employed all these together, even in his grandest Choruses; but, with the exception of the Clarinets, unknown in his day, he used them all, at different times. In the disposition of his Scores, he adopted two distinct methods: either placing the Brass Instruments at the top of the page; below these, the Oboes and Bassoons; then the Violins and Violas; and below these, again, the Vocal Parts and the Instrumental Bass, figured for the Organ: or he headed the page with the Violins and Violas, and placed the Brass Instruments, the Wood Wind, the Vocal Parts, and the Bass, in order below them. Most of his Oratorios were arranged upon the former plan; and most of his Italian Operas, upon the latter. But, there are exceptions. In some parts of 'Israel in Egypt,' the highest place is assigned to the Violins; and, in some parts of 'Ariadne' and 'Arminius,' to the Wind Instruments. In a few cases, separate Staves are allotted to the Stringed Bass, and the Organ. Sometimes, the direction, 'Tutti Bassi,' indicates that the same Stave serves for the Stringed Bass and the Bassoons. The Violoncello and Double Bass rarely occupy separate Staves, unless the former plays an obbligato Part. The following schemes will serve as examples of the general arrangement.

### J. S. Bach

<table>
<thead>
<tr>
<th>Tuba 1</th>
<th>Tuba 2</th>
<th>Bassoon 1</th>
<th>Bassoon 2</th>
<th>Violin 1</th>
<th>Violin 2</th>
<th>Violin 3</th>
<th>Violin 4</th>
<th>Cello 1</th>
<th>Cello 2</th>
<th>Cello 3</th>
<th>Cello 4</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<tbody>
<tr>
<td>Trombone 1</td>
<td>Trombone 2</td>
<td>Flute 1</td>
<td>Flute 2</td>
<td>Oboe 1</td>
<td>Oboe 2</td>
<td>Viola 1</td>
<td>Violino 1</td>
<td>Viola 2</td>
<td>Violino 2</td>
<td>Bassoon 1</td>
<td>Bassoon 2</td>
<td>Alto</td>
<td>Tenor</td>
<td>Bass</td>
</tr>
<tr>
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<td>Corno 2</td>
<td>Flute 1</td>
<td>Flute 2</td>
<td>Violino 1</td>
<td>Violino 2</td>
<td>Basso 1</td>
<td>Basso 2</td>
<td>Continuo</td>
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### G. F. Handel

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<tr>
<th>Trombone 1</th>
<th>Trombone 2</th>
<th>Bassoon 1</th>
<th>Bassoon 2</th>
<th>Violin 1</th>
<th>Violin 2</th>
<th>Violin 3</th>
<th>Violin 4</th>
<th>Cello 1</th>
<th>Cello 2</th>
<th>Cello 3</th>
<th>Cello 4</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<tr>
<td>Trombone 1</td>
<td>Trombone 2</td>
<td>Flute 1</td>
<td>Flute 2</td>
<td>Oboe 1</td>
<td>Oboe 2</td>
<td>Bass 1</td>
<td>Violino 1</td>
<td>Violino 2</td>
<td>Bassoon 1</td>
<td>Bassoon 2</td>
<td>Alto</td>
<td>Tenor</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td>Corno 1</td>
<td>Corno 2</td>
<td>Flute 1</td>
<td>Flute 2</td>
<td>Violino 1</td>
<td>Violino 2</td>
<td>Basso 1</td>
<td>Basso 2</td>
<td>Continuo</td>
<td></td>
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</table>

When Orchestral Scores became more complicated, the process of reading them was greatly facilitated by careful methods of grouping. In Italy the Violins were usually placed at the top of the page; then the Wood Wind, arranged according to the pitch of its component Instruments; then the Brass Instruments; and in the lowest place, the Bass. In Germany the complete Stringed Band was generally placed at the bottom of the page; next above this the Wood Wind; and over this the Brass Instruments, with the Tympani in the highest place:

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When Orchestral Scores became more complicated, the process of reading them was greatly facilitated by careful methods of grouping. In Italy the Violins were usually placed at the top of the page; then the Wood Wind, arranged according to the pitch of its component Instruments; then the Brass Instruments; and in the lowest place, the Bass. In Germany the complete Stringed Band was generally placed at the bottom of the page; next above this the Wood Wind; and over this the Brass Instruments, with the Tympani in the highest place: or the Brass Instruments immediately over the Stringed Band, and the Wood Wind at the top of the page. Sometimes the Horns were placed between the Clarinets and Bassoons; and many other little peculiarities were affected by individual Composers: but the general plan was pretty closely observed. Mozart generally followed the Italian method, in his Italian Operas, but adhered to the German plan in 'Die Zauberflöte,' and the greater number of his Symphonies. Beethoven preferred

The later Scores of Berlioz, Liszt, and Wagner, introduce a greater variety of Wind Instruments, and vary, very much, in their method of arrangement. The following schemes will show the system adopted in some of their best-known Compositions.
In all these Scores, the Parts for the so-called ‘Transposing-Instruments’ correspond with the separate ‘Parts’ used in the Orchestra. That is to say, the Parts for the Horns, and Trumpets, are always written in the Key of F, whatever may be the Key of the piece in which they are played. The Parts for the Bb Clarinets are always written a Major Second higher than they are intended to sound; and those for the A Clarinets, a Minor Third higher: so that, should the piece be in the Key of Eb, the Parts for the Bb Clarinets will be written in F; should it be in C# Minor, the Parts for the A Clarinets will be written in E minor. The parts for the Corno Inglese and Corno di Bassetto, are written a Perfect Fifth higher than they are intended to sound. Those for Sax Horn, Tuba, Baryton, Euphonium, and other Brass Instruments of the transposing order, follow the same rule, and give rise to complications extremely puzzling to the uninstructed. These Instruments, however, appear by right in Military Music only.

Though the constitution of the Military Band bears but little resemblance to that of the ordinary Classical Orchestra, its Scores are really arranged upon a very similar principle. The office ordinarily performed by the Stringed Instruments is, as a general rule, confided, in Military Music, to a body of Clarinets and Bassoons, strong enough to sustain, if not the whole weight of the Harmony, at least the greatest part of it, except in such cases as that of a powerful tutti, needing the support of the heavier Brass Instruments. The importance of this section of the Band demands for it a prominent place in the Score, where it can at once catch the reader’s eye. In Brass Bands, this position is usually given to the Cornets, which, as a general rule, supply the place of the Violins. But the Military Band also finds employment for countless novelties, both in Wood and Brass, the number of which is perpetually increasing. The arrangement of Military Scores is therefore subject to modifications of detail which preclude the possibility of a persistent formula, though the following schemes give a fair idea of their general features.

### Small Military Band

<table>
<thead>
<tr>
<th>Part</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>Fl.</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Ob.</td>
<td>Fl. 1, 2</td>
</tr>
<tr>
<td>Clar.</td>
<td>Ob. 1, 2</td>
</tr>
<tr>
<td>Corn.</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Cb.</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Fag.</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Trom.</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Trump.</td>
<td>Fl. 1, 2</td>
</tr>
<tr>
<td>Trombone</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Viol.</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Viola</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Violin Corno</td>
<td>Ob. 1, 2</td>
</tr>
<tr>
<td>Bassoon Corno</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Violoncello</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Bassoon Violoncello</td>
<td>Fl. 1, 2, 3</td>
</tr>
</tbody>
</table>

### Large Military Band

<table>
<thead>
<tr>
<th>Part</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fl.</td>
<td>Picc. 1, 2, 3</td>
</tr>
<tr>
<td>Ob.</td>
<td>Fl. 1, 2</td>
</tr>
<tr>
<td>Clar.</td>
<td>Ob. 1, 2</td>
</tr>
<tr>
<td>Corn.</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Cb.</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Fag.</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Trom.</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Trump.</td>
<td>Fl. 1, 2</td>
</tr>
<tr>
<td>Trombone</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Viol.</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Viola</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Violin Corno</td>
<td>Ob. 1, 2</td>
</tr>
<tr>
<td>Bassoon Corno</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Violoncello</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Bassoon Violoncello</td>
<td>Fl. 1, 2, 3</td>
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</tbody>
</table>

### Military Brass Band

<table>
<thead>
<tr>
<th>Part</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>Fl.</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Ob.</td>
<td>Fl. 1, 2</td>
</tr>
<tr>
<td>Clar.</td>
<td>Ob. 1, 2</td>
</tr>
<tr>
<td>Cornet</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Cb.</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Fag.</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Trombone</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Trombone Corno</td>
<td>Fl. 1, 2</td>
</tr>
<tr>
<td>Trombone Bassoon</td>
<td>Picc. 1, 2</td>
</tr>
<tr>
<td>Euphonion</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Trombone Tympani</td>
<td>Ob. 1, 2</td>
</tr>
<tr>
<td>Trombone Piccolo</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Corno</td>
<td>Fl. 1, 2, 3</td>
</tr>
<tr>
<td>Cornet</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Trombone</td>
<td>Fl. 1, 2, 3</td>
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<tr>
<td>Trombone Corno</td>
<td>Ob. 1, 2</td>
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<tr>
<td>Trombone Bassoon</td>
<td>Fl. 1, 2, 3</td>
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<tr>
<td>Euphonion</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Trombone Tympani</td>
<td>Ob. 1, 2, 3</td>
</tr>
<tr>
<td>Trombone Piccolo</td>
<td>Ob. 1, 2, 3</td>
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</tbody>
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III. The Partitino, or Supplementary Score, is a species of appendix, used only when the number of Parts employed is so great that it is impossible to transcribe them all upon a single page. The oldest known examples of the Vocal Partitino are those furnished by the Psalms of the Round ‘Sumer is icumen in,’ shown in facsimile on page 269, and the Quadruplet at the end of the ‘Ave gloriosa Mater’ described on page 427. In Orchestral Music, the Parts for the Instruments of percussion, or even for the Trombones, are frequently added, in a small Score, at the end. For instance, in Breitkopf & Härtel’s fine oblong \"FF\"
The successful performance of this operation demands a thorough knowledge of the laws of Harmony and Composition; and the principles and practice of Instrumentation; a perfect command of the particular Instrument for which the arrangement is intended; sound judgment, and long experience. Were it possible to transfer Orchestral passages to the keyboard notation, the task of arranging would be a very simple one; but it would be a great mistake to suppose that the most literal transcription from the Score is invariably the best, or the most effective one. Many complicated passages need extensive simplification, in order to bring them within the compass even of four hands upon the Pianoforte; while the execution of many Violin passages is absolutely impossible upon Keyed Instruments. Liszt himself could not play the following passage from the Overture to 'Der Freischiitz,' at anything like the required pace:

\[\text{[Music notation]}\]

This passage has been 'arranged' in several different ways, two of which we subjoin. The first, at (a), was sanctioned by Weber himself, in an arrangement published in 'The Harmonicon,' No. 221. Sept. 1834. The second, at (b), is the inspiration of a later arranger, who, in the hope of attaining brilliancy, has distorted the rhythm of the passage, beyond all possibility of recognition, at the expense of an entire bar.

\[\text{[Music notation]}\]

Great ingenuity on the part of the arranger is frequently demanded, in the case of passages in which several solo instruments are employed simultaneously; particularly should any of the parts be obbligato. Long-sustained notes also frequently need very careful management; and there is often great difficulty in the simplification of very elaborate accompaniments, which, if arranged as they stand in the score would present unconquerable difficulties to the performer, while, if injudiciously adapted to the keyboard they either weaken the harmony irreparably or produce an effect quite different from that intended by the composer. Again, it is sometimes all but impossible to give a literal rendering of passages the complications of which are increased by the crossing of the Parts; as in the following phrase from the Overture to 'Die Zauberflöte':

\[\text{[Music notation]}\]

1 See ORCHESTRA, vol. II. pp. 367-372.
In modern arrangements, this passage is frequently rendered as at (a); but, this literal transcription is not often very effectively played. In Mozart’s own time, it was arranged as at (b), where many important features of the Score are omitted, for the sake of producing a light and graceful Pianoforte passage.

But nowhere is the arranger’s responsibility so grave, as in passages in which it is necessary to alter the exact notes of the Score, in order to produce the exact effect intended by the Composer. A remarkable instance of this is mentioned by H. Dorn, who tells us that Mendelssohn, in accompanying the Duet ‘O namenlose Freude,’ in Fidelio, once endeavoured to reproduce a peculiarly grand Orchestral effect, by playing the Violoncello and Double Bass Parts two Octaves apart. [See vol. ii. p. 257 a.] A glance at the passage will show the immense dignity with which the entrance of the Double Bass is invested by this thoughtful arrangement.

It is in such passages as these that the true strength of an ‘Arrangement’ is shown; and it is here that judgment and experience prove themselves to be not only desirable, but indispensable conditions of success. [See ARRANGEMENT.] [W.S.R.]

SCORE, PLAYING FROM. The Art of playing from Score forms one of the most necessary branches of a thorough musical education: and it is desirable that the Student should endeavour to master its difficulties at a very early period. Clever Choristers frequently read from Score with great fluency; more especially those educated in Cathedrals in which the original editions of Boyce, Arnold, Croft, Greene, and other Masters of the English School are preferred to modern reprints. For no great advantage can exist without some compensatory drawback; and it is notorious that the modern practice of printing the Accompaniment exactly as it is intended to be played, while it gives to hundreds of amateurs their only chance of playing it, sadly diminishes the number of those who, going to the heart of the matter, unite themselves with the Composer’s intention by tracing the involutions of the Voice Parts.

The first qualification needed by the Student who desires to play from Score at sight is, an intimate familiarity with the C, G, and F Clefs, in all their forms. The second is the power of reading from four, or any greater number of Staves, simultaneously. And to these must be added, the knowledge necessary for filling in the Harmony indicated by the Figures placed under a Thorough-Bass. He who has satisfactorily mastered these three preliminary difficulties will soon be able to read a Vocal Score; and, if he will only be careful to reproduce the interweavings of the Vocal Parts, with the utmost approach to literal accuracy which the nature of Keyed Instruments permits, availing himself of the assistance afforded by the Figured Bass, only when the actual Part-writing becomes too complicated to admit the possibility of its transference notarius to the Key-board, he will be able to accompany with a self-reliance which can never be acquired by

1 See the formulas on page 429 a.
those who trust to the facilities offered by an ‘arrangement,’ however good that ‘arrangement’ may be.

In order to play effectively from an Orchestral Score, two additional qualifications are necessary: an intimate acquaintance with the principles of Instrumentation; and a sound judgment, to be acquired only by long experience, and careful listening to the effect produced by certain Instrumental combinations. The Student will naturally begin by playing Compositions written for Stringed Instruments alone, or Voices accompanied by Stringed Instruments; such as Handel’s Overtures, and a multitude of his Songs and Choruses. The chief difficulty to be encountered here, is that of adapting Violin passages to the Key-board, in cases in which their exact transference is impossible; as in such instances as

\[ \text{Score, Playing From.} \]

\[ \text{Allegro.} \]

\[ \text{which must necessarily be played in the following, or some analogous form.} \]

\[ \text{But little additional difficulty is presented by Scores enriched with Parts for Oboes and Bassoons, beyond the judgment necessary for indicating the desirable contrast between the Stringed and Wind Instruments. But, with the ‘Transposing Instruments,’ the case is very different. The first power to be attained is that of reducing Horn and Trumpet passages, from the Key of C, into that in which the Composition stands. Good examples for practice will be found in Haydn’s Symphonies, which are constantly written for Oboes, Bassoons, and Horns, in combination with each other. More puzzling still, to the uninitiated, are Clarinet Parts; which, as already explained, are written either a Major Second or a Minor Third higher than the Violins, and, when used with Horns or Trumpets, constantly involve the necessity for reading in three different Keys at once, as in the following passage from ‘Mi tradi’ in ‘Il Don Giovanni.’} \]

\[ \text{1 See p. 435.} \]
disadvantage of those who think no amount of study too great for the attainment of a thorough acquaintance with the arcanum taught by the Great Masters.

We therefore counsel the Student to make a bold attack upon the difficulties we have pointed out; and, after having acquired the power of reading Clarinet Parts, to go on bravely to those written for the Corno di Bassetto; playing from the Scores of Mozart, Schubert, Beethoven, Weber, Mendelssohn, and Spohr, in the order in which we have here mentioned them; and, if need be, proceeding from these to the works of more modern writers, and even to Compositions scored for a Military Band. His progress, after the first steps are surmounted, will depend mainly upon the amount of experience he is able to gain, from careful listening to the performance of the Orchestral Works of Great Masters. The reproduction of an effect once heard is an easy matter compared to the apprehension of a new phase; one suggested only by the appearance of the Score: and it is by carefully noting such effects, and remembering the combinations which produce them, that the Student strengthens his judgment, and eventually becomes an accomplished Player from Score. [W.S.R.]

SCORING. The term Scoring is applied to the process of displaying the various Parts of an Orchestral Composition upon a single page, in order that the whole may be read at a glance. [See Score.]

To the copyist, this process is a purely mechanical operation. He scores an Overture, or a Symphony, by transcribing its separate Parts, one above the other, in the order indicated in one of the schemes shown at pp. 430–433; and, in so doing, has to contend with no difficulty whatever, beyond that of counting his bars correctly.

To the Composer, the Scoring of an orchestral work is a much more serious matter. He does not, as a general rule, begin the process, until he has, in great measure, determined upon the effects he intends to produce, and the office he intends to assign to his principal Instruments.\(^1\) Having settled these points satisfactorily, he usually writes out the more important Parts at once, without waiting to fill in those that are of less consequence; and, when the plan of the whole is thus sketched out, he proceeds to supply the minor details, at his leisure, frequently with considerable modifications of his original intention.

The autograph Scores of the great Masters exist, in process, in all its successive phases. For instance, in the original Score of ‘La Sonambula,’ the Recitative which precedes ‘Tutto è sciolto’ is introduced by a long passage for two Valve Trumpets, which Bellini afterwards entirely crossed out.

But, it is from unfinished Scores that we derive the most valuable instruction on this important point. In the unfinished Score of Mozart’s ‘Requiem,’ known as the Urschrift, and now preserved in the Imperial Library at Vienna, we find the Composer beginning to score his several Movements by writing out the Vocal Parts in full, with the Basso continuo, for the Organ and Basses; the Parts for the other Instruments being only filled in where the Voices are silent, or, for the purpose of indicating, at the beginning of a Movement, some special figure in the Accompaniment, intended to be fully written out at a future time.

No less interesting and instructive is the unfinished Score of Schubert’s Seventh Symphony, in E, now in the possession of the Editor of this Dictionary, and which is fully described under the head of Sketch.

These two invaluable MSS. would serve to give us a very clear idea of the method of working pursued by the Great Masters, even if they stood alone: but, fortunately, their testimony is corroborated by that of many similar documents, in the handwriting of Beethoven, and other Classical Composers, who, notwithstanding their individual peculiarities, all proceeded upon very nearly the same general principles. The study of these precious records puts us in possession of secrets that we could learn by no other means; and, by carefully comparing them with complete Scores, by the same great writers, we may gain a far deeper insight into the mysteries of Scoring than any amount of oral instruction could possibly convey. [W.S.R.]

SCOTCH SNAP or CATCH is the name given to the reverse of the ordinary dotted note which has a short note after it—in the map the short note comes first and is followed by the long one. It is a characteristic of the slow Strathpey reel rather than of Scotch vocal music, though as Burns and others wrote songs to some of these dance-tunes, it is not infrequently found in connection with words. ‘Green grow the rashes,’ ‘Roy’s wife,’ ‘Whistle o’er the lave o’;’ and above all, Hook’s excellent imitation of the Scotch style, ‘Within a mile of Edinburgh,’ contains examples of the snap. It was in great favour with many of the Italian composers of last century, for Dr. Burney—who seems to have invented the name—says in his account of the Italian Opera in London, in 1748, that there was at this time too much of the ‘Scotch catch or cutting short of the first of two notes in a melody.’ He blames Cacchi, Perez and Jomelli ‘all three masters concerned in the opera Vologeso’ for being lavish of the snap. An example of it will be found in the Musette of Handel’s Organ Concerto in G minor (1739); he also uses it occasionally in his vocal music.

\[\text{[J.M.W.]}\]

SCOTCH SYMPHONY, THE. Mendelssohn’s own name for his A major Symphony (op.
SCOTCH SYMPHONY.

56), one of the works in which he recorded the impressions of his Scotch tour in 1829. Other results of that expedition are the 'Hebrides' overture, the PF. Fantasia in F minor (op. 28), originally entitled by its author 'Sonate 6omesaise,' the PF. Fantasia in A minor, op. 16, no. 1, and the two-part song 'O wert thou in the cauld cauld blast.'

The subject of the opening Andante of the Symphony dates from his visit to Holyrood in the evening of July 30, 1829, when it was written down. The Symphony was planned and begun during his residence in Italy in 1831, but was not finished till Jan. 30, 1842, the date on the finished score. It was first performed at a Gewandhaus Concert on March 3 of the same year, again at the Gewandhaus Concert next following. He then brought it to England, conducted it at the Philharmonic Concert, June 13, 1842, and obtained permission to dedicate it to Queen Victoria.

The passage for flutes, bassoons, and horns, connecting the end of the first movement with the scherzo, was, on the authority of Prof. Macfarren, put in after the rehearsal (under Sternsdaile Bennett) at the Philharmonic, and added by Goodwin, the copyist, to the Leipzig MS. parts. The score and parts were published (as Symphony no. 3) by Breitkopf & Härtel in March 1851.

The work is peculiar among Mendelssohn's symphonies from the fact that it is not separated by the usual pauses. This is especially enjoyed in its preface by the author prefixed to the score, in which the titles and tempi are given differently from what they are at the head of the movements themselves.

[Text continues...]

SCOTISH MUSIC. As national music, that of Scotland has long been held in high esteem. Early notices of it may be meagre, but are always laudatory. Unfortunately, there are no means of proving what it was in remote times, for the art of conveying a knowledge of sounds by comprehensible written signs was a late invention, and music handed down by mere tradition is the most uncertain evidence. Even after the invention of musical writing, the learned men who possessed the art employed it almost entirely in the perpetuation of scholastic music, having apparently an equal contempt for melody in general, and for the tunes pricked by the uneducated vulgar. There is a belief that the earliest Scottish music was constructed on a series of sounds which has been styled Pentatonic, but, not, however, peculiar to Scotland, for airs of a similar cast have been found in countries as wide apart as China and the West Coast of Africa. Many have conceived the idea that the style was brought into this island by the earliest known inhabitants—the little dark men of the Iberian race. Others, with more or less probability, ascribe its introduction to the Celts, whose love of music is generally admitted. As no evidence is or can be offered on either side, it is sufficient to mention the conjectures.

It is a remarkable fact that the first to write a history of Scottish music based on research was an Englishman, Joseph Ritson, a celebrated antiquary and critic, who wrote towards the end of last century. He seems to have been a man of irascible temperament, but love of truth lay at the root of his onslaughts upon Johnson, Waton, Percy, Pinkerton, and others. Any assertion made without sufficient evidence, he treated as falsehood, and attacked in the most uncompromising manner. His 'Historical Essay on Scottish Song' has so smoothed the way for all later writers on the subject that it would be ungenerous not to acknowledge the storehouse from which his successors have drawn their information—in many cases without citing their authority. The early portion of the Essay treats of the poetry of the songs, beginning with mere rhymes on the subject of the death of Alexander III. (1285), the siege of Berwick (1296), Banockburn (1314), and so on to the times of James I. (1393–1437), whose thorough English education led to his being both a poet and a musician. His 'truly excellent composition At Beltayne or Publis to the plain is still held in high esteem by many as one of the finest in his music there are no remains. This is the more to be regretted as a well-written quotation from Tassoni states that 'Non pur cose sacre compose in canto, ma trovò da se stesso una nuova musica lamentevole e mesta, differente da tutte l' altre'—James (first) King of Scotland 'not only wrote sacred compositions for the voice, but found out of himself a new style of music, plaintive and mournful, differing from every other.' This description of 'plaintive and mournful' agrees very well with one style of Scottish music—what is called the King wrote poetry to please his unlettered subjects he may also occasionally have composed music of an equally popular cast. That James improved Scottish music need not be doubted, but it is altogether absurd to suppose that he invented a style that must have been in existence long before his era. The quotation, however, serves to show that in Italy James and not Rizzio—most gratuitously supposed to have aided the development of Scottish music—was held to have originated or amended this style. As Tassoni flourished soon after Rizzio's time, he had an opportunity of knowing somewhat more of the question than writers who came a century and a half later. George Farquhar Graham has at some length controverted the Rizzio myth. Graham was a very competent judge of such matters, and believed that some of our airs might be of the 15th century; though the earliest to which a date can now be affixed is the 'Lament for Flodden,' 1513, of which further mention will be made.

As so little is known of the popular music of the 15th century, a few extracts from the accounts of the Lords High Treasurers of Scotland may be found interesting. They show the value placed on the services of musicians who at various times visited the Courts of James III. and James IV. Scottish money being usually reckoned as worth only one twelfth of English money, the payments seem very small; but are not so in reality. For on consulting a table of prices of provisions supplied for a banquet
given by James IV. to the French ambassador, it is found that a gratuity such as that to John Broun would buy seven oxen; and that the 'tw a fithe litaris' (fiddlers) who sang 'Graysteil' to the King received the value of three sheep. The sums seem odd, but an examination of the items will show that the payments were made in gold. The unicorn (a Scottish coin that weighed from 57 to 60 grams of gold) is valued in the accounts at eighteen shillings; and another coin, the equivalent of the French crown, at fourteen shillings—

1474. Item, gevin at the kings command the 9th September, to John Broun, luteur, at his passage our say to leue (t'ere, t.e. learn) his craft;... v. ii.

1475. July 1.—Item, to Wilsam, singer of Lüntig for a sang bane he brought to the king be a precept, x. ii.

1480. April 13.—To Martin Clariscaw and ye other orche clariscaw at ye kings command, xvii. s. May.—Till arsen horber harber, at ye kings command, xvii. s.

Mr. Gunn, in his Enquiry on the Harp in the Highlands, quotes thus from a work of 1507—

'The strings of their Clairioscoes (small Gaelic harps) are made of brasse wyar, and the strings of the Harp of sinews, which strings they stryke either with their nailes growing long or else with an instrument appointed for that use.' The correct word is Clariscaw; and the harper Clarisacr.

1601. Aug. 21.—Item to iiji Inguls papars viij unicorns, x. iii. xiv. a.

1497. Apr. 10.—Item to John Hert for being a pare of monioria of the kings fra Abirdene to Stirlin (Stirling), v. x.

Apr. 19.—Item, to the tua fithe litaris that sang Graysteil to the king, x. iv.

1500. Mar. 1.—Item, to Jacob, lutar, to lowse his lute that lay in wed, x. vix. a.

(Which means that the thristful Jacob received the value of eleven sheep to redeem his lute that lay in pawn.)

1603. Aug. 13.—Item to viij Inguls menstrales be the kings command xi francese crownes, x. viii. s. Sept. 10.—Item to the four Italien menstrales to fe thaim hors to Linlithgows and to red thaim of the town, xiv. s.

(Riots on, folks, no doubt, who got a French crown each to clear their 'score' in Edinburgh, and hire horses to Linlithgow.)

Information regarding the state of popular music during the 16th century is almost equally meagre. James V. is believed to have written two songs on the subject of certain adventures which befell him while wandering through the country in disguise; these are 'The gaberlinie man' and 'The beggar's meshpokes' (masbagg). The airs are said to be of the same date, but of this there is really no certainty; though Ritson, with all his scepticism, admits them into his list of early tunes; the second is much too modern in style to have been of James V's date. Of Mary's time there are two curious works in which musical matters are mentioned. 'The Complaynte of Scotland' (1549), and 'The Gude and Godly Ballates' (ballads) (1578), both of which furnish the names of a number of tunes almost all now unknown. Mr. J. A. H. Murray, in his excellent reprint of the former of these, says 'The Complaynte of Scotland consists of two principal parts, viz. the author's Discourse concerning the affliction and misery of his country, and his Dream of Dame Scotia and her complaint against her three sons. These are, with rather obvious art, connected together by what the author terms his Monologue Recreatiche.'

This Monologue—which, from its being printed on unaged leaves, Mr. Murray has discovered to be an afterthought—is now the most interesting part of the work. In it the author introduces a number of shepherds and their wives. After 'disjune' ('diuenci)' the chief shepherd delivers a most learned address, and then they proceed to relate stories from ancient mythology, and also from the middle ages. Short extracts to give an idea of the style may not be objected to.

Qhauen the shepherbe had edict his prolft orison to the laif of the schelpyrds, i mersallit nocht lilt quhen they had had the conseit, and of speculative on natural philosophies, industryne, his nychothirs as he had studt philosophe, a aterisies, aristeoies, gatien, ypporitie or Cloes pip, ibil var expert practicians in melismatric art.... Quhen this schelipyrdis had told thaim the famous storie of the same land the yer prius began to sing sein melodius sangs of natural music of the antiquite, the four marmadyes that sang qhauen theirs seis on the moncke on that thail sang nocht as suiet as did thach schelipyrdis....

Then follows a list of songs, including—

Pustance viith gude company, Stil vadir the leyvis grene, Cou thou me the rasechis grene,.... brume brume on hit,.... bille vir thou cum by a lute and belte the in Sanct Francis cord, The frog cam to the myl dur, rycht soirly musing in my unye, god se the luc leydylin in France, and delabsins he neutry cum hame,.... o lusty mays with fiora quane,.... the beilt of the mervayn, the hundd grecis,.... the guris quhen he is come,.... the scark, send hym icy, send hym icy,.... the perras and the mungymrye met, That day, that day, that gental day.

With the exception of the ballads, these seem to be chiefly part-songs, some of them English.

Then after this suiet celest armory, the began to dance in one ring.... eyceit all schelpyrd led his vyde on the boand, and eyrius jong schelpyrd led byr quhomen he luftit best. Ther vae viii schelipyrdis, and lik ans of them had nae sangyrd instruments to play in the laif, the first had ane drone bag pipe, the nyxt had ane pipe maid of ane bieldir and of ane reid, the third playit on ane tromp, the fowrth and corne next playit on ane pipe maid of ane galt horns, the sext playit on ane recorder, the sevint playit on ane fiddel, and the last playit on ane ocher instrument.

The second instrument seems to have been a bagpipe without the drone; the third, a jew's-harp, and the last a shepherd's pipe, or flat à bec. Sir J. Graham Dalryell says 'Neither the form nor the use of the whistle (quhissil) is explicit. It is nowhere specially defined. In 1498 xiiij. s. is paid for a whussel to the King.... Corn-pipe, Lills-pipe, and others are alike obscure.'

In the other little book already mentioned, known as the 'Gude and Godly Ballates' (1578) there are a number of songs 'converted from profane into religious poetry.' Dr. David Laiing, who published a reprint of it in 1868, informs us that the authorship of the work is usually assigned to two brothers, John and Robert Wedderburn of Dundee, who flourished about the year 1540. It is divided into three portions; the first is doctrinal; the second contains metrical versions of Psalms, with some hymns chiefly from the German; the third, which gives its peculiar character to the collection, may be described as sacred parodies of secular songs. They were to be sung to well-known melodies of the time, which were indicated usually by the first
line or the chorus; but as Dr. Laing points out that not one of the secular songs of which these parodies were imitations has come down to us, a few only of the tunes can be ascertained. Three of them are certainly English, 'John cum kiss me now,' 'Under the Greenwood tree,' and 'The huntis up.' A fourth is 'Hey now the day dawes,' which Sibbald and Stenhouse have attempted to identify with 'Hey tuti tafs' (Scots who has). This is not only improbable, but is disproved by a tune of the same name being found in the Straloch MS. (1657). It has no Scottish characteristics, and may have been picked up from some of the English or foreign musicians who were frequent visitors at the Scottish Court. It is an excellent lively tune, and may have been that played by the town pipers of Edinburgh in the time of James IV; if so, the note marked with an asterisk must have been altered to C to suit the scale of the first part. Duabur thought it so hackneyed that he complains:

Your common menstralis has no tone
But 'Now the day dawes' and 'Into John'
Think ye nocht shame.

The day dawes.

(From the Straloch MS. A.D. 1657.)

Of the other songs, 'Ah my love, left me not' may be 'I'll never leave thee,' and 'Ane sang on the birth of Christ, to be sung with the tune of Bawululu,' may probably be 'Beloe my boy lie still and sleep,' for in both songs the measures and also the subject—sacred for secular—are the same. The words, being in Bishop Percy's ancient MS., are thought to be English, but Dr. Rimbault considered the tune to be Scottish. Sibbald's identifications of a few other tunes are altogether fanciful: 'The wind blaws cauld, furious and bauld,' with 'Up in the morning early'; 'My luve murns for me,' with 'He's low down in the broom,' and so on. Altogether not more than a third of the whole can now be even guessed at.

The religious troubles of this and the following reigns would no doubt completely unsettle whatever musical tuition might be carried on by the Romish Church, but the introduction of 'sang scholls' and of Genevan Psalmody would probably soon compensate for any loss thence arising. [SANG SCHOOLS.] It does not come within the scope of this paper to consider such changes; but the allegation already alluded to, that Rizzio composed some of the finest Scottish melodies, is deserving of a more careful enquiry.

Goldsmith, at the instigation apparently of Gemmisten, chose to write an essay on a subject of which he evidently knew very little. He asserts that Rizzio was brought over from Italy by James V., lived twenty years in Scotland, and thus had sufficient time to get a knowledge of the style, and ample opportunities for improving it. It is well known, on the contrary, that Rizzio came over in the suite of the Piedmontese Ambassador in 1501, 19 years after the death of James V., and was little more than four years in Scotland. That he ever composed anything in any style has yet to be shown. Tassoni, who was born the year of Rizzio's death (1565), and who speaks of Scottish music—has already been noticed—entirely ignores him. In truth the myth seems to have got up in London early in the last century, probably among his own countrymen. It is first heard of in the 'Orpheus Caledonius' of 1725, where the editor ascribes seven tunes to him. Two at least of these are shown by their style to be of very recent composition; but the absurdity of the statement must have been quite apparent, as all mention of Rizzio's name was withdrawn in the next edition of the work, 1733.

Oswald, by jestingly ascribing some of his own compositions to Rizzio, helped to keep up the falsehood. Notwithstanding the disclaimers of Ritsen, Hawkins, and more recently of G. Fauquhar Graham, as well as of all who have made any research into the question, the belief still exists, and is from time to time gravely propounded by persons who ought to know better. For 160 years after his death Rizzio is not mentioned as having composed music of any kind. Had he done so, it would have been in the style of France or of Italy, and it may be doubted whether Queen Mary herself would have appreciated any other. It must not be forgotten that she quitted Scotland when little more than five years of age, and returned Queen Dowager of France. She possessed all her tastes formed and every association and recollection connected with a more civilised country than her own.

Mr. Dauney, in his Dissertation prefixed to the Skene MS., gives some interesting information regarding the Chapel Royal in Stirling. It was founded by James III., of whom Lindsay of Pitscottie says that 'he delighted more in music and in policies of Bigng (building) than he did in the governance of his realm.... He delighted more in singing and playing on instruments, than he did in the Defence of the Borders.... He took great pleasure to dwell their (in Stirling) and foundat one college within the said Cast (called the Chappell Royal); also he bigget the great hall of Stirling; also he made in the said Chappell Royal all kynd of office men, to wis, the bishop of Galloway archdecan, the treasurer and sub-decan, the chanter and sub-chorister, with all other officiers pertaining to a College; and also he doubled them, to that effect, that, they schould ever be readie; the one half to pass with him wherever he pleased, that they might sing and play to him and hold him merrie; and the other half should remain at home to sing and pray for.
him and his succession!" (ed. 1728). All this was afterwards abolished; but in 1672 its restoration was ordered by James VI., its place of residence to be at 'Halyruydhous'—the palace of the summer, and the Chappell not to be called the Chappell royall of Strirling as heretofore but his majestie Chappell Royall of Scotland, and the members to attend his majesty in whatever part of Scotland he may happen to be. In 1629 Charles I. granted an annual pension of £2000 to the musicians of the Chapel, and preparations were made for the celebration of religious service according to the use of the Church. Mr. Agleney. The nature of these arrangements is very fully given in an 'Information to the King by E. Kellie' (1631): among other things he was appointed 'to see that none but properly qualified persons should have a place there, and that they should all be kept at daily practice, and for that effect your Majestie appointed me same chambre within your palace of Halyruhous wherein I have provided and sett up, ane organ, two flutes, two panoles, with viols and other instruments, with all sorts of English, French, Dutch, Spanish, Latin, Italian, and OLD SCORCI music, vocal and instrumentall.' The capitals are Mr. Dauney's, who says, 'There can be no doubt that this last expression referred to the popular music of Scotland. That sacred music was here not meant is sufficiently obvious: the metrical psalmody of the Reformed Church was not old, and the music of the Church in Scotland before the Reformation was identical that of Rome, and therefore the Scottish.' Here, then, surely applies to the music what can only be said of the words of the service; the latter were the same throughout all Roman Catholic countries, while the music, on the contrary, varied in every locality, being frequently the composition of the chapel-master or of the organist of the church where it was performed. Without insisting on the fact already stated, that James I. of Scotland wrote sacred music—cose sacre compose in cantu—reference may be made to the Scottish composers mentioned by Dr. David Laing as having written music for the church before the Reformation. Among these are Andrew Blackhall, a canon of Holyrood; David Pechil, one of the canons of St. Andrews, who in 1530 set the canticle 'Si quis diliget me' in five parts; and Sir John Futhy ('the Sir denotes he was a priest'), who wrote a moral song, 'O God abufe,' in four parts, 'baith letter and not,' that is, both words and music—as well as others whose names it is unnecessary to mention. Besides, there need not be a doubt that their predecessors were occasional composers from the time when James I. in 1414 set up organs in churches. That this is the music called OLD SCOTTISH in Kellie's 'Information' seems to be the only reasonable explanation of these words. For though the members of Kellie's choir in fitting time and place might sing to the king 'to hold him merrie,' this would not be the music which they were called upon to practise twice a week in preparation for the next service. It is to the reign of Charles I. that we owe the first certain glimpse of early Scottish folk-music. All that was known of it had come down by tradition, till the discovery—only in the present century—of two MSS. of this date, which establish the existence of a number of tunes whose age and form were previously entirely conjectural. These are the Stroloch and Skene MSS. The first was written by Robert Gordon of Stroloch, Aberdeen-shire, in 1627–29. It was presented to Dr. Burney in 1781, but the present possessor is not known. Fortunately it was in 1839 submitted to G. Farquhar Graham, who, by permission, made an exact copy of it. The second is of Burns's MSS of 1834, and was preserved in the Advocates' Library. The copy was of course exact, and contained all the errors of the original, which were numerous: these make a translation from the Lute Tablature—in which it is written—into the usual notation a very arduous task, requiring much patience, knowledge, and ingenuity.

The second is a much more important MS. It was formed by or for John Skene of Halyards, Milchohan, and has no date; but its seven parts, now bound together, seem from internal evidence to have been written at various times up to about 1635. In general it is much more correct than the last, its versions are occasionally excellent; its Scottish airs, after rejecting dances and everything else not of home growth, are not fewer than forty. Above all, it contains the ancient original melody of 'The flowers of the forest'; whose simple pathos forbids our believing it to be the expression of any but a true sorrow, the mere flight of fancy. The MS. is valuable, and no doubt is nearly coeval with Flodden. The MS. was published in 1838 by Mr. Wm. Dauney, with a Dissertation, excellent in many respects, on the subject of Scottish music. He was greatly assisted by G. Farquhar Graham, who not only translated the MS. from Lute Tablature, but contributed much musical and other information. In order to give some idea of the style of writing in Tablature a wood-cut of a small portion of the MS. is inserted.

As these MSS. had not been discovered in
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Ritson's time, it does not surprise one to find him saying in his letters (1791) that 'the Scotch airs that could be satisfactorily proved to have existed earlier than the Restoration are in all only twenty-four.' If from these are deducted all that do not fall under the head of folk-music, then his estimate must be reduced by nearly a half, for he included part-songs such as 'O lusty May'; several tunes now known to be English; and, notwithstanding his noted scepticism, even the air which, for want of an earlier name, is called 'Hei tui talt'; appending this note however—'said, without the slightest probability, to have been King Robert Bruce's march to Bannockburn.' These MSS. enlarge this estimate considerably. Leaving out the English airs and foreign dances, upwards of fifty tunes must be added to it. Some of them are in a rather rudimentary state, but distinctive traits serve to identify them with certain known tunes. The versions of others are simple and beautiful, often greatly preferable to those of the same airs handed down traditionally. Although the number of melodies that can thus be traced in the 17th century is still comparatively small, yet it must be evident to all who have studied the subject, that a much larger number, then in existence, did not appear either in print or in manuscript till the following century. Not till then do we find 'Aye wanik O,' 'Waly waly,' 'Barbara Allan,' 'Ca the yowes,' 'Gals water,' 'I had a horse,' and many others equally old. Ramsay and Thomson (1725) omitted these and similar simple airs from their collections, while florid tunes such as 'John Brown is a jolly fellow' and 'Love is the cause of my mourning' abound in their volumes. The taste of their times was for ornament, in ours it is for simplicity; indeed the very simplicity which we prize they seem to have despised.

The extreme rarity of MSS. such as those mentioned is greatly to be regretted. The never-ceasing wars upon the borders, and the private feuds throughout the rest of the kingdom, with the number of monasteries that were thus being traced, and the sweeping away of musical records of ancient date which would otherwise have come down to us.

From some anecdotes told of Charles II. he seems to have had a great liking for Scotch music, and certainly from the Restoration it became popular in England. This is shown by the almost innumerable imitations of the style that are to be found in the various publications of John Playford. They are generally simply called 'Scotch tunes,' but sometimes the name of the composer is given, showing that no idea of strict nationality attached to them. In general they are worthless; but occasionally excellent melodies appear among them, such as 'She rose and let me in,' 'Over the hills and far away,' 'De'll take the wars,' 'Sawney was tall' (Corn rige), 'In January last' (Jock of Hazeldean), all of which, with many others of less note, have been incorporated in Scottish Collections, at first from ignorance, afterwards from custom, and without further enquiry. There are however many tunes, not to be confounded with these, which two or even three centuries ago were common to the northern counties of England and the adjoining counties of Scotland, the exact birthplace of which will never be satisfactorily determined; for we agree with Mr. H. F. Chorley in believing that the first record in print does not necessarily decide the parentage of a tune.

Among these—though rather on account of the words than the music—may be classed the famous song 'Tak your suld cloak about ye,' which has been borne along with the exception of Shakespear, who has quoted one stanza of it in Othello. Not a line of it is to be found in the numerous 'Drolleries' of the Restoration, in the publications of Playford and D'Urfe, or in the 'Merry Musicians' and other song-books of the reign of Queen Anne. Even the printers whose presses sent forth the thousands of black-letter ballads that fill the Roxburgh, Pepys, Bagford and other Collections, ignore it entirely. Allan Ramsay, in 1728, was the first to print it, nearly forty years before Bishop Percy gave it to the world. In giving the ballad, he has corrected his own by copies received from Scotland. The question naturally arises, where did Allan Ramsay get his copy of the ballad, if not from the singing of the people. Certainly not from England, for there it was then unknown.

The ancient Percy MS. contains, however, several excellent stanzas not found elsewhere, as well as some others that by the total absence of sense as well as of rhymes show they are corrupt. In the last stanza, that hangs up at the bottom of the MS., has given the sound rather than the sense, as conveyed by the words of the Scottish Version. These are

Nooone's to be won at woman's hand
Unless you give her a the ple';
Sae I'll dree awull where I begun
And tak my suld cloak about me.

'To give one all the pleas,' is a common Scottish phrase for giving up the whole subject that is in debate. The Percy MS. says

'It's not for a man with a woman to thrust
Unless he first gives over the play;
We will live now as we began
And I'll have myne old cloak about me.

A critical comparison in detail of the two versions would be out of place here, but it will well repay the trouble, and reveal many small points of difference in the national character of the two countries.

The half century after the Revolution was a busy one both with Jacobite poetry and music; of the former the quantity is so great as to
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The Jacobite words are said to have been written by Lady Keith Marischall, mother of the celebrated Marshal Keith, a favourite general of Frederick the Great. The old air, already mentioned, „My dearie, an thou dee,” may be pointed out as the tune of an excellent Jacobite song „Awa, Whigs, awa,” and of another—the name of which is all that has come down to us—„We’re a’ Mar’s men,” evidently alluding to the Earl of Mar, generalissimo of James’s forces in Scotland in 1715.

Another of the songs of 1715, „The piper o’ Dundee,” gives the names of a number of tunes supposed to be played by the piper—Carnegie of Finhaven—to stir up the chiefs and their clans to join the Earl of Mar.

He play’d the „Welcome o’er the main,”
And „Ye’ee be fou and I’ee be fait,”
And „Auld Stuarts back again,”
Wit’ meikle birth and glee.
He play’d „The Kirk,” he play’d „The Quiser,” [choir] „The Mulin duh” and „Chevalier,”
And „Lang away but welcome here,”
Sae sweet, sae bonnie.

Notwithstanding the diligence of collectors and annotators some of these songs and tunes have eluded recognition, chiefly because of a habit of those times to name a tune by any line of a song—not necessarily the first—or by some casual phrase or allusion that occurred in it.

Other noted songs of this date are „Carle an (if) the King come’; „To daunton me’; „Little wat ye wha’s o’mcin,’ the muster-roll of the clans; „Will ye go to Sheriffmuir;” and „Kemure’s on and awa.”

A striking phase of Jacobite song was unsparing abuse of the House of Hanover; good specimens of it are „The wee wee German lairds,” „The sow’s tail to Geordie,” and above all, „Cumberland’s descents into hell,” which is so ludicrous and yet so horrible that the rising laugh is checked in a shudder. This however belongs to the 45, the second rising of the clans. Of the same date is „Johnie Cope,” perhaps the best-known of all the songs on the subject. It is said to have been written immediately after the battle of Prestonpans, by Adam Skirling, the father of a Scottish artist of some reputation. No song perhaps has so many versions; Hogg says it was the boast of some rustic singer that he knew and could sing all its 19 variations. Whether it was really Skirling’s or not, he certainly did write a rhyming account of the battle, in 15 double stanzas relating the incidents of the fight—who fled and who stayed—winding up with his own experiences.

That afternoon when s’ was done
I gied to see the fray, man,
But had I wist what after past,
I’d better staid away, man;
On setin sand, wit’ nimble hands,
They pick’d my pockets bare, man;
But I wish ne’er to drie sic fear,
For s’ the sun and mair, man.

Few of these old songs are now generally known; the so-called Jacobite songs, the favourites of our time, being almost entirely modern. Lady Nairne, James Hogg, Allan Cunningham, Sir Walter Scott, may be named as the authors.
of the greater portion of them. In most cases the tunes also are modern. "Bonnie Prince Charlie" and "The lament of Flora MacDonald" are both compositions of Neil Gow, the grandson of Neil the famous reel-player—"He's owre the hills that I loe weel." 'Come o'er the stream, Charlie,' 'The bonnets of bonnie Dundee' (Olivehouse), are all of recent origin; even 'Charlie is my darling'—words and music—is a modern refacimento of the old song.

One exception to this ought to be noted; the tune now known as 'Wae's me for Prince Charlie' is really ancient. In the Skene MS. (1635) it is called 'Lady Cassilis' Lilt'; it is also known as 'Johnny Be,' and 'The Gypsy laddie,' all three names connected with what is now believed to be a malicious ballad written against an exemplary wife in order to annoy her Covenanting husband, the Earl of Cassillis, who was not a favourite.

Enough has been said of these relics of an enthusiastic time, but the subject is so extensive that it is not easy to be concise. Those who wish to know more of it will find in the volumes of James Hogg and Dr. Charles Mackay all that is worthy of being remembered of this episode of Scottish song.

**Of the Scottish Scales and Closes.**

The existence of Scottish airs constructed on the series 1, 2, 3, 5, 6 of a major diatonic scale is well known and has been already alluded to. Whether this pentatonic series was acquired through the use of a defective instrument, or from the melodic taste of singer or player, must remain mere matter of conjecture. The style itself may be accepted as undoubtedly ancient, whatever uncertainty there may be as to the exact age of the airs constructed on it. These are not by any means numerous, though their characteristic leap between the third and fifth, and sixth and eighth of the scale, is so common in Scottish melody, that many persons not only believe the greater part of our airs to be pentatonic, but do not admit any others to be Scottish. However the taste for this style may have arisen, the series of notes was a very convenient one; for an instrument possessing the major diatonic scale in one key only, could play these airs correctly in the three positions of the scale where major thirds are found, that is, on the first, fourth and fifth degrees. In the key of C, these are as shown below, adding the octave to the lowest note of the series in each case.

**Pentatonic scale in three positions, without change of signature.**

It would not be quite correct to term these the keys of C, F, and G, for they want the characteristic notes of each scale; still it is convenient to do so, especially as in harmonising tunes written in this series it is frequently necessary to use the omitted intervals, the fourth and seventh, and also to affix the proper signature of the key as usual at the beginning. If, reversing the order of the notes given above, we begin with the sixth, and passing downwards add the octave below, the feeling of a minor key is established, and keys of A, D and E minor seem to be produced. Besides tunes in these six keys, a few others will be found, which begin and end in G minor (signature two flats), though also played with natural notes; for B and E being avoided in the melody neither of the flats is required.

A curious peculiarity of tunes written in this series is, that from the proximity of the second and third positions phrases move up and down from one into the other, thus appearing to be alternately in the adjoining keys a full tone apart, moving for example from G into F and vice versa.

The following are good examples of the style.

1. **Gale Water.**

2. **Were na my heart licht I wad die.**
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(The bridge over the stream)

When the sheep are in the fold and the sky is blue,
And the world to sleep is gone, the west o' my heart's in show's from my sea's, while my guide-man lies sound by me.

The first, 'Gala Water,' is one of the most beautiful of our melodies. The modern version of it contains the seventh of the scale more than once, but Oswald has preserved the old pentatonic version in his Caledonian Pocket Companion (1759-65). That version is here given in the large type, the small type showing the modern alterations. The air may be played correctly beginning on E, on A, or on B, representing the third of the keys of C, F and G; but neither flat nor sharp is required in any of the positions, the notes being all natural throughout.

The second is the melody to which Lady Grisel Baillie wrote (1692) her beautiful ballad, 'Were na my heart light, I would die.' It is a very simple unpretending tune, and is given chiefly on account of its close; indeed, both of these tunes are peculiar, and will again be more fully referred to.

The third is the old tune which was so great a favourite with Lady Anne Lyndsay that she wrote for it her celebrated ballad 'Auld Robin Gray.' Although it has been superseded by a very beautiful modern English air, it ought not to be entirely forgotten.

Another exceedingly beautiful pentatonic melody is that to which Burns wrote 'O meikle thinks my love o' my beauty.' It will be found in E minor in Seaton's Selection of Scots Melodies. Macfarren—no worthier arranger of our melodies could be named—but it may also be played in D minor and A minor, in each case without either flat or sharp being required in the melody.

To recapitulate. All tunes in this style, if treated as mere melodies, can be written as if in the key of C, without either flat or sharp; although if harmonised, or accompanied, the same notes may require the signature of one sharp or one flat. There are also a few tunes which even require that of two flats, although none of the characteristic notes of these scales appear in the melody. The style in its simplest form, as in 'Were na my heart light,' is somewhat monotonous, and considerable skill is often shown in the intermingling of major and minor phrases, not merely by means of the related keys, but by transitions peculiar to the old tonality.

The use of this imperfect Pentatonic scale in our early music must gradually have ceased, through acquaintance with the music of the church service, which had a completed diatonic scale, though with a considerable want of a defined key-note. Without going into any intricacies, the church tunes may, for our present purpose, be accepted as in the scale of C major, untrammled by any consideration of a key-note, free to begin and end in any part of the scale according to circumstances; the sounds remaining the same wherever the scale might begin or end. This completed scale, which we find in the simple Shepherd's Pipe or Recorder, is really that on which our older melodies are formed. The pitch note might be D or G, or any other, but the scale would be the ordinary major diatonic, with the semitones between the 3rd and 4th and 7th and 8th degrees. The key of C is that adopted in the following remarks. With scarcely an exception the old tunes keep steadily to this scale without the use of any accidental. It will also be seen that the pathos produced by means of the 4th of the key, is a clever adaptation of a necessity of the scale. 'The Flowers of the Forest'—fortunately preserved in the Skene MS.—is a fine example of the skill with which the unconscious composer used the measure means at his disposal. The first strain of the air is in G major, as will be seen if it be harmonised, though no F sharp was possible on the instrument; in the second strain, no more affecting wail for the disaster of Flodden could have been produced than that effected by the use of the F#. The 4th of the scale of the instrument, the minor 7th of the original key. With his simple pipe the composer has thus given the effect of two keys.

It may be objected that the voice was not tied down to the notes of an imperfect instrument, and could take semitones wherever it felt them to be wanted; but we must not forget that in those days our modern scales were unknown unless to scientific musicians, and that the voice, like the instrument, kept to the old tonality, the only scale which it knew.

The same effect of playing in two keys occurs in 'O waly waly! love is bonnie, a little while when it is new,' but in most modern versions of the melody both the F# and Fb are found; this was not possible on the primitive instrument, though easy on the lute or violin.

O waly waly.
Any air which has the natural as well as the altered note may be set down as either modern, or as having been tampered with in modern times. The major seventh in a minor key is also a sure sign of modern writing or modern meddling, though it cannot be denied that the natural note, the minor seventh, sounds somewhat barbarous to the unaccustomed ear—and yet grand effects are produced by means of it. In a tune written otherwise in the old tonality, the occurrence of the major seventh sounds weak and effeminate when compared with the robust grandeur of the full tone below.

A few more examples may be given to show the mingling of the pentatonic with the completed scale. Adieu Dundee—also found in the Skene MS.—is an example of a tune written as if in the natural key, and yet really in a modified G minor.

Of course in harmonising the tune it would be necessary to write it in two flats; but in the melody the B is entirely avoided and the E₂ in the 15th bar is used to modulate into D minor, thus skilfully making a note available which belonged to the scale of the instrument though not to that of the tune. Another example is 'The wakening of the fauld,' which, played in the same key (G minor), has the same peculiarity in the 13th bar; this however is the case only in modern versions of the air, for that given by Allan Ramsay in the 'Gentle Shepherd' (1735) is without the E.

The closes of Scottish tunes are often so singular that a notice of their peculiarities ought not to be omitted. The explanation of the fact that almost every note of the scale is found in use as a close, is really not difficult, if the circumstances are taken into consideration. In the olden time, many of the tunes were sung continuously to almost interminable ballads, a full close at the end of every quatrain was therefore not wanted. While the story was incomplete the old minstrel no doubt felt that the music should in like manner show that there was more to follow, and intentionally finished his stanza with a phrase not to be regarded as a close, but rather as a preparation for beginning the following one, though when he really reached the end he may possibly have concluded with the key-note.

The little tune 'Were na my heart licht' [p. 444 b] is an excellent example of what has just been said. It consists of four rhythms of two bars each; a modern would have changed the places of the third and fourth rhythms, and finished with the key-note, but the old singer intentionally avoids this, and ends with the second of the scale, a half close on the chord of the dominant.

Endings on the second or seventh of the scale are really only half closes on intervals of the dominant chord, the fifth of the key. Endings on the third and fifth again are half closes on intervals of the tonic chord or key-note, while those on the sixth are usually to be considered as on the relative minor; and occasionally the third may be treated as the fifth of the same chord. To finish in so unusual a manner has been called inexplicable, and unsatisfactory to the ear, whereas viewed as mere specimens of different forms of Da Capo these endings become quite intelligible, the object aimed at being a return to the beginning and not a real close.

Of the Gaelic Music.

If the difficulty of estimating the age of the music of the Lowlands is great, it is as nothing compared to what is met with in considering that of the Highlands.

When a Gael speaks of an ancient air he seems to measure its age not by centuries; he carries us back to prehistoric times for its composition. The Celts certainly had music even in the most remote ages, but as their airs had been handed down for so many generations solely by tradition, it may be doubted whether this music bore any striking resemblance to the airs collected between 1760 and 1780 by the Rev. Patrick Mc'Donald and his brother. That he was well fitted for the task he had set himself is borne out by the following extract from a letter addressed to the present writer in 1849 by that excellent water-colourist Kenneth Macleay, R.S.A. He says, 'My grandfather, Patrick Macdonald, minister of Kilmore and Kilbride in Argylshire—who died in 1814 in the 97th year of his age—was a very admirable performer on the violin, often played at the concerts of the St. Cecilia Society in Edinburgh last century, and was the first who published a collection of Highland airs. These were not only collected but also arranged by himself.' In the introduction to the work there are many excellent observations regarding the style and age of the tunes. The specimens given of the most ancient music are interesting only in so far as they show the kind of recitative to which ancient poems were chanted, for they have little claim to notice as melodies. The example here given is said to be 'Ossian's soliloquy on the death of all his contemporary heroes.'
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long and pathetic notes, while they hurry over the inferior and connecting notes, in such a manner as to render it exceedingly difficult for a hearer to trace the measure of the tune. They themselves, while singing them, seem to have little or no impression of measure.

This is more particularly the case with the very old melodies, which wander about without any attempt at rhythm, or making one part answer to another. The following air is an excellent example of the style:

Wet is the night and cold.

In contrast to these are the Leanage, short snatches of melody 'sung by the women, not only at their diversions but also during almost every kind of work where more than one person is employed, as milking cows and watching the folds, fulling of cloth, grinding of grain with the quern, or hand-mill, haymaking, and cutting down corn. The men too have lorrums or songs for rowing, to which they keep time with their oars.' Mr. T. Patterson (Gaelic Bard), tells us that this word Jorram (pronounced yirram), means not only a boat-song but also a lament, and that it acquired this double meaning from the Jorram being often 'chanted in the boats that carried the remains of chiefs and nobles over the Western seas to Iona.'

Patrick Macdonald says 'the very simplicity of the music is a pledge of its originality and antiquity.' Judged by this criticism his versions of the airs seem much more authentic than those of his successors. Captain Fraser of Knockie, who published a very large and important collection of Highland airs in 1816, took much pains, in conjunction with a musical friend, to form what he terms a 'standard.' As he had no taste for the old tonality, he introduces the major seventh in minor keys, and his versions generally abound in semitones. He professed a liking for simplicity, and is not sparing of his abuse of Mac Gibbon and Oswald for their depredations from it; yet his own turns, and shades, and florid passages, prove that he did not carry his theory into practice. As however a large portion of his volume is occupied with tunes composed during the latter part of the last century and the beginning of the present, in these it would be affecting to expect any other than the modern tonality.

A specimen of what he says is an ancient Osianic air is given as a contrast to that selected from Patrick Macdonald. In style it evidently belongs to a date much nearer to the times of Mac Pherson than to those of Osian.

An air to which Osian is recited.

It cannot be denied that though by his alterations of the forms of Gaelic melody Fraser may have rendered them more acceptable to modern ears, he has undoubtedly shorn the received versions of much of their claim to antiquity. The volume recently published by the Gaelic Society of London (1876), though not faultless in regard to modern changes, has restored some of the old readings; one example ought to be quoted, for the air 'Mairi bhain og' is very beautiful, and the F# in the fourth bar gives us back the simplicity and force of ancient times.

Mairi bhain og. (Mary fair and young.)

Captain Fraser stigmatises the previous collections of Patrick Macdonald and Alexander Campbell (Albyn's Anthology) as very incorrect. But Fraser's own versions have in many cases been much altered in the second edition (1876), while more recent works—notably that issued by the Gaelic Society of London—differ most remarkably from earlier copies. The airs are evidently still in a plastic state, every glen, almost every family seems to have its own version. It may perhaps be admitted that those of Fraser, when divested of his tawdry embellishments and chromatic intervals may be found to represent fairly the general taste of the present day.

There has been a good deal of controversy in former times about Highland and Lowland, Irish and Gaelic claims to certain melodies: most of the former seem pretty well settled, but both Irish and Gael still hold to 'Lochaber.' That it is Celtic is apparent from its style, but whether Hiberno- or Scoto-Celtic is not so clear. The earliest documentary evidence for the tune is a Scottish MS. of 1690 (!)—afterwards the property of Dr. Leyden—where it is called 'King James' march to Ireland.' Macaulay, again, says that an Irish tune was chosen for James' march; but it must not be forgotten that in Scotland at that time and for more than a century later, the term Irish was used whenever anything connected with the Highlands was spoken of. The language was
called indifferently Irish, Erseh, Erc, and Erse; so that the Scots themselves would then style the tune Irish while they meant Highland or Gaelic. Of course the air could not at that time be known as 'Locharber,' for Allan Ramsay did not write his celebrated sonnet till more than twenty years after that date; but no doubt it had a Gaelic name, now apparently lost. It had a Lowland name however, for Burns found it in Ayrshire as the tune of the old ballad 'Lord Ronald my son,' which is traditional not only in that county, but also in Etrick forest, where Sir Walter Scott recovered it under the name of 'Lord Ronald.' As this version consists of one part only, it is believed to be the most ancient now known. Mr. Chappell has recently pointed out that the air seems to have first appeared in print in the 'Dancing Master' of 1701, under the name of 'Reeve's Maggot,' so that but for the style England might almost make some claim to the tune. As for the allegation that Thomas Duff's song 'Since Celia's my foe,' written 1675, was originally sung to it, Mr. Chappell has shown that to be an error. He prints the original Irish tune of 'Celia,' and also a very good version of 'Locharber,' which superseded it about 1730. (See Ballad Society's 'Roxburgh Ballads,' part 8.) Bunting, who claims the air under the name of 'Limerick's Lamentation,' prints what he seems to think is the original version in his volume of 1809. It is certainly one of the worst that has ever appeared, and if being overlaid with what is called the 'Scotch snap' will make it Scottish, then no further evidence would be required of the strength of the Gaelic claim. The version is so peculiar, and so little known, that it is given below. Much more might no doubt be said on both sides, in all likelihood without coming to any definite conclusion; the composition of the tune may therefore be left as a moot point; both countries have indeed so many fine airs that they can afford to leave it so.

Limerick's Lamentation. (Bunting 1809.)

It is evident from the examples given by Patrick Macdonald that in the most ancient times Gaelic music was devoid of rhythm. The Oeslanlo chants are short and wild. They are succeeded by longer musical phrases, well suited it may be to heighten the effect of the Gaelic verse, but apart from that, formless, and uninteresting. Even Burns' air still wild and irregular, but with a certain sublimity arising from their very vagueness. Even when they become more rhythmic, the air do not at once settle down into phrases of two and fours, but retain an easy indiscipline to regularity; two alternating with three, four with five bars, and this in so charming a way that the ease and singularity are alone apparent. The air 'Morg' may be quoted; other examples will be found in Albany's Anthology 1816-18, and in 'Orain na b-Albain,' an excellent collection of Gaelic airs made by Miss Bell and edited by Finlay Dun.

A glance at some of our printed collections of Scottish airs may not be uninteresting.

The earliest, and the only one known to have appeared in Scotland in the 17th century, is that usually called 'Por bee's Cantus,' from the name of the publisher. The first two versions of it were printed at Oxford, a second and third following in 1666 and 1668. It was intended for tuition, and contains the soprano (or cantius part), baritone, and short pieces for 3, 4, and 5 voices. The other voice parts were probably never printed, for a few copies only would be wanted for use at examinations and exhibitions of the pupils, and these would only be supplied in MS.; it is not therefore surprising that none are known to exist. The work was evidently composed of pieces, chiefly in the style of the time. Some of them, set to Scottish words by Montgomery and Scott, are probably of home origin; others are certainly English, notably Morley's ballat 'Now is the month of Maying,' and three ballad tunes, 'Fortune my foe,' 'Crimson velvet,' and 'Love will find out the way.' The first of these— set to 'Sathan my foes full of iniquity'—Mr. Chappell informs us, was known as the Hanging tune, from the 'metrical lamentations of extraordinary criminals being always chanted to it.' The only tune in the volume with any Scottish characteristics is 'The Broom of the Cow' set to the tune is written on four notes, and ends on the second of the scale. It is easy to see that popular Scottish tunes were intentionally avoided, as the object of the work was to teach the young to read at sight, and not to sing by ear.

The next Scottish publication is that of Allan Ramsay, who did much to secure many of our old songs and tunes from further change of being lost by his 'Tea Table Muse' of 1724, and by the little volume containing the airs of the principal songs, 1720. No doubt his chief object in this work was to give new and more decorous words to the old airs, and in some cases he has secured their coming down to us. His 'Gentle Shepherd' (1728, with music) did the same good office. Previous to this there had been several publications in England which contained a few Scottish airs. 'The Dancing Master,' brought out by John Playford in 1651, was re-issued with constant additions up to the 17th edition in 1721, contained a very few. Two of these may be named, 'The broom of the Cow' and 'Katherine ojig;' the former has a close on the second of the key, and the latter, though slightly altered in 'The Dancing Master,' is pentatonic in Apollo's Banquet, 1690, and in Graham's Flute-book, 1694. It must be admitted that the work contains a considerably large number of English airs, which having become favorites on the north of the border, and had good songs written to them, are now stoutly maintained to be Scottish. The 'Gentle Shepherd' has been 'Up in the morning early,' 'A health to Betty,' 'My mother's ay gladwin o'er me,' 'Broon o' the G contents, 'The dells dang owre the Bannock,' 'The Hemp dresser,' the dell cam budding throu the town; and this does not by any means complete the list of our obligations. Mr. Wm. Chappell's excellent work has done much to enlighten us on this subject.

The official collection professing to contain Scottish melodies only is that published by Henry Playford (London, 1706). His title 'A Collection of Original Scottish and Highland Humours for the Violin. Being the First of this Kind yet Printed.' A large portion of the work consists of dance tunes—Scottish
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measures chiefly—to many of which words have since been written. Among the true vocal melodies are found the 'Dowhill Burns', 'The Cotter's Saturday Night', 'My wife has taken the gin', 'I was a soldier, and my home was in the Hebrides' and 'My wife has taken the gin'. 'I was a soldier, and my home was in the Hebrides'. We are thus particular, because there is but one copy of the manuscript extant. It is now in the property of Alex. W. Inglis, Esq. of Edinburgh. Unlike many, who are chary of sharing their treasures with others, Mr. Inglis has made his to the masses. No single volume, for private distribution; and it is perhaps no indiscretion to add that some other rare works may perhaps be studied in the Temperance Hall. The better to understand the subject of Scottish music, to which Mr. Inglis's well-known tastes have led him to give considerable attention, the first collection of which was known as the 'Orpheus Caledonius', the first collection in which the words were united to the melodies. The editor of the work, Mr. William Thomson, does not appear to have been a man of much research or to have known very much of his subject. His versions of the airs are frequently not very good, and occasionally he does not only use English words for the tunes, but even includes some English meddling in the song. He was a better editor, and a 'sweet pathetic style', was a favourite at court, where his services were often in demand. The volume contained 20 melodies, of the most popular kind, to the Princess of Wales—a favourite of Caroline of Ancaster. It must have been published after, as a second edition in which, with double the number of the songs, appeared in 1723. Of the words it may be sufficient to say, in his 'Bow to the Queen' of 'The Lament of the Distant Lover', of all the older versions, some would not be tolerated in any drawing-room in the days of Queen Victoria.

The number of Collections which appeared in Scotland from Adam Craig's in 1730 down to our own time, shows how continuously these tunes have held their ground, not in Scotland only, but throughout the British dominions. Perhaps the most noteworthy of all is Johnson's 'Minstrel'. It was issued by an engraver, who, as the facetious, facetious one of his verses intended that its motto should embrace the favourite songs of the day without regard to rank or quality. The chance of the matter having been made to circulate, he after the first half volume confined it, or at least intended to confine it, to Scottish music. Its celebrity has arisen from this mention, though the connexion with Robert Burns, who wrote many of his happiest songs for it, converting virtually its unpaid editor. His prediction that it would become the text-book of Scottish song for all time has been amply verified, for modern editors still commit its pages, and future editors must continue to do so. Its first volume appeared in 1787, and its sixth, and last, in 1833; each volume contains 100 airs, many of them taken down from the singing of country girls, and never before in print. Much of this was done by Burns himself; for, as he said, he was ready to beg, borrow, or steal, for the furtherance of the work, the object of which was to secure a sufficient knowledge of music to enable him to note down music; but it has been satisfactorily proved that he not only had the gift, but the opportunity to catch the easy tunes he heard; that he afterwards transmitted them to Johnson, for arrangement by Stephen Clarke, is known from his letter. The notes written by Wm. Stenhouse for Messrs. Blackwood's new collection of the works of Scotland after making every effort to disprove his persistent wrongheadedness in regard to English music, much solid antiquarian information remains, which must have been utterly lost, but for the painstaking researches, added to his personal knowledge. He had however formed a theory that the English had no national music, and whenever any tune was equally known in both kingdoms, he presumed that it necessarily belonged to his own country, thus sending absurd erroneous notions which have been quoted by many authors who have not taken the trouble to verify his statements.

The songs which Burns afterwards wrote for George Thomson's celebrated work are more highly finished, but they contain the essence, which forms the great part of the charm of Scottish song. They had to pass through the ordeal of fastidious criticism, for the larger and more finished volumes in which they were intended for the highly educated and the wealthy of the land. The musical arrangements were by-over-music, the highest attainable, all knowledge however scarcely made up for their want of music. The style of the music is now only known through the correspondence which passed between the poet and the editor. The 'Scotch Minstrel' (1821-24) ought not to be entirely passed over, even in this rapid sketch, as Lady Nairne wrote many of her best songs for it. The work was pro-

What has been so beautifully said of the words of our songs (History and Poetry of the Scotch Border, by Professor Fraser), may be said without any diminution as equally applicable to the tunes: 'The form in which we now have them must be held as representing the changes and additions, the suggestions and passing touches of many generations, the continuous expression of the national heart rather than individual productions.'

[J.M.W.]
SCOTTISH MUSIC.

Our thistle's bloom'd so fresh and fair, and honours were our ro-ses. But Whigs can take a frost in June and wither'd all our posies. D.C.

This song, when well sung by a staunch Tory, never fails to excite his listeners, being capable of much dramatic expression. It attracted the keen eye of Burns, who though in politics an ardent Whig, was still more a poet. With a poet's comprehensive sympathies and power of appreciating, even when he did not wholly agree, he revised and added to the original verses, so presenting to us the singular anomaly of the greatest of Tory songs being written in part by the greatest of Whig poets. The verses added by Burns are the two beginning 'Our ancient crown's a' in the dust,' and 'Grim Vengeance lang has ta'en a nap.'

In contrast to the above, 'Was's me for Prince Charlie' is unquestionably one of the most touching of the so-called Jacobite airs. The words were written early in this century by William Glen, a Glasgow manufacturer, who died in 1834. The air appears in the Skene MS., under the name of 'Ladie Cassilis' Lilt,' and in Johnson's 'Museum' under that of 'Johnnie Faa,' or the 'Gypsy Laddie,' the melody being sung to the words of an old ballad beginning 'The Gypsies cam' to our Lord's yett.' Burns, in one of his letters, says that this is the only song that he could ever trace to the extensive county of ayr.

Lady Cassilis' Lilt.

From the Skene MS. (1695?)

Was's me for Prince Charlie. Modern version of the same.

The dance music of Scotland may be said to consist solely of Reels and Strathspeys. Farquhar Graham mentions, in his introduction to the volume of the 'Dance Music of Scotland,' edited by Surenne, that in the oldest MS. collection of Scottish dance tunes, there are to be found Allemande, Bransles, Courantes, Gaillards, Gavottes, and Voltes—dances imported from France, although not all of French origin; and along with these some Scottish dance tunes, and a few English ones. The foreign dances, however, were confined to the upper classes, the peasantry keeping to their own truly national dances, which have not only survived but have since become fashionable in the highest circles, alike in England and Scotland. The manner of singing or playing on instruments the music of these reels [see RSL, vol. iii. pp. 91–93] and strathspeys is quaintly described by the Rev. Dr. Young in the dissertation prefixed to the collection of Highland airs published by the Rev. Patrick Macdonald in 1781. He says, the St. Kildians, being great lovers of dancing, met together at the close of the fishing season, and sang and danced, accompanied by the Jew's harp or trump—their only musical instrument. 'The reverend gentleman adds, 'One or two of these reels sound uncommonly wild even to those who can relish a rough Highland reel.' Some of the notes appear to be borrowed from the cries of the sea-fowl which visit the outer Hebrides at certain seasons of the year.

At one time the music of these reels and strathspeys over all Scotland was played by the Bagpipe [see Bagpipe, vol. i. pp. 123–125], but at a later period Neil Gow and his sons did much in promoting the use of the violin in playing Scottish dance music; while in our own day the piano in its turn has to a great extent superseded the violin. The Gow family, with the famous Neil at their head, all showed great originality in their tunes; ' Caller herrin,' by his son Nathaniel, has deservedly taken its place among our vocal melodies, since Lady Nairne wrote her excellent words for it. But it is to be regretted that by changing the characteristic names of many of our old dance tunes, giving them the titles of the leaders of fashion of the day, they have created much uncertainty as to the age, and even the composition, of the tunes themselves. The tempi at which reels and strathspeys should be taken is naturally to a great extent a matter of taste, or rather of feeling. Farquhar Graham has given the movement of the reel as $3=120$ Macisel, and that of the strathspey as $3=94$. These tempi are good to begin with, but the exciting nature of the Scotch dances tends to induce the players and dancers to accelerate the speed as the dancing proceeds; a tendency graphically described by Burns in his 'Tam o'Shanter.'

Two of the best specimens we know of this characteristic music are the following:—
This tune is an example of the mingled 2nd and 3rd positions of the pentatonic series in the key of D. That is, mixed phrases, now in A, now in G.

Much of this old dance music was constructed on the scale of the Bagpipe, which may be regarded as two pentatonic scales placed together, thus

\[
\begin{align*}
G & \quad A & \quad B & \quad D & \quad E & \quad G \\
A & \quad B & \quad C & \quad E & \quad F & \quad A
\end{align*}
\]

which are in fact the second and third positions of the pentatonic series in the key of D major. [See p. 444.]

There is reason to fear that the art of singing Scottish songs in their native purity is being rapidly lost; nor is this to be wondered at. The spread of musical education, together with the general use of the piano in all classes of households, must of necessity interfere with the old style of singing Scottish songs in their original and native simplicity. When sung with a piano accompaniment their peculiar charm is in great measure lost; indeed a Scottish song properly rendered is now to be heard only in the rural districts, where on a winter’s evening servants and milkmaids sit round the farmer’s ‘ingle’ and ‘lilt’ in the genuine old traditional style. If Scottish song has suffered at home from the operation of such changes, it can hardly be said to have benefited from the attention it has received in other quarters. Both executants and composers have been attracted by its peculiar qualities and have sought to bend it to their purpose to illustrate it by their genius; in both cases with questionable success. Many great artists have attempted to sing a great deal of the finest Scottish airs, but generally without success, at least to Scottish audiences. The really great public exponents of Scottish song were Wilson and Templeton (tenors), both Scotchmen. Though neither was a thoroughly educated musician, both in their youth, without much knowledge of music, learnt by tradition the real art of singing our national airs. Catherine Hayes, so famous for her rendering of Irish airs, comes next as an interpreter of the simple melodies of Scotland. Clara Novello studied to good purpose several of the Jacobite songs; and other exceptionally gifted and cultured artists have been known to rouse their audiences into enthusiasm, though in most cases the result was only a succès d’estime. The attempts of the most illustrious composers to write accompaniments to our national songs have fared no better. And it need not excite much surprise to find that here, as in many similar ill-advised enterprises, the greater the genius, so misapplied, the more signal the failure. Beethoven was employed to write arrangements of Scottish airs, and although all his arrangements bear the impress of his genius, he has too often missed the sentiment of the simple melodies. The versions of the airs sent him must have been wretchedly bad, and they seem to have imbued him with the idea that the ‘Scotch snap’ was the chief feature in the music. He has introduced this ‘snap’ in such profusion, even when quite foreign to the air, that the result is at times somewhat comical. Haydn also wrote symphonies and accompaniments to many Scottish airs, and though he succeeded better than his great pupil, still in his case the result, with few exceptions, is no great success. Weber, Hummel, Pleyel, and Konseluck were still less happy in their endeavours to illustrate Scottish airs. In later years many musicians have followed the same task. Of the many volumes published we distinctly give the preference to Macfarren’s ‘Select Scottish Songs’; and yet, admirably as are often Macfarren’s settings, it is difficult to get rid of a feeling of elaboration in listening to them.

G g 2
To those who are desirous of studying the history of Scottish music, the following works, selected out of a list of nearly 150, may be recommended:—

**MS. Collections containing Scottish Melodies.**

1. SKENE MS.—1835 (t). Belongs to the Library of the Faculty of Advocates.


3. LETZEN MS.—1876. Belonged to the celebrated Doctor John Leyden. It is written in Tablature for the Lyra-viol.

**Printed Collections.**

1. PLATFORD'S DANCING MASTER.—1653-1701. Is interesting, as perhaps the earliest printed work that exhibits several genuine Scottish airs.

2. D'URFEY'S COLLECTION.—Reprint, 1719. Sir John Hawkins, in His History of Music, vol. iv. p. 8, says, "There are many fine Scots airs in the Collection of Songs by the well-known Tom D'Urfe, entitled Psalms of the Manx Church, published in the year 1720."

3. THOMSON'S ORPHUS CALEDONIUS.—1725-1733. This is the first Collection of Scottish tunes which contains words with the music.

4. TEA-TABLE MISCELLANY.—1724. 'Music for Allan Ramsay: His Collection of Scots Songs, set by Alexander Stuart.'

5. ADAM GRAHAM'S COLLECTION.—1730. A Collection of the choicest Scots Tunes.

6. JAMES OWSALD'S COLLECTION.—1740-1742. There are three of these Collections. He published also a collection under the name of "The Caledonian Pocket Companion," in twelve parts.

7. BRENNER'S COLLECTION.—1746-1764. Brenner took pains to secure the best version of the airs he published, in most cases they are used to this day.

8. SAIL STUART'S COLLECTION.—Books 1, 2, 3. Thirty Scots Songs adapted for a Voice and Harpsichord. The words of Allan Ramsay.


14. DAUNY'S SKENE MS.—1838. This MS. is written in the hand of William Hay, and was translated into modern musical notation by Mr. G. Farquhar Graham, and published with a dissertation by William Dauver, advocate, Edinburgh.


**Scottish Musical Society.**

SCOTSON CLARK, the Rev., was born in London of Irish parents Nov. 16, 1840. He received his earliest musical instruction from his mother, a pupil of Chopin and Mrs. Anderson. His musical tastes became so strongly developed that he was soon sent to Paris to study the piano and harmony, and at the age of fourteen was appointed organist of the Regent Square church. He was then employed under Mr. E. J. Hopkins, and subsequently entered the Royal Academy of Music, where his masters were Sterndale Bennett, Goss, Engel, Pinzuti, and Petitti. In 1858 he published a Method for the Harmonium, and for a few years was organist at different churches in London. In 1865 he founded a 'College of Music' for students of church music and the organ. Soon after this, he became organist of Exeter College, Oxford. He graduated Mus. Bac. in 1867, and was appointed Head Master of St. Michael's Grammar School, Brighton. Six months later Mr. Scotson Clark was ordained deacon, and afterwards priest. He next went to Leipzig, where he studied under Reinecke, Richter, etc. When in charge of the English church at Stuttgart he pursued his musical studies under Lebert, Krüger, and Pruckner. In 1873 he returned to London, and in 1875 resumed his connection with the London Organ School, the average yearly number of pupils of which is 500. In 1878 he represented English organ-playing at the Paris Exhibition. Mr. Scotson Clark, besides being a remarkable exponent on the organ, has great facility in composition. His works, which already amount to over fifty hundred, consist principally of small organ and pianoforte pieces, many of which have attained great popularity. [W.B.S.]

SCOTT, JOHN, nephew of John Sale, jun., was born about 1776. He was a chorister of St. George's Chapel, Windsor, and Eton College; afterwards studied the organ under William Sexton, organist of St. George's, Windsor, and became deaconary of Sir Henry Arnold at Westminster Abbey. He was also chorus master and pianist at Sadler's Wells. On the erection of the first organ in Spanish Town, Jamaica, he went out as organist, and died there in 1815. He was composer of the well-known anthem, 'Praise the Lord, O Jerusalem,' as well as of the comic song, 'Abraham Newland.'

'You may Abraham sham, but you mustn't sham Abraham Newland.' [W.H.H.]

SCOTTISH MUSICAL SOCIETY, THE.

In 1881 meetings were held in Glasgow and Edinburgh to consider the subject of musical education in Scotland, with the view of establishing a society under the above name, the necessary funds to be supplied by the issue of 20,000 shares of £1 each, and the Society to be incorporated with limited liability as an association not for profit. Committees were appointed at Edinburgh, Glasgow, Dundee, and Aberdeen; the Duke of Buccleuch was elected President, Sir Herbert Oakley, Vice-President ex-officio, and an influence—

1 Abraham Newland was the Chief Cashier of the Bank of England, and his name was inserted in its notes as the payee.
SCHOTTISCH MUSICAL SOCIETY.

tial list of Vice-Presidents was announced, in addition to a Council with the Earl of Rosebery as President, the Society had at last arrived at a stage where it was sufficiently advanced to begin practical work, but according to the prospectus, its purpose will be to promote music in Scotland by maintaining professional orchestras, conferring scholarships, organizing concerts, and aiding poor musicians and their families.

[W.B.S.]

SCRIBE, Eugène, the most prolific of French dramatists, and the best librettist of the 19th century, born in Paris Dec. 25, 1791. He lost his parents early, and the well-known advocate Bonnet urged him to take to the bar, but he was irresistibly drawn to the stage, and from his début at 20 at the Théâtre du Vaudeville till his death, he produced for the different theatres of Paris a rapid succession of pieces which have served as models to a host of imitators. He originated the comédie-vaudeville, and attained to high comedy in "Une Chaîne"; but it is in opéra-comique and lyric tragedy that he has given the most striking proofs of his imagination and knowledge of the stage. For half a century he produced on an average 10 pieces a year, many of which were written to music; indeed, he himself admits the fact, in spite of his vanity. Continuing his career as a professor of singing, he took to writing, and published "Physiologie du rire" and "Les Parisiens politiques et provinciaux" (1838). He gradually restricted himself to musical criticism, but as long as he wrote only for the "Revue de Paris," the "Étoile," the "Revue indépendante," he was unknown outside certain cliques in Paris. As musical critic to the "Revue des deux Mondes," he became a man of mark, though he was never more than a laborious writer, who made good use of German and Italian books, and managed of means of certain dogmatic formulæ and fine writing to conceal his want of knowledge of the subject. Scudéry's articles are worth reading as specimens of French musical criticism before Berlioz was known, and while Félix occupied the field without a rival. They have been mostly republished under the following titles:—"Critique et littérature musicale" (1850, 8vo; 1853, 12mo), and series (1859, 12mo); "Le Musique ancienne et moderne" (1854, 12mo); "L'Assemblée musicale," 3 vols. (Hachette, 1859, 61, and 62); "Le Musique en 1861" (Hachette, 1863), and "Le Chevalier Sarti" (1857, 12mo), a musical novel taken from Italian and German sources, of which a continuation, "Frédérique," appeared in the "Revue des Deux Mondes," but was not republished. All his works were printed in Paris.

Scudéry finally became insane, and died Oct. 14, 1864, in an asylum at Elba.

[O.G.C.]

SEASONS, THE—Die Jahreszeiten—Haydn's last oratorio. The book was compiled in German from Thomson's Seasons by Van Swieten, who induced Haydn to undertake its composition.
immediately after the success of the ‘Creation’; and the music was written between April 1798 and April 24, 1801, on which day the first performance took place at the Schwarzenberg palace, Vienna. Haydn always averred that the strain of writing it had hastened his death. [See vol. i. 7146.]

It is in four parts. The score was published in 1802-3 (without date) at Vienna; a barbarous English version accompanied the German text. In 1813 Clementi published a vocal score with a better version. The Rev. John Webb followed with a further improvement, and more recently, in 1840 or 41, Professor E. Taylor made a fourth. A selection from ‘Spring’ was given at Birmingham Festival 1817; Spring and Summer at the same place in 1820. It was on the repertoire of the Cecilian Society; and the Sacred Harmonic Society performed it on Dec. 5, 1851, and four times more down to 1877. [G.]

SEBALD, AMALIE. The records of the Singakademie in Berlin contain the names of Frau von Sebalda (geb. Schwaditz), also, 1797, her daughter Amalie, 1801, and Amalie, 1802, soprani. They appear first as soloists in 1794, 1803, and 1804 respectively. Amalie is reported to have had ‘an enchantingly beautiful voice.’ C. M. von Weber was in Berlin in 1812. Of all his acquaintances there was two, says his son, were special objects of affection ever afterwards. One was Lichtenstein; the other was the youngest of two most amiable, extremely musical sisters, Auguste and Amalie Sebalda. For the second, in the highest degree distinguished alike for her intellectual and physical charms, Weber conceived a warm and deep, and, through the lady’s virtues, a highly ennobling affection. As Weber in 1812, so Beethoven the year before, who met her at Töplitz, whither she had come with the once-famous Countess von der Recke, whose house in Berlin, the ‘Recksche Palais,’ afterwards became the home of the Mendelssohns. [See vol. ii. p. 258.] The impressionable composer wrote the following epigram in her album:

Ludwig van Beethoven
den Sie, wenn Sie auch wollten
doch nicht vergessen sollen.
[Whom even if you would
Forget you never should.]
Töplitz am 8. August 1812.

He met her there again in Sept. 1812, and a series of notes to her of that date, published by Jahn in the ‘Grenzboten,’ from copies furnished by the writer of this notice, shows the extraordinary impression which she made upon him.1

On May 8, 1816, Beethoven wrote to Ries, ‘Everything good to your wife; I, alas, have none; I have found but one, and her I never can possess.’ On Sept. 16 of the same year, he said to Giannatello, that ‘he loved unhappily; that some five years before he had made the acquaintance of a person, close connexion with whom he should have considered the highest

1 The ‘1813’ was probably added to Beethoven’s Autopticus, and should be 1811. He was not at Töplitz on Aug. 8, 1812. (Tayler’s Beethoven, III. 295.)

2 These letters, seven in number, are given in Ibid. III. 282-284.

happiness of his life. This was not to be thought of for a moment, almost an utter impossibility, a chimera. Still, his love was now as strong as on the first day. Such harmony, he added, had he never found before. He had never declared himself, and yet had not been able to get her out of his mind."

It was at this time that Beethoven composed the cycle of songs ‘To the distant loved one.’ Schindler supposed his ‘Autumn love’ to have been for a certain Marie Koschak: he is wrong. Beethoven never saw that lady until after she had married Dr. Pachler. Amalie Sebalda married the Berlin Justizrat Krause.

AUGUSTE SEBALD married Bishop Ritschel, a well-known theologian. [A.W.T.]

SECCO RECITATIVE, accurately Recitativo Secco—that is, ‘dry’—also R. parlando; Germ. Binschlege Recitativ, Sprechende Recitativ; Fr. Recitaif sans orchestre; Eng. Simple Recitative; Plain Recitative. The simplest form of Declamatory Music, unrelieved either by melody, or Rhythm, and accompanied only by a Thoroughbass. [See Recitativo.]

It was invented at Florence during the closing years of the 16th century; and first extensively employed, in the year 1600, in Peri’s ‘Euridice,’ and Cavalliere’s ‘La Rappresentazione dell’ Anim e del Corpo.’ During the Classical Age, it was used in Opera and Oratorio as the chief exponent of the Action of the Drama. Rossini first departed from the universal custom, boldly accompanying the whole of the Declamatory Music in ‘Otello’ by the full Strung Band. Spohr entirely banished the simpler form of Recitativo for the Oratorio, using both Strung and Wind Instruments in his Accompaniments, throughout. Later Composers scorn to use it, even in Opera Buffa. The change of custom, like all other progressive movements, has its advantages and its disadvantages. It increases the interest of Scenes which, deprived of the resources of the Oratorio, might become tedious; but it seriously diminishes the amount of contrast attainable in effects of colouring and chiaroscuro, by depriving the picture of its weaker tones, and, thus confining the possible gradation of light and shade within much narrower limits than those which Mozart, Cimarosa, and even Rossini himself, in his earlier years, turned to such splendid account. It is true that advanced Composers endeavour to supply, at the upper end of the scale of effect, a sufficient number of gradations to compensate for those they have cut away from the lower portion of its range: but there must be a limit to the addition of Sax Tubas and Ophicleides; and, were there none the contrast between simple Recitative, and even the lowest form of Orchestral Accompaniment, is infinitely stronger, in proportion, than that between the fortissimo of the ordinary Orchestras, and any amount of extra power that can be added to it.2

In the 18th century, Recitativo Secco was always accompanied by the Strung Bases alone; the Harmonies indicated beneath the Thoroughbass

2 See the account of Recitativo Sforzatissimo, p. 85.
being filled in on the Harpsichord, Pianoforte, or Organ. As a general rule, these Harmonies were very simply expressed: but, when relief was needed, considerable licence was permitted to the Accompanist. Such a passage as the following might therefore have been accompanied, without any excess of liberty, by the passages indicated in small notes, provided they were sparingly introduced, played lightly, and not brought too prominently forward.

When the Harpsichord and the Pianoforte were banished from the Opera, the Accompaniment of Recitativo secco was confined to the principal Violoncello and Double Bass; the former filling in the Harmonies in light Arpeggios, while the latter confined itself to the simple notes of the Basso continuo. In this way, the Recitatives were performed, at Her Majesty’s Theatre, for more than half a century, by Lindley and Dragonetti, who always played at the same desk, and accompanied with a perfection attained by no other Artists in the world, though Charles Jane Ashley was considered only second to Lindley in expression and judgment. The general style of their Accompaniment was exceedingly simple, consisting only of plain Chords, played arpeggiando; but occasionally the two old friends would launch out into passages as elaborate as those shown in the following example; Dragonetti playing the large notes, and Lindley the small ones.

In no country has this peculiar style been so successfully cultivated as in England; where the traditions of its best period are not yet forgotten. Attempts have lately been made to supersede it, by filling in the Harmonies on the Pianoforte, or arranging them for the Band. [W.S.R.]

SECHTER, Simon. One of the most important of the modern contrapuntists. Born at Friedberg, in Bohemia, on Oct. 11, 1788. In 1804, after a moderate musical education, he went to Vienna, where he applied himself with ardour to theoretical studies. In 1809, while Vienna was in the hands of the French, he made the acquaintance of Dragonetti—then living in concealment under the curious apprehension that Napoleon would oblige him to go to Paris—for whom he wrote the pianoforte accompaniments to his concertos for the double bass. In 1810 Sechter became teacher of the piano and singing to the Blind Institute, for which he wrote many songs and two masses. During the whole of this time he pushed forward his studies, working more especially at Bach and Mozart. He found a good friend in Abbé Stadler, through whose means three of Sechter’s masses were performed at the court chapel. A requiem of his, and a chorus from Schiller’s ‘Bride of Messina’ were also executed in the Concert Spirituel with success. In 1824 he became Court-organist, first as subordinate, and in 1825, on the death of Worzischeck, as chief, an office which he retained till his death. His fame as a theoretical teacher attracted numerous scholars, amongst others the great Schubert, who was on the point of taking lessons from him, when attacked by his last illness. The Emperor Ferdinand conferred upon him the large gold medal for a grand mass dedicated to his majesty, which was shortly followed by the order of St. Louis from the Duke of Lucca. In 1850 he became Professor of Composition in the Conservatorium at Vienna. His Aphorisms, etc., which he communicated to the Viennese Allg. musik. Zeitung, show him to have been a profound thinker, and give many instructive hints both to teachers and scholars. His most intimate friends were Staudigl, Lutz, and Hölzel, for whom he wrote a quantity of humorous Volksslieder.
in contrapuntal style, as well as many comic operettas, ballads, etc. His diligence in study was astonishing. No day passed in which he did not write a fugue. A few years before his death he had the misfortune, through his own good nature, to lose almost everything, and died on the 12th September, 1857, nearly 80 years old, in poverty and privation. Sechter was much esteemed and beloved for his simplicity and goodness, and it may be truly said that he had no enemies. His system, though severe, was simple, clear, and logical. His scholars were almost innumerable: amongst them may be mentioned, Preyer, Nottebohm, the Princess Czartoryski, Suchof, Bibl, Rosa Kastner (Escudier), Ruhnachtscha, Bruckner, Otto Bach, Döhler, Schachner, Filitsch, S. Bagge, Benoni, Vieuxtemps, Pauer, C. F. Pohl, and Thalberg. Notwithstanding the multitude of his lessons he found time to compose a great deal of music. His unpublished works in the Imperial Library at Munich and the Musikverein at Vienna contain 4 oratorios, operas and large cantatas, music for voice, organ, and pianoforte, including 104 variations on an original theme of 104 bars; also a complete theoretical treatise ready for publication, in two portions, first on acoustics, second on canon. Among his published works are an edition of Marpurg on the Fugue, with many additions; Grundsätze der musik. Composition (3 vols. B. & E.); 12 masses; Practical examples of accompaniment from figured bass, op. 59; Practical school of thorough bass, op. 49, 98; preludes for the organ, in four books; fugues, hymns, chorale preludes; 4 fugues for PF., op. 5, dedicated to Beethoven; fugue in C minor, to the memory of Schubert, op. 43; etc., etc. Sechter completed the grand fugue for the orchestra in D major, left imperfect by Mozart. [C.F.P.]

SECOND. The smallest interval in the scale used for musical purposes. It is described by notes which are next to each other on the stave, or by letters which lie next each other in the alphabet, as A B, B C, C D, D E, E F.

Three kinds can be practically distinguished. The minor second, which is equal to a semitone, as at (b) in the example; the major second, which is equal to a tone, as at (a); and the augmented second, which is equal to three semitones, as at (c). They are all dissonant, but are characterized by different degrees of roughness. The minor second is extremely harsh, the major decidedly so, though not so extremely, and the augmented second but slightly. In ordinary musical usage the last is actually the same interval as a minor third, which is not looked upon as a dissonance at all; nevertheless the ear, distinguishing relations instinctively, classifies the combinations according to their context as having a dissonant or consonant significance. Thus when the context suggests the interval Ab Bg, the mind will not accept it as final, but as a dissonance requiring resolution; whereas if the same interval could be expressed as Ab Ch, it might be recognised as a characteristic portion of the minor chord of Ab, and could be accepted as final without desire for further motion.—The numerical ratios of the several intervals in just intonation are given as follows:—the minor second, 16 : 15; the grave major second, 10 : 9; the acute major second 9 : 8; and the augmented second 75 : 64. [C.H.P.]

SECONDO. The second player in a duet. [See Primo.]

SEDIE, DELLE-, baritone singer, son of Arcangelo Delle-Sedie, merchant of Leghorn, Italy, born 1816. In the year 1845 he volunteered in the army of Charles Albert of Piedmont, and fought against the Austrians in the war for Italian independence. He was taken prisoner at the battle of Curtatone but afterwards released, and at the close of the campaign of the following year retired from the army with the rank of lieutenant. Under the direction of his fellow-citizen, Orazio Galassi, he then devoted himself to the study of singing, and in 1851 made his début at Pistoia in Nabucco.

In 1854 he was engaged to perform Rigoletto at Florence; casting aside the traditional conception of Varesi, who had created the rôle at Venice, he adopted an entirely original rendering of the character, and at once asserted himself as an artist of high rank. From that time his position was secure; he appeared with unvarying success at Rome, Milan, Vienna, Paris, and London, and though possessed of so little voice as to gain the sobriquet of Il baritono senza voce, he made up by dramatic accent and purity of style for the shortcomings of nature. In 1867, at the earnest request of Auber, he accepted a professorship at the Conservatoire of Paris on the most advantageous terms hitherto offered. Under him a commission was appointed for the entire remodelling of that institution, but the death of Auber, and the outbreak of the Franco-Prussian war, compelled the government to abandon their intention. In 1874 he published a large work upon the art of singing and musical declamation, under the title of L'Art Lyrique, of which a lengthy critical notice appeared in the 'Westminster Review' of July 1876.

Signor Delle-Sedie is a Cavaliere of the Order of the Crown of Italy, for his military services in the campaigns of 1848, 1849; Cavaliere of the order of SS. Maurizio and Lazzaro; and member of many societies and academies both of Italy and France. He has now retired from the stage, lives in Paris, and devotes himself entirely to the teaching of his art. [J.C.G.]

SEE, THE CONQUERING HERO COMES. A well-known piece of Handel's music. It occurs in the 3rd act of 'Joshua,' as a welcome to Caleb after the taking of Debir, in three repetitions of the same form: (1) Chorus of youths, S.A.A., lines 1 and 2 repeated as a horn duet; (2) As a duet (Signor Cathedralino with native accompaniment); (3) in full chorus. 'Joshua' was finished Aug. 12, 1747, and produced March 9, 1748.
'Judás Maccabeus' was produced April 1, 1747, and repeated April 1, 1747, 'with additions.' One of the additions was 'See, the conquering hero,' doubtless on account of the great success which had greeted it in 'Joshua' three weeks before. This is one of the strophic themes for variations, and Reinecke has recently combined it with the chorale 'Nun danket alle Gott,' in his overture 'Friedensfreier' (1872) at the conclusion of the Peace between Germany and France. [G.]

SEGNO, i.e. the sign ₯. [See DAL SEGNO.]

SEGUE, 'follows'—as Segue l'aria, 'the aria follows'; a direction frequently found at the end of recitatives. It is thus equivalent to the mere modern word attacco. It is also found occasionally at the foot of a page where a space is left after one movement in order that the next may begin at the top, to avoid turning over in the middle. It then indicates that no stop is to be made between the two movements. [J.A.F.M.]

SEGUIDILLA (sometimes written Seguiddilla), a popular national dance of Spain. The origin of both name and dance are uncertain; it existed in La Mancha in the time of Cervantes (see Don Quixote, Part II, chapter 28), but there is no evidence to show whether it is indigenous, or introduced into Spain by the Moors. It is however certain that from La Mancha it spread all over Spain, and it is still danced in both town and country. Seguidillas are divided into three kinds—Seguidillas Manchegas, the original form of the dance, in which it assumes a gay and lively character; Seguidillas Boleras, more measured and stately; and Seguidillas Gitanas, danced very slowly and sentimentally. To these some writers add a fourth kind, the Seguidillas Taldeas, said to be a combination of the original Seguidilla with the Cachucha. The music is written in 3-4 or 3-8 time, usually in a minor key, and is performed on the guitar with occasionally a flute, violin, or castanet accompaniment. The coplas, or words sung by the musicians, are written in couplets of four short lines followed by an estrellito or refrain of three lines, but some composers want the latter feature. Both music and words often partake of the character of an improvisation, the former remarkable for strange and sudden modulations, and the latter treating of both serious and comic subjects. A collection of coplas was published at the end of the last century by N. Zamacois, writing under the pseudonym of Don Precioso. From the introduction to this book, the following quintet description of the Seguidilla is translated: 'So soon as two young people of the opposite sex present themselves standing face to face at a distance of about two varas in the middle of the room, the 'ritornelo' or prelude of the music begins; then the seguidilla is inspired by the voice—if it be a manchega, by singing the first line of the copla, if it be a bolera, by singing two lines, which must only take up four bars. The guitar follows, playing a passacalle; and at the fourth bar the seguidilla begins to be sung. Then the dance breaks out with castanets or crotoles, running on for a space of nine bars, with which the first part concludes. The guitar continues playing the passacalle, during which the dancers change to opposite positions by means of a very deliberate and simple promenade ("paseo"). While singing again, at the beginning of the fourth bar, each goes on for nine bars more, making the variations and differences of their respective schools, which forms the second part. Again they change places, and upon each dancer returning to the spot where they began to dance, the third part goes on in the same way as the second, and on arriving at the ninth bar, the voice, the instrument, and the castanets cease all at once, and as if impromptu, the room remaining in silence, and the dancers standing immovable in various beautiful attitudes, which is what we call "well stopped" (Bien parado). Space will not allow us to give an example of the music which accompanies this beautiful dance. In Book IV. of Luigi Borghi's 'Opere Dance' (London, 1753) is a seguidilla modified for theatrical representation, and in the First Act of 'Carmen' there is a Spanish air which Bizet has entitled 'Seguidilla.' Better examples than these will be found in Mendelssohn's Lexicon (sub voce Seguidilla), and in the Appendix to Part I. of Mariano Soriano Fuertes's 'Historia de la musica española.' (Madrid, 1855-1859), in which specimens are given of the varieties of the dance. With regard to the words, the following copla (from Don Precioso's 'Colección de Coplas,' Madrid, 1799) may serve as an example:

El Lunes me enamoro, María lo digo,
Hírcoles me declaro,
Jueves consigo;
Viernes doy sellos
Y Sábado y Domingo
Buco Amor nuevo.

[W.B.S.]

SEGUIIN, ARTHUR EDWARD SHELDEN, commonly known as Edward, was born in London, April 7, 1809. He received his musical education at the Royal Academy of Music, and first appeared in public in 1828 at concerts and performances of Italian operas given by its pupils. His voice was a deep bass, of very extensive compass, and he met with a very favourable reception. In 1829 he sang at Exeter Festival. In 1831 he appeared at the theatre in Tottonham Street as the Popemhemus in Handel's 'Acis and Galatea.' In 1832 he sang at the Concert of Ancient Music. In 1833 and 1834 he was engaged at Covent Garden, and in the latter year appeared at the King's Theatre as II Conte Robinson in Cimarosa's 'Matrimonio Segreto,' and also sang at the Festival in Westminster.
ABBOT. From 1835 to 1837 he was engaged at Drury Lane. In August 1838 he appeared at the English Opera House in Macfarren's 'Devil's Opera,' and soon afterwards quittd England for America, made his first appearance at the National Theatre, New York, as the Count in Rokee's 'Amilie' on Oct. 15, 1838, and was extremely well received. He afterwards formed an opera company named 'The Seguin Trope,' who performed at various places in the United States and Canada. Amongst other distinctions he was elected a chief by one of the Indian tribes, and received an Indian name, signifying 'The man with the deep mellow voice'; an honour which had never before been conferred on any Englishman, except Edmund Kean, the tragedian. He died at New York, Dec. 9, 1852.

His wife, Ann Childs, was also a pupil of the Royal Academy of Music, and appeared in public as a soprano singer in 1818 in the same performances as her future husband, and with equal success. In 1832 she sang at the Concert of Ancient Music, and in May, 1862, at the Westminster Abbey Festival. After performing for two or three seasons at the King's Theatre as 'seconda donna,' she appeared on the English stage at Drury Lane, Nov. 3, 1837, as Donna Anna in the English version of Mozart's 'Don Giovanni.' She accompanied her husband to America and performed in opera until his death, when she retired from the stage and taught music in New York, where she was residing in 1880.

His younger brother, William Henry Seguin, born 1814, was a pupil of the Royal Academy of Music, possessed a light bass voice and was a concert singer and member of the choir of the Temple Church. He died Dec. 28, 1850. He married Miss Gooch, soprano singer, a fellow pupil at the Academy, who survived him a few years only.

SEHNSUCHT ('longing' or 'yearning'—an untranslatable word).

Nur wer die Sehnsucht kennt
Weiss ich nicht.

is one of the Songs of Mignon in Goethe's Wilhelm Meister, which has been especially attractive to two great composers. Beethoven composed it four times for voice and PF.—three times in G minor, once in Eb major—and the four were published Sept. 25, 1810, at Vienna. Schubert set the words four times—twice as a solo song for soprano (op. 62, no. 4, and 40 Lieder, no. 15); as a duet for Mignon and the Harper (op. 62, no. 1); and as a quintet for men's voices. Goethe wrote another 'Sehnsucht' ('Was zieht mir das Herz so!' Schubert, Lf. 37, 2); and songs with the same title are found in the works of Schiller ('Auch aus diesem Thale grunden,' Schubert, op. 39), Mayrhofer ('Der Lerche wolkenahae, Schubert, op. 8, 2), and Seidl ('Die Schlebe freiert,' Schubert, op. 105, 4).

The so-called Sehnsucht-walzer, known also as 'Le Desir,' often attributed to Beethoven, was compiled from a 'Trauer-walzer' composed by Schubert in 1816, and published Nov. 29, 1821, as no. 2 of 'Original Tanze,' op. 9, and from Himmel's 'Favorit-walzer'; and was published under Beethoven's name by Schotts in 1826. [G.]

SEMBRICH, Marella, born 1858 at Lemberg, Galicia, was taught music by her father, and played in public both piano and violin at the age of twelve; she afterwards received further instruction on these instruments from Stengel (to whom she is now married), and Bruckmann, both professors at Lemberg. She then went to Vienna, for completion of her studies under Liszt, but discovering herself to be the possessor of a fine voice, determined to attempt a vocal career, and for that purpose studied singing at Milan under Lamperti the younger (at present professor at the Conservatorium, Dresden). On June 3, 1877, she made her début at Athens as Elvira in 'I Puritani,' and was highly successful there for two months in that, and as Lucia and Dinorah. She returned to Vienna, studied the German répertoire under Professor Levy, and in Oct. 1878 made a highly successful début at Dresden as Lucia. She remained there until the spring of 1880, becoming well known for her performances of Zerlina, Susanna, and Constanze, of Mozart, the heroines in Flotow's Martha and Stradella, of Aida, Amina, etc. She sang at the Lower Rhine Musical Festival of 1880; and June 13 of the same year made her first appearance in England at the Royal Italian Opera as Lucia, and was greatly successful in that, Amina, and Margarit of Valois. She returned there for the seasons 1881-82, playing for the first time in England Dinorah, and Constanze in the revival of Mozart's 'Entführung.' She has also sung at Milan, Vienna, Warsaw, St. Petersburg, Moscow, etc., and during her engagements abroad has occasionally played with great success in the two-fold capacity of pianist and violinist. Madame Sembrich's voice is about 21 octaves in compass, viz. from the lower C to F in alt, and is very brilliant in the upper register; she also possesses considerable powers of execution.

[AC.]

SEMELE, a secular oratorio by Handel, was composed in 1743, between June 3 and July 4. The libretto is slightly altered from an opera-book of Congreve's, written in 1707. 'Semele' is termed by Arnold 'A Dramatic Performance,' by Mainwaring 'An English opera but called an Oratorio,' while it was announced at different times in the 'General Advertiser' as 'Semele, after the manner of an Opera,' and 'Semele, after the manner of an Oratorio.' The first performance took place on Feb. 10, 1744, at Covent Garden Theatre, where it was repeated three times in the same year. In the following December it was performed twice, with additions and alterations, at the King's Theatre, Haymarket, and was revived by Smith and Stanley in 1762. The Cambridge University Musical Society revived it on November 27, 1879, as 'Original MS.' in the New Court, Pembroke Hall, but there are some interesting sketches (principally of Act iii.) in the Fitzwilliam Museum at Cambridge.

[W.B.S.]
SEMIRBREVE.

SEMIRBREVE (Lat. Semibrevis; Ital. Semibreve; Fr. Rond; Germ. Taktonote, Ganznote). Franco of Cologne, the earliest known writer on Measured Music (Cantus mensurabilis) who furnishes the types from which the forms of our modern Notation are evidently derived, describes notes of four different kinds—the Double Long (or Large), the Long, the Breve, and the Semibreve—which last was, in his day, the shortest note in use, though very long time elapsed before the Minim was added to the list. The forms of these notes are generally supposed to have been suggested by those of the Neumes of an earlier period; the Large and Long being clearly traceable to the Vires; and the Breve and Semibreve to the Punctus. Don Nicola Vicentino, however, in his 'L'antica Musica ridotta alla moderna Pratiss', printed at Rome in 1555, refers the forms of all these notes to a different origin; deriving the Large, the Long, and the Breve, from the $B$ quadratum, or Square B. (‡); and the Semibreve, from the $B$ rotundum (b); the transformation being effected in each case, by depriving the figure of one or both its tails. But Vicentino has fallen into so many palpable errors that we cannot trust him: and, in the present instance, his theory certainly does not accord with the early form of the Semibreve which is produced by cutting the Breve (a) in half, diagonally, thus, (v). This form soon gave way to the Losenge (♀ or ♂), which was retained in use until late in the 17th century, when it was replaced, in Measured Music, by the round note of our present system (c), though in Gros’—the Gregorian system of Notation which represents the Black Letter of Music—the Losenge remains in use to the present day.

Until the beginning of the 17th century, the Semibreve represented one third of a Perfect Breve, and the half of an Imperfect one. In the Greater Prolation, it was equal to three Minims; in the Lesser, to two. In either case, it was accepted as the norm of all other Notes; and was held to constitute a complete Measure, or Stroke. In the Greater Prolation—or, as we should now call it, Triple Time—this Stroke was indicated by a single down-beat of the hand, representing what we write as a dotted Semibreve. In the Lesser Prolation—the Common Time of the modern system—it was indicated by a down and an up beat, called respectively the Thesis and the Arsis of the Measure. It will be understood, that these two beats represented two Minims; and, happily for us, we are not left altogether in doubt as to the average pace at which these two Minims were sung, in the great Polyphonic Compositions of the 15th and 16th centuries: for, apart from the traditions of the Sistine Chapel, early writers have left a very definite rule for our guidance. The Thesis and Arsis of the Lesser Prolation, they say, represent the beats of the human pulse. Now, the rapidity of the human pulse, taking into calculation the variations existing at all ages and sexes, ranges between 66.7 and 140 per minute. Allowing, therefore, for roughness of calculation, we may say that the Compositions of Joquin des Prés, and Palestrina, may be safely interpreted between $\frac{1}{4} = 60$, and $\frac{1}{4} = 140$—a sufficiently extended range, surely, to satisfy the individual taste of the most exigeant Conductor.

In Modern Music, the Semibreve retains more than one of the characteristics that distinguished it in the 15th and 16th centuries. It is now, indeed, the longest instead of the shortest note in common use, for the employment of the Breve is altogether exceptional: but it is none the less the norm from which all other notes are derived. To this day we teach our children to say 'A Semibreve is equal to two Minims, four Crotchets,' and so on, to the end of the Time-Table. Again, in our $\text{alla breve}$ Time (C), it is divided into two Minims, represented by an up and down beat, exactly as in the Lesser Prolation, as described by Morley and other early writers. More frequently we divide it into four Crotchet-beats, (C), but this does not alter its
character as a normal type; and indeed it was frequently so divided, in the 16th century, in the works of the great Madrigal writers. We may therefore say that, of all the notes now in use, the Semibreve is the one which unites us most closely to the system of those who invented the germ of the method we ourselves follow; and it furnishes the safest guide we know of to the right understanding of their works. [W.S.R.]

SEMICHORUS, i.e. Half chorus; a word used to denote a kind of antiphonal effect produced by employing half the number of voices at certain points, and contrasting this smaller body of sound with the full chorus. [J.A.F.M.]

SEMICROMA (Lat. Semichroma; Eng. Quaver, or Semiquaver). The Italian name for the Semiquaver. Old writers, however, sometimes apply the term Croma to the Crotch et, and Semicroma to the Quaver; and, so vague was once the distinction between the two, that even Baretto, writing as late as 1824, makes the word 'Croma' signify 'a Crotch et or Quaver.' The etymology of the word Chroma is derived from the very early custom of using red notes intermixed with black ones. The red notes being sung more quickly than the black ones, the duration of a red Minim was a little longer than that of a black Semiminim (or Crotch et); and the note was called Chroma on account of its colour. [See SEMICROMA, SEMIFUSA, SEMIMINIMA, QUAYER, NOTATION.] [W.S.R.]

SEMIFUSA. The Latin name for the Semiquaver; but sometimes applied to the Quaver also. The etymology of the term is not very clear. The most probable theory is that which traces it to a fancied resemblance between the early form of the Quaver, and that of a spindle (fasma). [See SEMICROMA, SEMIQUOWER, SEMIMINIMA, QUAYER, NOTATION.] [W.S.R.]

SEMIMINIMA MAJOR and MINOR (Eng. Greater, and Lesser Half-Minim = Crotch et, and Quaver; Ital. Croma e Semicroma; Germ. Viertel und Achtel; French Noire et Croche). Though the Minim was so called, because, at the time of its invention, it was the smallest (i.e. the shortest) of all notes, Composers soon found it convenient to divide it in half, and even into four parts. Franchinus Gafurius, quoting from Prodocimus de Beldemandis, describes and figures these divisions in his 'Practica Musicae,' printed in 1496. The Greater Semiminima, the equivalent of the modern Crotch et, was a black lozenge-headed note, with a tail, .loadData(); the Lesser Semiminima, now called the Quaver, was a similar note, with a single hook,.loadData(); Sometimes the head of the greater Semiminima was 'void'—that is to say, open, or white—in which case, this note also had a hook, to distinguish it from the Minim, loadData(); and, when this hooked form was used, the figure which we have described above as proper to the Greater Semiminima, was used for the Lesser one. When black and red notes were used together, the red Minim served as the diminutive of the black one; and the Semiminima was called Chroma, on account of its colour. This name was afterwards applied both to the Greater and the Lesser Semiminima; and hence it came to pass that, in later times, the term Chroma was applied indiscriminately to the Crotch et and the Quaver. [See SEMICROMA, NOTATION.] [W.S.R.]

SEMIQUAVER (Lat. Semiforma; Ital. Semiroma, Bisroma, Semifusa; Germ. Sechzhuitel, Sechzehntheil-Note; Fr. Double croche). The sixteenth part of a Semibreve.

The earliest mention of the Semiquaver occurs in the 'Practica Musicae' of Franchinus Gafurius, printed at Milan in 1496. It may be found—though very rarely—in the printed Polyphonic Music of the 16th century, in the form of a black lozenge-headed note, with a double hook, loadData(); and it is manifestly from this early type that our present figure is derived. In the 16th century both Semiquavers and Quavers were always printed with separate hooks. The custom of joining Quavers together by a single line, and Semiquavers by a double one, dates from the 17th century; and the credit of the invention is generally accorded to John Playford. Hawkins gives the year 1660 as 'about' the date of Playford's improvement; and tells us that the new method was first copied by the Dutch, then by the French, and afterwards by the Germans; but quotes the folio edition of Marcello's Psalms (Venice, 1724) as a proof that the Italians adhered to the old plan until late in the 18th century—as did also the Spaniards. Long before that time, the custom of grouping Semiquavers after the modern manner was in constant use in England (except—as now—in cases in which a separate syllable was sung to each note), as may be seen in the early printed editions of Purcell's 'To Solomon' and other similar works in which may also be noticed the substitution of the round head for the earlier lozenge. [See SEMICROMA, SEMIFUSA, SEMIMINIMA, QUAYER, NOTATION.] [W.S.R.]

SEMITONE. (from the Greek στειρωτόν) Half a tone; the smallest interval in the ordinary musical scales. The semitone may be of different kinds, each of which has a different theoretical magnitude.

Since the invention of the diatonic scale the natural interval of the fourth has been subdivided artificially into two tones and a semitone. In the ancient Greek time the two tones were both what are now called major tones, and the hemitone had a magnitude determined by the difference between their sum and the fourth; but when harmony began to prevail, one of the tones was diminished to a minor tone, and this gave the modern semitone a little greater value. The semitone, so formed, as belonging to the diatonic scale (from B to C, or from E to F for example) is called a diatonic semitone.

The introduction of chromatic notes gave rise to a third kind of semitone, as from C to C♯ or C♭.
from G to Gb; this is called a chromatic semitone and has a less magnitude than the diatonic one.

Finally came the great simplification of music by dividing the octave into twelve equal intervals, each of which was called a semitone; thus abolishing practically the difference between the diatonic and the chromatic values. A semitone may now be considered, in practical music, as simply the interval between the sounds given by any two adjoining keys on a well-tuned piano.

The relations between the theoretical magnitudes of the different kinds of semitones are as follows:—If we represent the magnitude of a mean semitone by 25, the true magnitude of a diatonic semitone will be about 28; of a chromatic semitone about 18; and of the ancient Greek hemitone about 23.

SEMIRAMIDE (i.e. Semiramis, Empress of Nineveh). A favourite subject with Italians: writers of operas. Libretti upon it were written by Moniglia, Apostolo Zeno, and Silvani; and Clement’s Dictionnaire Lyrique contains a list of 21 operas composed to one or other of these by the masters of the eighteenth century. Voltaire’s play on the same subject was also adapted to music and set by Graun (Berlin, 1754), and Catel (1802). Rossini’s well-known chef-d’oeuvre was written to a libretto by Rossi, and produced at Venice Feb. 3, 1823; and in London, at the King’s Theatre, July 15, 1824. In French, as ‘Semiramide,’ it appeared in Paris July 9, 1860.—SEMIRAMIDE, RICONOSCITA, words by Metastasio, was set by Vinci, Porpora, Cocchi, Sarti, Traetta, Meyerbeer, and Gluck—the last of these at Vienna in 1748. It is important as revealing some of the qualities by which Gluck has been rendered immortal.

SEMLER, FRANZ XAVER, a viola-player of some renown in Berlin, the last to use the viola as a solo instrument. He was born in 1773, and lasted down to Feb. 27, 1857. His sister Sophie (married to Frau Nilsen) in 1784 made a great hit as Constantia in the ‘Emperor.’ Mozart visited her in 1789 at Potsdam, and her brother tells a charming little story, for which his name is worth preserving. ‘Mozart was asked to extemporize, and, as usual, was willing enough. He sat down to the piano, and asked the company for two themes. My sister stood close by to watch his playing. Mozart, always full of his fun, looked up at her and said, “Come, haven’t you too got a bit of a subject for me?” (Habena such a Themen wenn Gewissen). She hummed one; on which he began in his own charming style, playing first with one and then with the others, and at last bringing in all three together to the delight of everybody.’ (Otto Jahn, ii. 411, from Semler’s own account.)

SEMPlice, ’simple’; a direction denoting that the passage so marked is to be performed without any adumbration or deviation from the time, used particularly in passages of which the character might possibly be misunderstood. A curious instance occurs in Chopin’s Rondo for two pianos, op. 72, where the second subject (in A minor) is inscribed ‘Semplie senza ornamenti.’ The lovely Arietta which forms the subject of the variations in Beethoven’s last PF. Sonata, op. 111, is marked ‘Adagio molto semplice cantabile.’

SEMPRE, ’always’; a word used in conjunction with some other mark of time or expression to signify that such mark is to remain in force until a new direction appears. Its purpose is to remind the performer of the directions which might otherwise be forgotten—as in the scherzo of the Eroica Symphony, where the direction *Sempre pp e staccato* is repeated again and again throughout the movement.

SENESEINO, FRANCESCO BERNARDI DETTO, i.e. ’F. B. called the Sienese,’ one of the most famous of the soprani singers who flourished in the last century. He was born about 1650, at Siena (whence he derived his name), and received his musical education from Bernacchi, at Bologna. Little or nothing is heard of his career previous to 1719. At that time he was singing at the Court theatre of Saxony, and when Handel came to Dresden in quest of singers, was engaged by him for London.

Senesino’s first appearance in this country (Nov. 1720) was in Buononcini’s opera ‘Astaro,’ which at once established him in public favour as a singer of the first rank. He sang next in a revival of Handel’s ‘Floridante,’ and in the celebrated ‘Muzio Scevola’; afterwards in Handel’s ‘Ottone,’ ‘Flavio,’ and ‘Giulio Cesare’ (1723), ‘Tamerlano’ (1724), ‘Rodelinda’ (1725), ‘Scipio’ and ‘Alessandro’ (1726), and in various operas and pasticcios by other composers. In ‘Giulio Cesare’ his declamation of the famous accompanied recitative ‘Alma del gran Pompeo’ created a special sensation. A writer in the London Magazine (Feb. 1733) relates an amusing anecdote of Senesino in this opera: ‘When I was last at the opera of Julius Cesar, a piece of the machinery tumbled down from the roof of the theatre upon the stage, just as Senesino had chanted forth these words “Cesare non seppe ma che sin timore”’—Cesar never knew fear. The poor hero was so frightened that he trembled, lost his voice, and fell crying. Every tyrant or tyrannical minister is just such a Cesar as Senesino.’ In the opera ‘Alessandro’ it is said that when, in the part of Alexander, he led his soldiers to the assault of Osiridace, he so far forgot himself in the heat of combat as to stick his sword into one of the pasteboard stones of the wall of the town, and bear it in triumph before him as he entered the breach! This opera had a run of nine months, and its last performance, advertised for June 7, was prevented by the sudden illness of Senesino, who, as soon as he was able to travel, set off for Italy, for the recovery of his health, promising to return the next winter. This promise, however, was not kept in time to enable the Opera-house to open till after Christmas, a fact alluded to in the following prologue, spoken by Mrs. Younger at
the revival of 'Camilla' (performed entirely in English), Nov. 26, 1726:
Ye British fair, vouchsafe us your applause,
And smile, prepossessing, on our English cause;
While Senesino you expect in vain,
And see your favours treated with disdain.
What with his rival queens, so much mutual hate
Threatens hourly ruin to your tuneful state,
Permit your country's voices to repair,
In some degree, your disappointment there:
Here may that charming circle nightly shine,
Tis time, when that deserts us, to resign.

Senesino reappeared in Handel's 'Admeto,' early in 1727. This was followed in the same year by 'Riccardo meo,' and in 1728 by 'Siroe' and 'Tolomeo,' in which a great effect was made by the echo song, 'Dite che fa,' sung by Cuzzoni, with many of the passages repeated behind the scenes by Senesino. But now, after several unpromising seasons, the society, called the Royal Academy, for which Handel had directed the opera at the Haymarket, was dissolved; the theatre was forced to close its doors for lack of support, and the Italian singers dispersed over the Continent. Hawkins attributes to this time the quarrel which ended in a formal rupture between Senesino and the great composer. But this is disproved by the fact that Senesino returned to sing for Handel in 1730. That there was however much discord in the company before it separated is true enough. The quarrels between the two 'rival queens' dated from the beginning of their engagement, and Senesino, whose temper was arrogant and imperious, and who was the spoiled child of the fashionable world and of the public, exerted no appeasing influence. Grant relates in his memoirs, that Senesino's quarrels brought about the dissolution of the Dresden company in 1719. It is said by Burney (who quotes it from Walpole) that once, at a rehearsal in London, he offended Mrs. Anastasia Robinson (afterwards Countess of Peterborough) so grievously, that Lord Peterborough 'publicly and violently' cursed him behind the scenes. Handel's own disposition was not conciliatory, and he suspected that Senesino's example had given encouragement to that refractory spirit which he found rising in the two contending females' (Hawkins).

After an absence of nearly three years, however, Senesino rejoined the Haymarket company, under Handel's management, at a salary of 1,400 guineas, and appeared on Feb. 2, 1731, in 'Poré,' then considered a great success. In the same year were revived 'Edorinda' and 'Rinaldo.' 'Elvio' and 'Sosarme' were produced in 1732. Besides singing in all these, Senesino took part (May 2, 1732) in 'Esther,' Handel's first oratorio, described as 'a new species of exhibition at the Opera-house,' and on June 10, in a curious performance, under the composer's own direction, of 'Acis and Galatea.' Several airs and three choruses were interpolated on this occasion, from Handel's early Neapolitan Serenata on the same subject, and the piece was sung partly in English and partly in Italian.

The last of Handel's operas in which Senesino appeared, was 'Orlando' (Jan. 1733), but he took part later in the same season in 'Deborah,' described then as an opera, and performed as was 'Ester' on opera nights. The long impending quarrel now came to a crisis. Handel could not brook the opposition to his will of a singer, however eminent or idolised by the public, and, in the end, their engagement was broken off. The composer was regarded with no very friendly eye by the English aristocracy, many of whom were alienated by his rough independence and want of respect of persons. All these wealthy admirers of Handel naturally espoused the cause of Senesino from the outset. and ended by demanding that Senesino should be retained ... Handel replied that Senesino should never reappear in his theatre.' (Schoelcher.) Accordingly, says Burney, 'the nobility and gentry opened a subscription for Italian operas at Lincoln's Inn Fields, inviting Portora's and conduct, and engaging Senesino, Cuzzoni, Montagnas, Segatti, Bertoill, and afterwards Farinelli, to perform there. There Senesino remained till 1733, when he returned to Siena, with a fortune of £25,000, and built himself a house.

Senesino's voice was a mezzo soprano, or, according to some, a contralto. Although limited in compass it was considered by many good judges to be superior in quality even to that of Farinelli. It was clear, penetrating, and flexible, his intonation faultless, his shake perfect. Fertility, simplicity, and expressiveness were the characteristics of his style, while for the delivery of recitative 'he had not his fellow in Europe.' To judge from his portraits, the expression of his countenance is both arrogant and coarse. Hawkins says that he was a graceful actor, but one would hardly suppose it, judging from his representation in Bickham's Musical Entertainer (1737), entitled 'The Ladies' Lament for the loss of Senesino. The engraving represents him as a giant, clothed like a Roman emperor, with women kissing the hem of his coat of mail, and some weeping. On the other side are heaps of bags of gold, being carried by porters towards the frigate on which he is about to embark. In 1739 Senesino was living at Florence, and sang a duet with the Archduchess Maria Theresa there. He died about 1750. [F.A.M.]

SENF.
SENF.
BARTHOLOFF, an eminent German music-publisher, was born at Friedrichshall, Coburg, Sept. 2, 1818. He founded the house which bears his name, in Leipzig, in 1850, and its catalogue contains original editions of Mendelssohn (op. 104, 109, and 2 Concertstucke), Schumann (op. 82, 106, 117, 122, 134), Brahms (op. 6, 5, 6, Cavettone by Giuc, 5 Studien für PF.), Gade, Hiller, Reinbeck, Rietz, Rubinstein (op. 8, 42, 48, 51, 52, 54, 57, 59, 60, 63, 64, 65, 66, 70, 72, 73, 78, 80, 84, 86, 87-92, 94-102, 105, 107, 'Der Démon,' 'Feramors,' 'Kalaschnikoff,' 'Die Kinder der Haide,' 'Nero,' etc.), and other masters. Also valuable reproductions, such as Pauer's 'Alte Clavierspiele.' David's 'Concertstudien' for the violin, Claus-Szarvady's 'Clavierstucke'; and especially an edition of Schubert's
SONGS in 20 volumes, edited by Julius Rietz. [See vol. iii. p. 356 b, 371 a.] Of Schubert he has further published Lachner's orchestration of 'Miriam,' a movement of a Quartet in C minor dating from 1820, etc., etc. Also the excellent educational works of Louis Köhler (ops. 47, 50, 79, 112, 128, 150, 151, 152, 175, 190, 230, 280).

SENFfl is the editor and proprietor of the well-known musical periodical 'Signale für die musikalische Welt.' [See Signale.]

SENNEL or SENGEL, Ludwig, born at Basle or Basel August (Basle) towards the end of the 14th century. A volume of MS. songs in the Vienna library contains some verses, written and set to music by Senfl himself, describing his early enthusiasm for music, his education under Heinrich Isaac, and his gratitude to that master. At an early age he entered the Court chapel of Maximilian I, ultimately succeeded Isaac as chapelsmaster, and held that office till the emperor's death (Jan. 1519), on which occasion he wrote music to the words 'Quis dabit oculis nostris fontem lacrimarum.' In 1520 he was at Augsburg, received a present of 50 gulden from Charles V. on Feb. 19, and in the following November personally edited the 'Liber selectarum Cantionum,' one of the first music books printed in Germany. Thence he went to Munich, though in what capacity is uncertain. On one title-page (1526) he is called 'Musicus intonator,' on another (1534) 'Musicus primarius,' of the duke of Bavaria, while in his own letters he subscribes himself simply 'Componist zu München.' The date of his death is unknown. In Forster's collection of Liedlein (preface dated Jan. 31, 1556) he is spoken of as 'L. S. seliger' (i.e. dead); and if the title 'musicus primarius' stands for 'chapelsmaster' he must have died or retired some years before, since Ludwig Daser had held that office for some years when Lassus went to Munich in 1557.

The well-known letter from Luther to Senfl\(^1\) is no evidence that the composer had worked especially for the Reformed Church, though the existence of the correspondence has given rise to that idea. Indeed his connection with the strictly Catholic court of Munich would, as Féris points out, render it most improbable.\(^2\) Four letters written by Senfl to the Margrave Albrecht of Brandenburg and to Georg Schültheiss are printed in the 'Allgemeine Musik-Zeitung' for Aug. 13, 1853.

A portrait engraved on a medal by Hagenauer of Augsburg, with the inscription 'Ludovicus Senfl,' and on the reverse 'Paolam deo meo quamdiu fuero 1529,' is in the collection of coins and medals at Vienna.

The royal library at Munich contains the manuscript music service books begun by Isaac and completed by Senfl, as well as manuscript masses by the latter. His most important published works are (1) 'Quinque salutationse D. N. Hicsex Christi,' etc. (Nortimbergaes 1528); (2) 'Varia carminum genera, quibus tum Horatius, tum aliis egregiae poetas... harmonios composita' (id. 1534); (3) '111 newe Lieder' (id. 1534), with 84 nos. by L. S.; (4) 'Magnificat octo tonorum, à 4' (id. 1527); (5) '115 guter newer Lieder' (id. 1544), with 64 nos. by L. S. Besides these 'Etiner' names above 100 separate pieces printed in various collections of the 16th century. In modern notation 9 sacred pieces (à 4) are given by Winterfeld in 'Der evangelische Kirchengefang' (Leipsie 1843), and 5 Lieder by Liliencron in 'Die historischen Volkslieder der Deutschen' (Leipsig 1865-69).

SENNET—also written SENET, SENNATE, SINDEN, CYNNET, SIGNET or SIGNATE—a word which occurs in stage-directions in the plays of the Elizabethan dramatists, and is used to denote that a particular fanfare is to be played. It is a technical term, and what particular notes were played is now unknown. A Sennet was distinguished from a Flourish, as is proved by a stage-direction in Dekker's 'Sennet': 'Trumpets sound a flourish, and then a sennate.' [Nares' Glossary.]

SENZA, 'without'—as Senza organo, 'without organ'; a direction of frequent occurrence throughout Handel's organ concertos; Senza repetizione, 'without repeat' [see REPEAT]; Senza tempo, 'without time,' which occurs in Schumann's Humoreske, op. 20, in the movement marked Precipitoso. The right hand is marked Come senza tempo ('Wie ausser Tempo,' in German), while the left remains in tempo. The same direction is employed at the end of Chopin's Nocturne, op. 9, no. 3.

SENZA I LATI (without the cymbals) indicates that the bass-drum only is to be played, as in the first allegro of the Overture to 'Guillaume Tell.' [DRUM 3, last paragraph.] [V. de P.]

SEPTET (Fr. Septuoer; Ital. Septetto). A composition for seven instruments or voices, with or without accompaniment.

There is no instance, among the works of the great composers, of a septet for strings only, though there are several octets (Mendelssohn, Bargiel, Raff, Gade, Svendsen, etc.). Beethoven's famous Septet for Strings and Wind naturally heads the list, and Hummel's for Piano, Strings, and Wind is the next best known, though far inferior to Spohr's difficult and brilliant work for a similar combination (op. 147). The great paucity of instrumental septets is probably owing to the fact that wind instruments are too full and powerful in tone to sound well with single strings, or even the piano. A striking instance of this incompatibility is accorded by Saint-Saëns' recently produced Septet for Piano, Strings and Trumpet; but, truth to say, whenever we hear even Beethoven's Septet or Schubert's Octet, we have the impression of an exceedingly feeble orchestra, and yearn for the proper fullness of string power, albeit these works are not in the least orchestral.

Operatic situations have seldom given rise to, or opportunity for, vocal septets, but the
magnificent specimen in the last act of Goeta’s ‘Taming of the Shrew’ deserves foremost mention, and as a unique thing of its kind we may also point to the scene (Act iii, Scene 3) in Wagner’s ‘Die Walküre,’ where occur several short pieces for female voices in seven-part harmony with entirely independent accompaniment. [F.C.]

SEQUENCE is generally taken to mean the repetition of a definite group of notes or chords in different positions of the scale, like regular steps, ascending or descending, as in the following outlines:

\[ \text{Example 1} \]

\[ \text{Example 2} \]

The device has been a favourite one with composers, from Corelli, Bach, and Handel, to Schumann, Brahms, and Wagner. The reason is partly that it is so thoroughly intelligible without being commonplace. The mind is easily led from point to point by recognizing each successive step after the first group of chords has been given, and is sufficiently interested by the slight amount of diversity which prevails at each repetition. It thus supplies a vital element of form in a manner which in some cases has certain advantages over simple exact repetition, especially when short phrases are repeated in juxtaposition. It was consequently made much use of by early composers of sonatas, and instrumental works of like nature, such as Corelli and his immediate successors; and in many cases examples make their appearance at analogous points in different movements, indicating the recognition of formal principles in their introduction. This occurs, for instance, near the beginning of the second half in the following movements from Corelli’s Opera Quarta: Corrente and Allemanda of Sonata 1, Allemanda and Corrente of Sonata 2, Corrente of Sonata 3, Corrente and Giga of Sonata 4, Gavotte of Sonata 5, Allemanda and Giga of Sonata 6, and so forth. A large proportion of both ancient and modern sequences are diatonic; that is, the groups are repeated analogously in the same key series, without consideration of the real difference of quality in the intervals; so that major sevenths occasionally answer minor sevenths, and diminished fifths perfect fifths, and so forth; and it has long been considered allowable to introduce intervals and combinations in those circumstances which would otherwise have been held inadmissible. Thus a triad on the leading note would in ordinary circumstances be considered as a discord, and would be limited in progression accordingly; but if it occurred in a sequence, its limitations were freely obviated by the preponderant influence of the established form of motion. Such diatonic sequences, called also sometimes diatonic successions, are extremely familiar in Handel’s works. A typical instance is a Capriccio in G major, published in Parry’s ‘Alle Meister,’ which contains at least fifteen sequences, some of them unusually long ones, in four pages of Allegro. The subject itself is a characteristic example of a sequence in a single part; it is as follows:

\[ \text{Example} \]

A kind of sequence which was early developed, but which is more characteristic of later music, is the modulatory sequence, sometimes also called chromatic. In this form accidentals are introduced, sometimes by following exactly the quality of the intervals where the diatonic series would not admit of them, and sometimes by purposely altering them to gain the step of modulation. This will be easily intelligible from the following example:

\[ \text{Example} \]

The usefulness of the device in such circumstances is, if anything, even more marked than it is in a single key, because of the greater breadth of range which it allows, and the closeness and cogency of the successive transitions which it renders possible. A compact and significant example to the point is the following from a fugue by Cherubini in C major:

\[ \text{Example} \]

Beethoven made very remarkable use of this device, especially in the great Sonata in Bb, op. 106, from which an example is quoted in the article MODULATION. [See ii. 350.] The ‘working out’ portion of the first movement of the same sonata is an almost unbroken series of sequences of both orders; and the introduction to the final fugue is even more remarkable, both for the length of the sequence, and the originality of its
treatment. The first-mentioned, which is from the Slow Movement, is further remarkable as an example of a peculiar manipulation of the device by which modern composers have obtained very impressive results. This is the change of emphasis in the successive steps of which it is composed. For instance, if the characteristic group consists of three chords of equal length, and the time in which it occurs is a square one, it is clear that the chord which is emphatic in the first step will be weakest in the next, and vice versa. This form will be most easily understood from an outline example:—

A passage at the beginning of the Presto at the end of Beethoven's Leonora Overture, No. 3, is a good example of a sequence of this kind in a single part. It begins in the following quotation at

\[ \text{music notation} \]

The extension of the characteristic group of a sequence is almost unlimited, but it will be obvious at once that in harmonic sequences the shorter and simpler they are the more immediately they will be understood. In long-limbed sequences the hearer may soon perceive that there is a principle of order underlying what he hears, though its exact nature may always elude his apprehension, and in respect of the larger branches of form this is a decided advantage. Among short-limbed emphatic sequences in modern music, the one of eight steps which occurs towards the end of the first full portion of the Overture to the Meistersinger is conspicuous, and it has the advantage of being slightly irregular. The long-limbed sequences are sometimes elaborately concealed, so that the underlying source of order in the progression can only with difficulty be unravelled. A remarkable example of a very complicated sequence of this kind is a passage in Schumann's Fantasia in C major (op. 17), in the movement in Eb, marked 'Moderato con energia,' beginning at the 58th bar. The passage is too long to quote, but the clue to the mystery may be extracted somewhat after this manner:

\[ \text{music notation} \]

In order to see how this has been manipulated reference must be made to the original.

A species of sequence which is familiar in modern music is that in which a figure or melody is repeated a tone higher; this has been termed a Rosaline. [See vol. iii. p. 160.] Another, which is equally characteristic, is a repetition of a figure or passage a semitone higher; an example from the Eroica Symphony is quoted in vol. ii. p. 346 of this Dictinary.

The device has never been bound to rigid exactness, because it is easy to follow, and slight deviations seasonably introduced are often happy in effect. In fact its virtue does not consist so much in the exactness of transposition as in the intelligibility of analogous repetitions. If the musical idea is sufficiently interesting to carry the attention with it, the sequence will perform its function adequately even if it be slightly irregular both in its harmonic steps and in its melodic features; and this happens to be the case both in the example from the Slow Movement of Beethoven's Sonata in Eb, and in the passage quoted from Schumann's Fantasia. It is not so, however, with the crude harmonic succeessions which are more commonly met with; for they are like diagrams, and if they are mere exact they are good for nothing. [C.H.H.P.]

SEQUENTIA. [Prose; Eng. Sequence, or Prose]. A Hymn of peculiar structure, sung on certain Festivals at High Mass, after the Gradual, Versus, Tractus, and Alleluia.

The Sequentia owes its name to its position in the Mass; in which it appears, as the continuation, or sequence, of the long series of Verses and Antiphons, interspersed between the Epistle and the Gospel. In the Middle Ages it was called a Prose; because, though written for the most part in rhythmical Latin, and frequently with perfect uniformity of rhythm, the cadence of its syllables was governed, not, as in classical Poetry, by quantity, but by accent—a peculiarity which deprived it of all claim to consideration as Verse of any kind. Its introduction into the Liturgy is generally supposed to date from the 9th or 10th century. In the 11th and 12th it was very extensively used; and many of the most beautiful specimens we possess were written by the great Hymnologists who flourished during these productive periods. Medieval Offices-Books contain innumerable Sequences, of striking originality; but, at the last revision of the Roman Liturgy, by direction of the Council of Trent, the greater number of these were expunged. Five, however, were retained, in the revised Missal; and these five occupy a very prominent position in the Services in which they are incorporated, as well as in the history of Ecclesiastical Music.

1. The Sequence appointed for Easter Sunday is 'Victima passcha,' the oldest now in use, dating, in all probability, from the 10th century.
2. Not very much less ancient is that for Whit-Sunday, 'Veni Sancte Spiritus'; in rhymer triplets of Trochaic Dimeter Catelectic, written, about the year 1000, by King Robert II. of France,

Hh
and called, by medieval writers, 'The Golden Sequence.'

3. For the Festival of Corpus Christi, S. Thomas Aquinas wrote the celebrated Sequence, 'Lauda Sion,' which is generally believed to date from about the year 1261.

4. The "Stabat Mater," sung on the 'Feasts of the Seven Dolours of Our Lady' (Friday in Passion Week, and the Third Sunday in September), is generally referred to the end of the 12th, or beginning of the 13th century. The name of its author has not been certainly ascertained: but Daniel, after much patient investigation, attributes it to Jacobus de Beneditis.

5. More justly celebrated than any of these, is the "Dies ire," written, during the latter half of the 12th, or beginning of the 13th century, by Thomas of Celano, and sung in the 'Requiem,' or Mass for the Dead. "Dies irae," "Tritele Stanza" of this wonderful Poem, the rhymed Latin of the Middle Ages attained its highest perfection; and, though the "Stabat Mater" is frequently said to be second only to it in beauty, the distance between the two is very great. No Latin hymn has probably been so often translated.

The Plains Chant Melodies adapted to these five Sequences, in the Gradual, differ from Hymn Melodies chiefly in their conclusiveness. Each Melody, once formed, is true, upon certain fixed and well-marked phrases; but these phrases are not mechanically repeated, as in the Hymn, to each successive Stanza of the Poetry. The authorship of these Melodies is indiscernable. They were probably composed by the Poet, simultaneously with the words.

In addition to these venerable Melodies, we possess innumerable settings of all the Sequences now in use, by the great Masters of the Polyphonic School; and many, by the Classical Composers of the 18th and 19th centuries. For these, etc.

SERAfin, Sante and geORgIo (uncle and nephew), two celebrated violin-makers of Venice. The uncle, as his label informs us ('Sanctus Seraphis Utinensis ficti Venetiis'), was originally of Udine, in a town in the Venetian territory towards the mountains of Carinthia, and probably of Jewish extraction. His violins date from about 1710 to 1740. The nephew, if we may judge from the style of his instruments, worked with the uncle many years, and appears to have succeeded him in the business. The instruments of Sanctus Seraphin occupy a middle place between the Italian and the Tyrolean school. As far as external appearance goes, the maker seems to vacillate between the model of Stainer and that of Nicholas Amati. But in the essential particulars of the art, in the selection of wood of the finest and most sonorous quality, in the proper calculation of the proportions, and the solidity and finish of the parts, he worked on the principles of the Cremona makers. Few equalled him as a workman. Those who wish to see how far mechanical perfection can be carried should examine Serafin's purifying with a magnifying glass. In Serafin's earlier years, the Stainer character predominates in his instruments: in his later years he leaned to the Amati model. His instruments are famous for their perfect finish (resounding forcibly of the style of Stradivari), their remarkably flawless covering of varnish, and their well-bred tone.

George Serafin followed his uncle's later model with such precision that it is difficult to find any point of difference. Like his uncle, he finished his instruments to a degree of perfection which amounts to a fault, depriving them, as it does, of character and individuality. Like his uncle, he used a large copperplate label (nearly all the Italian makers used letterpress labels) bearing the inscription 'Georgius Seraphin Sancti nepos fecit Venetissima,' 1743. Both makers branded their instruments at the tail-pin. Their works are not common in this country, and specimens in good preservation realize from £20 upwards. [E.J.P.]

SERAGLIO, THE. The English title of an adaptation of Mozart's Entführung aus dem Serail, brought out at Covent Garden, Nov. 24, 1827. Much of Mozart's music was cut out, and popular English melodies and airs from other operas inserted instead ('Mosehale, Life,' i. 143). The perpetrators of this outrage—at that time a common proceeding—were Mr. Dimond, who translated the book, and Kramer, the director of the King's Band at Brighton. The scenery was painted by David Roberts, and the effects were 'rich and amusingly beautiful' ('Mosehale').—As 'Il Seraglio' and 'Der Serail' the opera was announced and played, by the German Company at Drury Lane, June 14, 1854; and as 'Il Seraglio' it was performed at Her Majesty's Theatre June 30, 1866, and at Covent Garden June 9, 1881. [G.]

SERAPHINE. In vol. i. p. 667 a reference is made to the seraphine as a precursor of Debain's Harpsichord. It was an English free-reed instrument resembling the German Physismonica, which latter was brought to this country by the Schutz family in 1826, and introduced to the London public at a concert at Kirkman's rooms in Frith Street, Soho, by Edouard Schule, then a boy of 14. In 1828 a similar instrument, but named Aeol-harmonica, was played by young Schutz in a Philarmonic Concert (Concertante for Aeol-harmonica and 3 guitars, April 28). In 1833, John Green, who had been Clementi's travelling teacher, and had a shop in Soho Square, brought out the Seraphine. According to Mr. Peters (for many years with Messrs. Broadwood, and formerly Green's pupil), the reeds for the seraphine were made by Gunther the piano-maker, and the cases by Bavington the organ-builder, Green putting them together. Green engaged old Samuel Wesley to give weekly performances upon the seraphine at his shop, and managed for some time to dispose of his instruments at 40 guineas each. But the seraphine was harsh and raspy in tone, and never found favour with sensitive musicians. The wind apparatus, similar to the organ, was a dead-weighted bellows giving
a uniform pressure, and a swell was produced by opening a shutter of a box placed over the reeds.

In the year 1841, Mr. W. E. Evans invented the 'Organo Harmonica,' the improvements on the seraphine consisting of thin steel reeds artistically voiced, and coiled springs in the reservoir to enable the player to produce a rapid articulation with a small wind pressure, and so increase the power of tone as the reservoir filled. Eminent musicians, among them Potter, Novello, and Sir George Smart, publicly pronounced Mr. Evans's instrument more valuable than the seraphine as a substitute for the organ, but neither the one nor the other was capable of what is now known as 'dead expression.'

Patents for various improvements of the seraphine were taken out by Myers and Storer in 1839, by Storer alone in 1846, and by Mott in the same year. There is further reference to it in patents of Pape 1850, and Black 1854. About the last-named date it was entirely superseded by the harmonium.

[A. J. H.] SERENADEN (Ital. Serenata; Fr. Serenade; Germ. Ständchen). Evening song. The Italian word Serenata means, literally, fine weather—more especially, that of a calm summer night. Hence, the word has been applied, indiscriminately, to many different kinds of Music, intended to be sung, or played, at night, in the open air: and, so generally has this connection of ideas been accepted, that, by common consent, the term 'Serenata' has identified itself, in many languages, with the Song sung by a lover standing beneath his mistress's window, or the Concert of Instrumental Music substituted for it by an admiring with 'no voice for singing.' This is not, indeed, the only sense in which the term is used: but it is the most popular one; and, for the present, we shall entirely confine ourselves to it.

To be true to Nature, a Serenade of this kind should be simple in construction, melodious in character, senescent in expression, and accompanied by some kind of Instrument which the lover might conveniently carry in his hand. All these conditions are fulfilled in the most perfect example of the style that ever has been, or is ever likely to be written—'Deh vieni alla finestra,' in 'Il Don Giovanni.' The Melody of this is as artless as a primitive Chant du pays: yet capable—testa Tamburini—of breathing the very soul of voluptuous passion; and accompanied by a Mandoline. No other embellishment of the type can be compared with this. But 'Esser ridente il cielo,' and the 'Se il mio nome,' in the 'Barberie' of Rossini and Paisiello, are very beautiful examples.

Stage surroundings are, however, by no means indispensable to the true Serenade; nor is there any limit to the amount of earnest feeling, or even hopeless sadness, that may be thrown into it. Schubert has left us two examples, each of which stands unrivalled, as the exponent of its own peculiar vein of Poetry. Neither scenery, nor costume, are needed, to enforce the tone of chivalrous devotion which raises 'Who is Sylvia,' above other Compositions of its class, or to deepen the passionate longing of 'Leise ziehen meine Lieder.'

The distance which separates the examples we have quoted from such Compositions as Donizetti's 'Com' e gentil,' or Ktchen's 'Maurisches Ständchen' is impassable: yet both are meritorious enough in their way; and a hundred others will suggest themselves to the reader. From these, however, we must turn to the consideration of the same idea clothed in an instrumental dress. And, let it be clearly understood that we are not speaking, here, of the grand Instrumental Serenade—which is quite another thing; but of the lover's greeting to his mistress, expressed in instrumental form for lack of voice to sing with.

The most delicious example of this that we possess is the Serenade in Sterndale Bennett's Chamber Tri in A, Op. 27. We have, here, in the sustained Melody for the Pianoforte, accompanied by the Guitar-like pizzicato of the Stringed Instruments, every essential feature of the vocal Serenade, except the words; while, in Mendelssohn's 'Serenade and Allegro Gioioso' for Pianoforte and Orchestra (Op. 43), we may imagine, both the lover's greeting, and the lady's brilliant response from the Pianoforte in her boudoir.

Many more examples will suggest themselves to the reader: but it is not often that the idea is carried out so happily as in these we have mentioned.

[W.S.R.] SERENATA (Ital. Serenata; Fr. Serenade; Germ. Serenade). Though the terms Serenata and Serenade are generally regarded as interchangeable—so nearly synonymous, that we have no choice but to give the one as the translated equivalent of the other—they mean, in musical language, two very different things. We have described the Serenade, in the foregoing article. We have now to speak of the Serenata; which has nothing in common with its shorter namesake, beyond its assumed fitness for an evening performance in the open air.¹

The Serenata may be either vocal or instrumental. The vocal form is the oldest; but neither the most common, nor the most clearly defined, as to scope and intention. It may, in fact, be considered as a form of Cantata; which may be either dramatic, or imaginative, or even a mere simple Ode on any subject not actually sacred. Handel applied the term to his Italian Pastoral, 'Aci, Galatea, o Polifemo,' written, at Naples, in 1709; to the Ode composed for the Birthday of Anne of Denmark, in 1712; and to the English Pastoral, 'Alce and Galatea,' written at Cannons, in 1720.

It is quite possible that all these works may have been originally performed in the open air: the first, on a calm evening at Naples; the second, in the Court Yard of St. James's Palace; and the third, in the Park, at Cannons. But it is equally possible that the name may have been given, in each case, to a Composition supposed to be suitable for performance, as fresco, on a

¹ It will, however, be noticed, that, in this case, the word given as the German equivalent for Serenata is not 'Ständchen,' but 'Serenata.' The technical terminology of Germany here draws a distinction which is not perceptible in that of other countries.

² Cited also, in early copies, 'Opera,' 'Masque,' and 'Pastoral.'
fitted evening, though not actually so performed. We must not omit mention of Stradella’s Sera-
nata; in which two lovers, each with his orchestra
in a coach, serenade a lady, a work which Handel
honoured by borrowing from it. [For this see
STRADELLA.]

Quite distinct from Compositions of this class is the Instrumental Serenata, the form of which
is much more clearly defined, and composed
within much narrower limits. This now neg-
lected, and almost obsolete Art-form, was a very
popular one during the latter half of the 18th
century; and, for some considerable time, occu-
pied a position midway between those of the
Orchestral Suite which preceded, and the Sym-
phony which followed it. From the former it
borrowed the multiplicity, and from the latter
the colouring; of the long series of lightly-
developed Movements of which it usually con-
sisted. Neither the sequence nor the structure
of these Movements was subject to any very rigid
law. Two forms, however, were considered so
necessary that they may almost be described as
indispensable—the March, and the Minuet. With
the former, almost every Serenata of any conse-
quence began, or ended. The latter was almost
always interposed between two Allegros, or an
Allegro and an Andante, or, indeed, between
any two Movements of any other kind; and
used so freely, that it frequently made its appear-
ance, several times, in the course of a Composi-
tion of importance. The Gavotte, and Bourrée,
so freely used in the older Suite, were completely
banished from the Serenata. The Instruments
employed were Violins, Violas, Violoncellos,
Double-basses, Flutes, Oboes, Bassoons, Horns,
Trumpets, and Drums: rarely Clarinets, for,
when the Serenata was at its best, the Clarinet
was not much used, in ordinary Orchestras.
Mozart, however, has used both Clarinets and
Corni di Bassetto in Serenatas written for Wind
Instruments alone, or Wind Instruments sup-
ported only by a Double-bass. When Wind
Instruments alone were employed, the Composi-
tion was often called ‘HARMONIUMUSK.’; and
this term was so generally received, that Music
for Wind Instruments is popularly called ‘Har-
mony,’ in Germany, to the present day. The
term Cassation was also frequently applied to
works of this kind, whether written for the full
Orchestra or for Wind Instruments alone; and
many pieces, not differing very much from these,
were called Divertimenti. Sometimes the number
of Instruments employed was very small. Bee-
thoven has written a Serenata, of some length
(Op. 25) for Flute, Violin, and Viola, only; and
another very complete one (Op. 8), for Violin,
Viola, and Violoncello. The reason for this
diversity of Instruments is obvious. The Seren-
ata was almost always intended for private
performance. It was, therefore, a matter of
necessity that it should accommodate itself to the
resources of the particular establishment for which
it was intended.

The form of the Serenade varied, within certain
limits, almost as much as its Instrumentation.

Mozart has left us eleven examples—Nos. 100,
101, 105, 203, 204, 239, 250, 350, 361, 375, and
288, in Köchel's Catalogue. Some of these con-
tain as many as eight distinct Movements. Of
the Introductory March, and the indispensable
Minuet, we have already spoken. In addition
to these, there are generally two principal Alle-
gros, or an Allegro and a Ronde, or Presto, like
those of a Symphony; and two Andantes, which
preceded and followed by a Minuet. The
Minuets are constantly varied with two or more
Trios, each for different combinations of Instru-
ments. In No. 185 there are two lovely An-
dantes; one with Oboe and Horn, obligato; the
other for Stringed Instruments and Flutes. In
other Movements, Solo Violins are employed,
with admirable effect. No. 239 is written for a
double Orchestra, consisting of Stringed Instru-
ments only—including two Solo Violins—and
Drums: and the effect of this combination is
singularly happy. One striking peculiarity of
the Serenata is, that, unlike the Symphony, it
does not, as a general rule, employ the entire
Orchestra in every Movement. This arrange-
ment adds greatly to its effects of light and
shade; as, for instance, when the whole body of
Instruments is made to unite, in the Coda of a
Minuet, to the earlier portions of which an indi-
viduality of colouring has been imparted by the
employment of new and varied combinations
contrasted together in each of the several Trios.

The prominent features of the Serenata are:
one and all, so strikingly exemplified in the
writings of Mozart, that we can recommend no
more interesting or instructive models than these
for the student's guidance. Haydn also wrote
Serenatas, but seems to have taken less kindly
to the style than Mozart—probably from the
deeper love he naturally felt for the Symphony
of his own creation. That Schubert should have
left the style untried is more surprising; unless,
indeed, we have to deplore the loss of any works
of the kind among his perished MSS. From the
pen of Beethoven, we possess only the two ex-
amples already cited. That written for Viol, Viola,
and Violoncello, commonly known as the
'Serenade Trio' (Op. 8), is a delicious inspira-
tion, in D major, consisting of a spirited March, an
Adagio, a Minuet, a second Adagio, a Scherzo,
with which the Adagio is thrice alternated, a
Polacca, a Thema con Variazioni, and a repetition
of the opening March, by way of Finale. The
second example (Op. 25), written in the same
key, for Flute, Violin, and Viola, contains an
Entrata, a Minuet, with two Trios, an Allegro
molto, an Andante con Variazioni, an Allegro
scherzando e vivace, an Adagio, and an Allegro
vivace.

Haydn's comparative neglect of the Serenata
foreshadowed, only too plainly, the treatment it
was afterwards destined to meet with at the
hands of the musical world in general. The more
perfect development of the Symphony put an
end to the desire for its cultivation; the gradual
diminution in the number of private Orchestras
led to the necessity for its production: and this, so
SERENATA.

completely, that we had not all been familiarised with it, through the entertainment provided for Don Giovanni at his fatal supper-table, it would long since have passed quite out of mind. And after all the character of that delightful entertainment approaches more nearly to that of a Diver- timento, than to that of a true Serenata. [W.S.R.]

SERGEANT TRUMPETER. An officer of the royal household, who presides over 16 trumpeters in ordinary. The first mention of the office occurs in the reign of Edward VI., when it was held by Benedict Browne (who had been one of the 16 trumpeters to Henry VIII. at a salary of 16s. 4d. a day), at an annual salary of 23l. 6s. 8d. The office does not appear to have been regularly kept up for a very long period. It is not again mentioned in any list of royal musicians until 1641. No further notice of it occurs until 1685, when Gervase Price held it, and appointments to it have since been continuously made. Price was succeeded by Matthias Shore, one of the trumpeters in ordinary, who was followed in 1700 by his son William, who in his turn was replaced, a few years later, by his brother John, the most celebrated trumpeter of his time. [See Shore, John.]

On John Shore's death in 1752 Valentine Snow, the most eminent performer of the day, for whom Handel wrote the difficult obligato trumpet parts in his oratorios etc., obtained the appointment. Snow died in 1770, and for a long time the majority of his successors were not even musicians. [See Snow, Valentine.]

One of them, however, John Charles Crowie, who held the office in 1812, deserves mention for having bequeathed to the British Museum the splendidly illustrated copy of Pennant's 'London,' so dear to lovers of London topography. About 1858 it was decided that the office should again be given to a musician, although not to a trumpeter, and Joseph Williams, the eminent clarinettist, a member of the Queen's band of music, received the appointment; and upon his death in April 1875, J. G. Wactzig, the excellent bassoon player, also a member of the Queen's band, was appointed his successor, and is the present holder of the office (1882). The salary of the office has long been £100 per annum. The Sergeant Trumpeter formerly claimed, under letters patent, a fee of 12d. a day from every person sounding a trumpet, beating a drum, or playing a fife in any play or show without his licence (for which licence 20s. a year was demanded), and Matthias and William Shore successively issued advertisements in the newspapers authorising all magistrates to receive such fees for them, and apply them to the relief of the poor. Such practices were, however, long since abrogated. [W.H.H.]

SEROFF (SVEROFF), ALEXANDER NIKOLAEVITCH, a Russian composer, born at Peters burg May 11, 1818. Although his musical gifts developed themselves early, and he was educated on the violoncello by Carl Schuberti, and in general musical knowledge by Hunke, it was not till 1850, and after holding an appointment in the Crimes, that he forsook the law (in which he had risen to the rank of magistrate) for the profession of music. He came before the public first as a critic, in an attack on Oulibischoff's pamphlet on Beethoven ('Beeth. ses Critiques et ses Glossateurs') and on Fétis, as well as in many papers in favour of Wagner in various periodicals; and at length, by the establishment of a periodical of his own, 'The Arts' ('Is- kustro'), 1860; and 'Theatre and Music' ('Teatr o Muzika'), 1867. In 1863 he made his first public appearance as a composer, of both libretto and music, in two grand operas produced at the Imperial Opera House, 'Judith,' May 16; and 'Rogneda,' October 27. Both were successful, and 'Rogneda,' which owed its popularity in some measure to the church music introduced, ran for 25 nights in three months, and procured for its author an imperial pension of 1200 roubles. These were followed in 1866 by 'Taras Bulba,' and in 1867 by 'Wakula the Smith,' a ballet—the words of the former and the action of the latter being founded by himself on one of Gogol's novels, but neither arriving at performance; and those again by 'Wrjasia Sielsa,' or 'The Power of Evil,' the libretto of which he constructed from a drama of Ostrowski's. On this work he bestowed enormous pains, and the 5th act was still unfinished when he died (Petersburg, Feb. 1871). It was completed by his friend Solovieff, and produced at St. Petersburg on the 15th of the following April. It has now become a great favourite. Seroff was an extreme and enthusiastic partizan for Wagner. In addition to the works already mentioned, he composed an Ave Maria, written for Mad. A. Patti in 1868; a Stabat Mater (for three female voices), and music to Schiller's 'Maria Magdalena.' [G.]

SERPENT (Eng. and Fr. ; Germ. Schlangen- rohr; Ital. Serpente). An all-but obsolete instrument forming the natural base of the ancient cornet family, played with a cupped mouthpiece similar to that of the bass trombone. It consists of a wooden tube about 8 feet long, increasing conically from $\frac{2}{3}$ of an inch in diameter at the mouth-piece to 4 inches at the open end. The name is obviously de- rived from the curved form into which the tube is contorted, presenting three U-shaped turns followed by a large circular convolution. The bell end is uncovered and forced forward from the player, and the mouth-piece makes a right- angled backward turn to reach his lips. There are six holes on the front of the instrument, to be stopped by the three middle fingers of either hand; those for

1 These are reviewed in Liszt's 'Kritik der Kritik.'
the left hand on the third descending branch; the right on the fourth ascending branch towards the bell. The holes are set in groups of three, within reach of the outermost fingers. The hands are passed through the convolutions to the front of the tube, away from the performer; the weight of the whole is supported on the upper edges of the two forefingers, and grasped by the two thumbs, which are kept at the back of the instrument.

The serpent is considered to consist of three parts, (1) the mouthpiece, (2) the crook, or curved brass tube leading into (3) the wooden body, which is built up of several pieces held together by a leather covering. It is usually said to have been invented by a canon of Auxerre, named Edmé Guillaume, in 1590. The story bears a somewhat suspicious resemblance to that of the discovery of the bassoon by a canon of Ferrara in the first half of the same century. But there can be no doubt that about this period clerical musicians employed bass reed and brass instruments for the accompaniment of ecclesiastical plainsong. Indeed Mercenne, who gives a remarkably good and complete account of the serpent, notices that ‘even when played by a boy it is sufficient to support the voices of twenty robust monks.’ The Serpent d’Eglise is still, a recognised functionary in French churches.

The scale of the Serpent is in the highest degree auspicious, and indeed fortuitous. In this respect it resembles the bassoon. Mercenne gives it a compass of seventeen diatonic notes from eight-foot D upwards, and intimates that the intervening chromatics can be obtained by half-stopping. He does not name the device of cross-fingering so largely employed on the bassoon. Berlioz, who speaks slightingly of it, states that it is in Eb, and that parts for it ‘must be written a whole tone above the real sound.’ The old parts however from which the writer played 17 years ago at the Sacred Harmonic Society were all, without exception, in C.

It is obvious that the Serpent, like every other instrument with a cupped mouthpiece, can produce the usual harmonic series of notes. These in Mercenne’s work seem limited to the fundamental, its octave, and twelfth. There would be no difficulty in obtaining a far larger compass. Lichtenhain, who, as an Italian, highly values the Serpent, gives its compass as no less than four full octaves from the D basstromo, which ‘does not exist on the pianoforte (1846), but on the pedal of the organ of 16 feet,’ up to the D of the violin on the third space. He states moreover that the lowest sound of D can only be used from time to time, ‘avendo bisogno di una particolare buona imboccatura’— requiring a specially good lip. It is evidently a ‘pedal’ note similar to those obtained on the trombone, and a good instance of the great licence given to the lip in instruments of this character.

It will be seen from the woodcut that one hand being applied to an ascending, and the other to a descending branch, the usual sequence of fingering is inverted in the two hands; the scale proceeding downwards in the left and upwards in the right. The Serpent is probably the only instrument in existence exhibiting so quaint and unscientific a device. This fact, and the different lengths of sounding-tube intervening between the holes—the distance between the mouthpiece and the first finger-hole being 44 inches; between the next three only about 4 inches in all; between these and the next three for the right hand, 13 inches; and from the last hole to the bell, 31 inches; making 36 inches, or 3 feet—indicate the great imperfection of the instrument mechanically considered, and point to the conclusion that a good player must have relied more on his dexterity and on the strength of his embouchure, as mentioned above, than on the resources of the instrument itself. Later makers, however, added a multiplicity of keys, both above and below, which only complicated without facilitating performance. It is well known that the notes D, A, and some others, the holes for which were the most approximately correct in position, had far greater force and correctness than others less accurately planted on the resonant tube. On the other hand, owing to the material of the Serpent and to its bore, its tone was certainly more tender and less obtrusive than that of the blatant brass valve-instruments which have replaced it in the modern orchestra. It is practically discussed except in some few foreign churches, and forgotten by all but musical antiquaries. A part for it is however found in the score of Mendelssohn’s overtures ‘The Calm Sea and Prosperous Voyage’ and ‘St. Paul,’ in the overtures to ‘Massiniello,’ ‘The Siege of Corinth’ (between the 2nd and 3rd trombones), and ‘Rienzi.’ It is also found in the Score of ‘I Vepri Siciliani.’ It is usually replaced in performance by the ophicleide. A Yorkshireman of Richmond, named Hurworth, who played in the private band of George III., could execute elaborate flute variations with perfect accuracy on this unwieldy instrument. There were till a few years ago two Serpents in the band of the Sacred Harmonic Society, played by Mr. Standen and Mr. Pipett. They were, however, dispensed with soon after the introduction of two of the writer’s improved contrabassoons.

There is a Method for the Serpent, containing studies and duets, published by Cocks. The only concerted music set down to it seems to have been originally intended for the bassoon.

A ‘Contra Serpent’ was shown in the Exhibition of 1851, made by Jordan of Liverpool. It was in Eb of the 16-foot octave. It was however too unwieldy to be carried by the player, and required independent support. Another modification of this instrument was invented by Becham and played on by Prosperé in Julién’s ‘Baron’ in 1846. It was named the Serpenteclide, and was essentially an ophicleide, of a kind of wood instead of brass. [W.H.S.]

SERPETTE. GASTON. French composer, born at Nantes Nov. 4, 1846. Began life as an advocate,
SERPETTE. but gave up the bar for music. He was a pupil of Ambroise Thomas at the Conservatoire, and took the 'Grand prix' in 1871 for a cantata (Jeanne d'Arc) of great promise. On his return from Italy, desiring of appearance at the Opéra Comique, he closed with the Bouffes Français, and produced 'Le Banchetto caséè' (5 acts. Jan. 31, 1874), with a success which induced him to go on composing works of the same slight character. 'Le Manoir du Pic Tordu' (May 28, 1875), 'Le Moulin du Vert galant' (April 12, 1876), and 'La Petite Muette' (Oct. 3, 1877), all in 3 acts, followed in Paris, and 'Le Nuit de St. Germain' (March 1880) in Brussels. Neither this nor 'Koby,' composed in Rome, have been published, though the former contains pretty flowing music. Some of Serpette's detached melodies show that he might succeed in a higher class of work than he has yet attempted. His best feat is 'Madame le Diable' (April 5, 1882), composed for Jeanne Granier, the favourite singing actress of 'La Renaissance' theatre. [G.C.]

SERVA PARDONA, LA—the maid turned mistress. An Italian intermezzo, or piece in 2 acts, containing 3 characters, one of whom is a mute. Words by Nelli, music by Pergolesi. Written and produced at Naples in 1731 or 1732, and in Paris first on October 4, 1746, at the Théâtre Italien, where it had a long run, and again at the Académie on August 1, 1752. This was followed by an obstinate contest between the reformers, headed by Rousseau, and the conservative musicians—Guerre des Lullistes et des Bouffonistes. In 1754 a translation, 'La servante maitresse,' was brought out, and had a run of 150 consecutive nights. It was revived, Aug. 13, 1862, at the Opera Comique, for the début of Mme. Galli-Marie, and was given in London, at the 'Royalty,' March 7, 1873.—An imitation of Nelli's 'libretto, with the same title, was composed by Paisiello during his stay at St. Petersburg. [G.]

SERVAIS, ADRIEN FRANÇOIS, a great violoncellist, was born at Hal, near Brussels, June 7, 1807. His study of music began early, but it was not till he heard a solo by Pietel on the cello, that he fixed on the instrument on which he became so famous. He became a pupil of Pietel's in the Brussels Conservatoire, where he rapidly rose to the first rank. At the advice of Pietel he went to Paris, where his success was great. In 1834 he visited England, and on May 25 played a concerto of his own at the Philharmonic Concert, where he was announced as 'principal violoncello to the King of the Belgians.' He then returned home, and wisely resolved to study for a year, and it was during this period that he formed the style by which he was afterwards known. In 1836 he reappeared in Paris, and the next dozen years were occupied in a series of tours through Germany, Holland, Austria, Norway, Russia, and even Siberia. In 1842 he married in St. Petersburg. In 1848 he settled at Brussels as Professor at the Conservatoire, and formed many distinguished pupils. He died at his native village Nov. 26, 1866, of an illness contracted during his third visit to Peters burg. His works comprise 3 Concertos, and 16 Fantasies, for cello and orchestra; 5 Etudes for cello and PF.—with Grégoir; 14 Duos for ditto; 3 Duets for violin and cello—with Léonard; one Dueto for ditto—with Feuillot. His honours were many, and gave point to Rupeini's assertion—that he was the King of Cellists still more than the Cellist of Kings. Servais' tastes were very simple, and his great delight was to slip on a blouse and (like Mozart) play skittles. At the close of his life he became very stout, and the peg now used to support the cello is said to have been invented by him as a relief. A biography of Servais was published at Hal by Vanderbroeck Desmée, 1856. His eldest son JOSEPH, born at Hal Nov. 28, 1820, succeeded his father in June 1872 as professor of the cello at the Brussels Conservatoire. He appeared first at Warsaw with his father, and the pair excited the greatest enthusiasm. In 1868 he was appointed solo violoncellist at Weimar and remained two years. In 1875 he played for the first time in Paris at one of Paeledoup's Popular Concerts, when some of the journals spoke in terms of extravagant praise of his performances. The instrument used by both father and son is a fine Stradivarius presented by the Princess Yousseoff. A second son, FRANCOIS MATTHIEU was a pupil in the same establishment. [T.P.H.]

SERVICE. In matters relating to the Church this word is used in two totally different senses; first, as a rough translation of Officeum, Ordo, Ritus, as when we say Communion-service, Ordination-service, and so on; next as a purely musical term, as when we say 'Weasley's Service in E,' etc. It is with this latter application of the word only that we have here to deal. A Service may be defined as a collection of musical settings of the canticles and other portions of the liturgy which are by usage allowed to be set to free composition. The term therefore excludes all versicles or responses, or other portions founded on plainsong; all chants, whether Gregorian or Anglican; and all anthems, as their words are not necessarily embodied in the liturgy, but selected at will. On the other hand, it includes the Nicene Creed, Gloria in excelsis, and other portions of the liturgy which have from the most ancient times received a more or less free musical treatment. The origin of the acceptance of the term in this limited musical sense is somewhat obscure. The gradual diususe of distinctive names of offices—such, for instance, as Matins, Vespers, Mass, etc.—after the Reformation, helped to bring the generic word 'service' into very general use; and it has therefore been supposed that musicians called their compositions 'services' because they were set to certain unvarying portions of the church 'services.' But this explanation is far from satisfactory, for obvious reasons; it gives too much latitude to the term, and offers no reason why it should ever have become limited to its present meaning. But a much more simple
explanation is possible if the popular use of the word 'service' be looked into. Originally signifying the duty rendered by servant or slave, it afterwards became used roughly for the persons rendering the service, just as we now hear people speak of the 'Civil Service,' meaning the body of men who do the service, and of a 'service' of railway trains, meaning a regular group or succession. From this conception the word obtains a further meaning of a 'set' of things having a definite use; for example a 'dinner-service'—a 'set' of things for use at dinner; or, again, a 'service of plate'—a 'set' of gold or silver vessels, etc. Although an analogous meaning of the musical term seems not hitherto to have been suggested, its correctness appears so highly probable that we shall in future understand by 'service' merely a 'set' of canticles or other movements prepared by a composer for use at a complete function.


It will be necessary to say a few words about some of these movements separately before making any remarks on our services generally. The Venite has long since disappeared from the list of free compositions, and is now universally treated as one of the psalms, and sung to a chant instead of being rendered as a motet. In the form in which the Venite was printed in the Breviary the author may perhaps be traced the reason why many of our earliest church-composers after the Reformation, such as Tallis, Bevin, Bird, Gibbons, and others, left settings of the Venite in motet-form. But this treatment of the psalm was probably found to lengthen unduly the time occupied by the Matins; and it may also have been felt that an elaborate choral setting of these particular words seriously injured their force as an invitation to join in public worship. On the whole it is not a matter for regret that the Venite now takes its place merely as an introductory psalm. It is perhaps worthy of remark that the custom, still prevalent in many parts of the country, of singing the Venite only, and then reading the psalms for the day, may be the slowly dying tradition of a time when the Venite was sung to a special musical setting. Those who maintain this custom should at least open their eyes to the absurdity of inviting people to 'sing unto the Lord,' and then permitting them only to say the psalms.

The free setting of the Benedictice omnia opera did not long maintain its ground, owing probably to its excessive length. Purcell set this canticle, and it is even now occasionally sung to his music; Blow also wrote an elaborate Benedictice in his Service in E minor. But the canticle itself fell for a long time into neglect, and when revived, it was sung either to a chant in triple measure, or to a 'single' chant, or to a Gregorian tone having a 'short ending.' Hayes contributed one of the earliest triple-measure chants.

The Gloria in excelsis, though set to music by Tallis, fell almost entirely out of the 'service' owing to the loss of choral celebrations of the Holy Communion. On their resumption during the last few years the Gloria has once more been included in the set, after a long period of virtual disuse. The Kyrie eleison and Sanctus maintained their place in the set; the former because it was always sung at the so-called 'table-prayers' (that is, a Communion-office brought to a sudden conclusion at the end of the Creed, Sermon, or Prayer for the Church militant); the latter lived on as an interlude, a duty it fulfilled at one time universally in our cathedrals; happily it has now been superseded by a short appropriate anthem or hymn.

The Jubilate completely ousted the Benedictus for a long period. The earliest writers of our Reformed Church—Tallis, Byrd, Gibbons, Bevin, Farrant, and others—set the Benedictus to music, but it was afterwards practically lost, until, within the last few years, a better feeling has restored it to the place which it should hold according to the spirit of the rubric, if not according to its letter.

The Cantate Domino and Deus misereatur may be said to have been in fashion from time to time. Both Blow and Purcell set these alternative canticles, and later Aldrich also; but they reached their highest popularity at the end of last and the early part of this century. At the present time they have again fallen somewhat into the background.

In addition to the contents of a service as above enumerated, the most modern composers add musical settings of the Offertory sentences, also of the Doxologies before and after the Gospel, and sometimes also of the Sursum Corda, Agnus Dei, and Benedictus. The Offertory sentences may perhaps be looked upon as a legitimate addition to the set, but the Gospel-doxologies and Sursum Corda have both their own ancient plainsong, and the Agnus Dei and Benedictus are not ordered by our rubric to be sung in the office of Holy Communion.

Having made these few remarks about the contents of a service, we must now discuss the musical character of our English services, assuming that a Te Deum, Benedictus (or Jubilate), Magnificat, and Nunc Dimittis may be taken as the main framework of an ordinary service. It can hardly be doubted that Tallis, the chief of the early post-Reformation composers, was influenced, when setting his celebrated Te Deum in D minor, by the character of the then well-known Ambrosian Te Deum which Marbecke published in the 1550 Prayer-book. There can be traced an evident wish to form a melody, if not actually in a Church mode, in a tonality closely resembling one of them. Tallis also avoided contrapuntal devices (in which he was a distinguished expert), and limited within strict bounds the ambitus of his melody and the number of his harmonic com-
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bimations. Anybody who will take the trouble to compare his graceful and melodic anthems "Hear the voice and prayer" and "If ye love Me" with his Service, must perceive that he wrote his setting of the canticles under an evident self-imposed restraint. The whole of the Service was made to follow absolutely the style of the Te Deum, and the result is, that music of a dignified and ecclesiastical type has been produced—pure, perhaps, but certainly uninteresting. Led in this direction by so great and famous a composer as Tallis, many of his contemporaries and immediate successors followed in his footsteps, and English cathedrals possess a considerable store of plain contrapuntal services in minor keys. This style, the growth of the middle of the 16th century, has even been imitated by those modern purists who seem to think that the highest function of an art consists in founding factories of sham antiques. It is often a matter of surprise to those untutored in the narrow traditions of our cloisters why such glorious canticles as the Te Deum and Magnificat should be so often sung to music of the most sad and sombre description. The explanation now becomes simple. The oldest known Te Deum was in the Phrygian mode; Tallis wrote his in the circular Lyric mode; his followers, having lost the knowledge of the church modes, used the minor keys instead: the fashion, once started, kept its hold on church musicians for a considerable period. These 'minor' settings of the canticles will, however, sometimes be found remarkably suitable for use in penitential seasons, or in times of public calamity—a contracted but respectable sphere of utility.

Closely following the class of services just described comes the strict contrapuntal school, of which Gibbons in F forms such a noble example. Gibbons has not found so many imitators as would be expected, but the real reason probably lies in the fact that his counterpoint is so remarkably smooth and fine that it is not an easy task to follow in his steps. Tallis died in 1585; Gibbons in 1625—just forty years later; a change or growth of musical style might therefore have been expected at the latter date. It must not be thought that Gibbons was the first to write the 'pure contrapuntal' service; a Magnificat and Nunc Dimittis by Dr. Tye (who was organist to Edward VI.) show that he transferred his motet-style without any change to his settings of these canticles, which consist almost entirely of short 'points' or phrases of four-part imitation. This is just what Gibbons did, but he threw more melodic freedom and greater breadth into his work, and therefore it has lived, while Tye's Magnificat is only known to antiquarians.

Half a century after the death of Gibbons the settings of the canticles had become merely meaningless collections of short 'points'; and, instead of running on with dignified continuity, the music came to be broken up into short sections, for voices soli alternately with, or in frequent contrast to, short choruses. The influence of the French school, which had the most disastrous effects on English anthems, affected the services also, though to a lesser degree. The services of Purcell and Blow may be considered typical of both the virtues and vices of this school,—melodious, but restless and purposeless.

Seven years before the death of Blow a man was born, who, without possessing any special musical gifts, was destined to bring about a vast change in the character of services; that man was the very second-rate Charles King. The only possible way of accounting for the enormous popularity of his services is to view them as a protest against contrapuntal devices, and as a restoration of simplicity, even if the simplicity is closely allied to weakness. To the influence of King we probably owe two short but beautiful settings from the pen of Dr. Boyce (who died about thirty years after him); one is in the key of C, the other in A.

The next development of the form and character of services was the forerunner of the present 'dramatic' school. Attwood deserves an important place in any sketch of the history of services for his bold attempt to attach to the words music which should vary as their character. This had of course been done to some extent before his time, but nearly always with a polite leaning to the conventionalities of the past; Attwood struck out a fresh path. This fact should be borne in mind by those who are disposed to criticise severely the weak points in his services. Attwood died in 1635, and we soon find ourselves face to face with S. S. Wesley, whose Service in E has been, and is, a model for many living writers; and he has been followed by a large group of living composers, all of whom are striving to produce services in which the natural emotions called up by the character of the words shall be reflected in unartificial music. From the above sketch it will be seen that the service has gone through some such stages of growth as the following:—

1. Early simple harmonic (Tallis, Patrick, and others).
2. Early contrapuntal (Gibbons and others).
3. Late contrapuntal (Blow, Purcell, and others).
4. Late simple harmonic (King, Boyce, and others).
5. Modern dramatic (Attwood, Wesley, and others).

Yet these divisions, although well-marked in the works of the leaders of each school, are completely broken down by that large number of composers who have either followed some previous school implicitly, or have combined the characteristics of several. It has already been stated that Gibbons had but few imitators, yet his influence on both Child and Creygton is distinctly marked. These two musicians were born early in the 17th century, Child in 1606, Creygton in 1639. The services by Child in the keys of F and G followed the cheerful bright character of Gibbons; the same remark applies to the well-known Service in E
by Creyghton. In each of these cases a major key has been selected and the gloomy colouring of the earliest school entirely discarded. When Kirby tried his hand at counterpoint he generally made a sad mess of it, hence his Service in C and his Service in F (especially the Magnificat and Nunc Dimittis) are those which were most liked, and to them was principally due the initiation of the later simple harmonic style. To this school Dr. Cooke, organist of Westminster Abbey (b. 1734) contributed a most useful service in the key of G. The Te Deum of the deservedly popular Service in F by Henry Smart proves how much breadth and dignity can be thrown into the 'late simple harmonic' style by the hand of genius; other portions of the service, especially the Benedictus and Nicene Creed belong to the modern dramatic school.

One of the finest, if not the finest setting of the Te Deum and Jubilate to which the English Church can point, is that by Croft, in A. It combines a suitable variety of sentiment with a dignified unity as a whole; and while it turn is in the monothelial, if not in the genuine, it bursts at the close of the Gloria to the Jubilate into a rich fuga highly artistic and effective.

It has been asserted that our modern church-composers have had before them the same problem which confronted Palestrina, and are solving it in the wrong way. This is not the case. The real question is broadly this—Should church-music be a level unvarying vehicle for supporting the sacred words, or should it strive to illustrate them? Or, in other words, Should it be a passive receptacle, a mere unobjectionable frame to which the words are to be fitted, or should the music be an active and appropriate comment on the text? The question is not one which can be answered off-hand; all that we can do here is to chronicle the fact that our modern composers have adopted the latter view, and are striving to do for sacred music what the 'romantic' school did for the secular branch. If modern church-compositions are sometimes charged with sentimentality, they can retort that they at least do not exhibit primitive dreaminess. Palestrina had to choose between the frivolous artificialities which had then burdened church-music, and the classical style of his own adoption; not between a classical style and a romantic style not then dreamed of. A careful balancing of the various merits of different characters of services will, it is to be hoped, lead our modern writers to form an eclectic school which shall avoid weak sentimentality on the one side, and orthodox dryness on the other. But controversy on this subject has for the last few years been running very high, and opposing parties are not in that temper of mind which can contemplate eclecticism as desirable.

The use of the full orchestra in our cathedrals and churches, which has become common during the last few years, has called into existence a considerable number of festival settings of the Magnificat and Nunc Dimittis; these are distinctly modern in character of course, but are for the most part admirable specimens of their kind.

It rarely happens that any foreigner attempts to enter the mysterious boundaries of English service-music; yet Mendelssohn ventured upon the step. His Te Deum and Jubilate in A, Magnificat in Bb and Nunc Dimittis in Eb, are evident attempts to follow a style to which he had no doubt been attracted by his occasional visits to St. Paul's and Westminster Abbey. Of these four canticles, the Te Deum is unquestionably the finest, the last portion reaching a high found only in the best Baroques. The contra-puntal writing of the Magnificat is exceedingly clever, especially the fugue to the words 'As he promised'; the Nunc Dimittis is rather spoilt than improved by the reintroduction of the prayer 'Lord now lettest Thou Thy servant depart in peace,' after the triumphal burst 'To be a light to lighten the Gentiles.' But the whole work is published in octavo form and takes its place amongst the services on the music lists of our principal cathedrals, a strong evidence of its approval by our conservative church musicians.

Those who desire to study the literature of services will find ample materials in Barnard's Collection (imperfect and rare); Boyce's Collection of Cathedral Music, 3 vols.; Arnold's Collection, 3 vols.; Rimbault's Collection of Services, i vol.; Ouseley's Collection of Services, i vol.; various manuscripts in our cathedrals. Full information as to Barnard's Collection will be found under the head of BARNARD, vol. i. p. 140 of this Dictionary; to each of the succeeding collections above named interesting biographical notices are attached, for the most part extremely correct. Ouseley has given a notice of Richard Farrant as the composer of an 'early simple harmonic' Service in D minor; this however was composed by a 'Mr. Farrant of Salisbury,' not by Richard Farrant; they were probably near relatives.

The rapid growth of music which has taken place in all our parish churches during the last few years has called into existence a new class of 'congregational' settings of the Canticles, under the name of Chant-services. The need of them was felt a century ago, when 'Jackson in F,' their true forerunner, first appeared; no wonder that worshippers were glad on the one hand to escape from the 'reading' of the Te Deum by parson and clerk, and on the other hand from the cathedral service in which they could take no part. And it must be admitted also that the weakest chant-service is an improvement on the system of singing the canticles to single or double chants. It would not be fair to criticise modern chant-services; their authors have produced them as works of utility, not of art; and their need is still so pressing that compositors of ability who are willing to lay aside their own artistic aims and don the strait-jacket of a congregation's limited requirements and powers deserve all encouragement and gratitude.

Instead of finding the terms 'chorus' and
for the purpose of showing that the stop contained pipes having ratios other than 2:1, or other than an octave-series. [J.S.]

SESTET. (Fr. Septet; Ital. Setetta). A composition for six instruments, or six voices, with or without accompaniment.

Instrumental ensembles are of two kinds; those for strings only, which belong to the same class as string quartets and quintets, being monochromes in six real parts, and those for various combinations of strings, wind and pianoforte, which belong to the class of pianoforte quartets etc., and may be regarded as miniatures of symphonies. The first of these two classes is, naturally, but rarely met with, six-part harmony not being easy to write; but the few examples we have are striking ones. We may pass over Haydn’s solitary specimen, called an ‘Echo’, for 4 violins and 2 cellos, and mention only that of Spohr, in C (op. 149), a charming work; the two immortal compositions of Brahms (Bb, op. 18; G, op. 36), which stand at the head of modern chamber-music; the Beethoven of Raff, op. 178, in G minor; and that of Dvořák, recently introduced into England. Raff’s work deserves more than a passing word, being one of that composer’s most carefully written productions. It is a veritable triumph of counterpoint; not only is the labour of 6-part writing never for a moment shirked, but every device of imitation and canon is lavishly expended. One canon of 6 in 3 in the variations is particularly happy.

All the above are for 2 violins, 2 violas and 2 cellos. Turning now to the second and more comprehensive class, we find a few more in point of number but none of much artistic value. The prolific Booccherini wrote sixteen, Haydn one, Mozart only the ‘Musical Joke’. Beethoven’s Sestet for Strings and 3 obligato Horns (op. 81b) is interesting; but unfortunately impracticable for modern players.1 His Sestet for Wind Instruments, op. 71 (for 3 clarinets, 2 horns, and 2 bassoons, in Bb), is an early work and little known. Beethoven himself mentions it in a letter of August 8, 1809, as ‘one of my earlier things, and not only that, but written in a single night; perhaps the only thing in its favour is that it is the work of an author who has at least brought forward better works—though for many such works are the best.’ (Nohl’s Neue Briefe, No. 53.) Sterndale Bennett’s Sestet for Piano and Strings a very early work (op. 8) is an elegant pianoforte piece with an unimportant though often picturesque accompaniment for strings, in which the piano has, perhaps, an undue share of work. Onslow left 2 sestets—ops. 30 and 77 bis.

It should be noticed that the sestets and quintets of Reicha and other composers, when written for wind instruments only, are practically quartets, one or more of the instruments taking a rest in turn.

[FFG.]

1 A 1st Horn part is in existence, on which Beethoven has written ‘Set of mine. God knows where the other parts are.’ The slow movement has been adapted to voices as ‘The Vesper Hymn,’ and had wide popularity in organ.
SESTINI, Giovanni, a singer engaged at the Italian opera in London as prima buffa in 1783. She first appeared in 'La Marchesa Giardinieri' of Anfossi. Although the quality of her voice was not agreeable ('gritty and sharp') Lord Mount-Edgcumbe describes it, and her vocalisation not of the first order, her beauty, vivacity, and intelligence won for her great popularity with the public. Kelly, who heard her at Dublin in 1787, mentions her in his Reminiscences as the best buffa of her time. She was 'first woman' for many years, then, in the decline of her voice, became second, and even after that sang at intervals at Covent Garden and the Haymarket. She was one of those useful people who are ready at a moment's notice to take almost any part, and up to 1791 was often recalled to strengthen a weak company. She remained constantly in England, and died here at last, in great poverty. Her salary for her first season was £450.

One V. Settini, possibly a relation, was wardrobe keeper at the King's Theatre in 1821, and the name of Miss Settini, a singer, appears in some English playbills of 1839. [F.A.M.]

SETTIMETTO. Italian for a septet, or composition for seven instruments, or in seven parts. In the earlier programmes of the Philharmonic Society, Beethoven's Septet is occasionally styled Settimetto. [G.]

SEVEN LAST WORDS. THE—i.e. the seven last sentences or exclamations of Christ:—(1) 'Pater dimitte illis: non enim sciant quid faciant.' (2) 'Amen dico tibi, hodie mecum eris in paradiso.' (3) 'Mulier ecce filius tuus, et tu ecce mater tua.' (4) 'Siito.' (5) 'Deus meus, Deus meus, ut quid dereliquisti me?' (6) 'Consummatum est.' (7) 'Pater in manus tuas commendo spiritum meum.'—A composition of Haydn's dating about 1785. It was then the custom in the principal church of Cadiz to have a kind of oratorio during Passion week.1 The church was hung with black, and a single lamp only was lighted. At noon the doors were shut. An orchestral prelude was played; then the Bishop mounted the pulpit, read one of our Lord's last 'words,' and made an exhortation upon it. He then came down, and threw himself on his knees before the altar. During this there was again orchestral music. He then mounted the pulpit a second time, and pronounced the second 'word,' and a second discourse, and so on till the last. In or about 1785 Haydn received a request from Cadiz to compose orchestral pieces for this purpose, each piece to be an adagio of about 10 minutes long. This he did, substituting however (as the original parts show) for the Bishop's voice a long recitative for a bass in the case of each of the seven 'words.' In this form the work was performed at Vienna, March 26, 1787, and was published in parts by Artaria in the same year—as '7 sonate, con un Introduzione, ed al fine un tetratomato'—for orchestras, op. 47; for strings, op. 48;

for piano solo, op. 49. It quickly spread to other countries, was sold to Forster of London in the summer of the same year for 5 guineas, Haydn protesting, and endeavouring to obtain another 5, but with doubtful success;2 and was announced by Longman and Broderip in The Times of Jan. 1, 1788, as 'A set of Quartettes . . . . expressive of the Passion of Our Saviour,' op. 48. 8a. Haydn himself conducted them (whether with the recitatives or not and for full orchestra does not appear) as the middle part of a concert at the King's Theatre, Haymarket, May 30, 1791, and repeated the performances at the benefit of little Clement the violin-player. For the payment for the Paris edition he waited long. At last a package arrived from the publisher containing a chocolate tart. After looking at it for some time in disgust he broke off a piece for his servant, when out ran a number of ducats!

The work is now known as a cantata, with words to each movement. When or by when the words were added is not quite clear; for the various statements the reader must be referred to Pohl's 'Joseph Haydn' (ii. 217, 319).3 Pohl's conclusion appears to be that Haydn adapted to his music—perhaps with Van Swieten's assistance—words which he met with at Pams on his way to England in 1794, except those to the Earthquake, which are from Ramiller's 'Tut Jed.' At the same time he arranged each of the 'words' in plain harmony, and added a movement for wind instruments only between movements 4 and 5. The 'Seven Words' were for long a favourite in Vienna both in church and concert-room. One of the last performances was at the Alt-Lerchenfeld church, when Franz Schubert's brother Anton ('Father Harnack') delivered the discourses.4

SEVENTH. The intervals which contain seven notes comprise some of the most important chords in music, and such as have been peculiarly conspicuous in musical history. They are divided mainly into three classes—major sevenths, minor sevenths, and diminished sevenths; as

1. The major sevenths, as CB, FE, GF, are very harsh—in fact the hardest combination used in modern music except the minor second, such as BC. They are only endurable either when prepared and duly resolved, or when they result from the use of an appoggiatura or grace-note, or passing note. They occur most commonly as suspensions, resolving either up or down, while the rest of the chord is stationary, as at (a)

or with the condensed forms of resolution, when

1 This was done on Good Friday 1802, at St. John's Parish Church, Worcester, England, by the incumbent, the Rev. Walter Curr.
2 Pohl. 'Haydn in London,' p. 93.
3 The Biographical Universe states categorically that the adaptation was by Michael Haydn.
4 See Pohl's 'Joseph Haydn,' ii. 216, 312, etc.
The rest of the chord moves simultaneously with the motion of the discordant note, as at (b)

Of these major sevenths there are several forms, but as they all have the same general principles of formation and treatment they do not require detailed consideration.

2. The minor sevenths are more individually characteristic. Of these the most important is the Dominant seventh, as at (c), for the key of C. The discordance of this combination is very slight. By itself it is but little more harsh than some combinations which are universally accepted as concords, such as the minor sixth; but its harshness is increased by the addition of the other notes which fill up the harmony, as at (d), since the indispensable major third in the chord makes a diminished fifth with the seventh. Nevertheless its mildness has long been recognised, and it was used as early as the beginning of the 17th century with greater freedom than any other discord, by being relieved from the condition of being prepared. [See HARMONY, vol. i. p. 674.] But the laws of its resolution continued, and still continue, more or less restricted. It naturally resolves into the Tonic chord; because its third is the leading note of the key and tends to the Tonic; its seventh naturally tends to the third of the Tonic chord, which is in the major divided from it only by the small interval of a semitone; and its root or bass note already supplies the fifth of that chord, which naturally acts as the connecting link between the two harmonies of dominant and tonic; so that all the vital notes of the Tonic chord are as it were predicted by its sounding, and consequently it is the most natural and forcible penultimate in cadences, in which it occurs with extreme frequency. [See CADENCE; HARMONY.] It is hardly necessary to point out that it can be resolved otherwise, since it so often plays a part in interrupted cadences; as for instance where the Tonic chord is supplanted by the chord of the Submediant (e); but it is in consequence of the very pre-disposition which it creates to expect the Tonic chord that interrupted cadences have such marked effect. [See INTERRUPTED CADENCE.]

There is no other minor seventh in the key which can be accompanied by a diatonic major third; but there are two at least that can be obtained with one chromatic note in them, and these are so frequently used as if they belonged to the key that some theorists have agreed to affiliate them. These are the minor seventh on the supertonic with a chromatic major third, and the minor seventh on the tonic, in which the seventh itself is chromatic, as (f) and (g), in relation to the key of C. These are respectively the dominant sevenths of the Dominant and Subdominant keys, so that in any sense they lie very close to the principal key, and can resolve into it with the greatest ease; and they are often taken without preparation as distinct ingredients of their harmonic material without other reference to the keys to which they diatonically belong.

The minor seventh on the supertonic, with a diatonic minor third, is a chord which has much exercised theorists. It comprises the same notes as the chord which has been generally known formerly and even partially now as the Added sixth; and it is more often met with in the form from which that name was derived. But in whatever position, it has long been peculiar among discords for the variability of its resolution, since the note which would be the seventh if the supertonic were at the bottom of the chord, stands still in resolution almost as often as it moves downwards to the conveniently contiguous leading note of the key. For the various views entertained concerning this chord, see HARMONY and ROOT.

3. The chord of the Diminished seventh is a familiar combination both to theorists and practitioners. It is in its complete form composed of a set of minor thirds, and this as much as anything gives it its notoriously ambiguous character, since any of its elements can be treated as the discordant note, with the result of leading to a different key in each several case. It is now commonly held to be the inversion of a minor ninth with the root note omitted. [See DIMINISHED INTERVALS, vol. 1. p. 448.] [C.H.H.F.]

SEVERN, THOMAS HENRY—brother of Joseph Severn the painter, the intimate friend of Keats, Leigh Hunt, etc.—was born in London, Nov. 5, 1801, and after many difficulties became manager of Farm's music business at 72 Lombard Street. He was the first conductor of the CITY OF LONDON CLASSICAL HARMONISTS, started in 1831. [See vol. i. 352 a.] He was virtually self-taught, and his knowledge of music was derived from study of the scores of the great masters, and from practice. He died at Wandsworth, April 15, 1881. Severn was the author of an opera, and of various songs which were very popular in their time. Amongst these were two sets to words by Haynes Bayley, 'Songs of the Boudoir,' containing the well-known 'We met, 'twas in a crowd'; and 'Songs of the days of Chivalry'; also three songs by Herrick; a Cantata, 'The Spirit of the Shell'; two Te Deums (Novello & Co.), etc., etc. [G.]

SEXT (Lat. Oficium (vel Oratio) ad Horam Sextam; Ad Sextum). The last but one of the 'Lesser Hours' in the Roman Breviary.

The Office begins, as usual, with the Versicle, and Response, 'Deus in adjutorium.' There are followed by a Hymn—Rector petens, verax Deus—which never changes; Verses 81-129 of the Psalm, 'Beati immaculati,' song in three divisions, but under a single Antiphon; the 'Capitulum' and 'Responsorium breve' for the Season; and the Prayer (or Collect) for the Day.

In Collegiate Churches, the Office of Terce
and Sext, are usually sung immediately before and after High Mass. The Plain Chant Music for the various Offices is contained in the Antiphonarium Romanum, and the Directorium Chorii. [W.S.R.]

SEXTOLET (Fr. Sextolé; Ger. Sextole; Ital. Sextina). A group of six notes of equal length, played in the time of four ordinary notes of the same species. To distinguish them from regular notes of like form the number 6 is placed above or below the group. The true sextolet is formed from a triplet, by dividing each note into two, thus giving six notes, the first of which alone is accented; but there is also a similar group of six notes, far more frequently used than the real sextolet, in which a slight accent is given to the fourth note as well as the first. This group, which really consists of two triplets, is properly known as the Double Triplet, and should be marked with the figure 3 over the second and fifth notes, though it is frequently marked with 6, and called a sextolet. The difference is well shown in the following two extracts from the Largo of Beethoven’s Concerto in C, op. 15. [See also TRIPLET.]

1. Double Triplets.

2. Sextoles.

SEXTUS (Par. sexta; Sextuplum; Eng. The Sixth Voice, or Part). In the Part-Books of the 15th and 16th centuries, four Voices only were, as a general rule, mentioned by name; the Cantus, Altus, Tenore, and Bassus. When a fifth Voice was needed, it was called Quintus, or Pars Quinta, and corresponded exactly, in compass, with one of the first four. When yet another Voice was added, it was called Sextus, or Pars Sexta; and corresponded in compass with another original Voice-Part. The extra Part, therefore, represented sometimes an additional Treble, sometimes an Alto, sometimes a Tenor, and sometimes a Bass; and always corresponded, in compass, with some other Part of equal importance with itself. [W.S.R.]

SEYFRIED, IGNAZ XAVIER, RITTER VON, born Aug. 15, 1776, in Vienna, was originally intended for the law, but his talent for music was so decided, that, encouraged by Peter Winter, he determined to become a professional musician. In this, his intimacy with Mozart and subsequent acquaintance with Beethoven were of much use. His teachers were Kosselch for the PF. and organ, and Haydn for theory. In 1797 he became joint conductor of Schikaneder’s theatre in Vienna, and a post he retained in the new theater an der Wien, from its opening in 1801 till 1826. The first work he produced there was a setting of Schikaneder’s comic opera ‘Der Luewenbrunnen’ (1797), and the second, a grand opera ‘Der Wondermann am Rheinfall’ (1799), on which Haydn wrote him a very complimentary letter. These were succeeded by innumerable operas great and small, operettes, singspiele, music for melodramas, plays (including some by Schiller and Grillparzer), ballets, and pantomimes. Especially successful were his biblical dramas, ‘Saul, König von Israel’ (1810), ‘Abraham’ (1817), ‘Die Maccaiher’ and ‘Die Israeliten in der Wüste.’ The music to ‘Ahasverus’ (1823) he arranged into piano pieces of Mozart’s, and the favourite singspiel ‘Die Ochsenmenueette’ (1823) (an adaptation of Hoffmann’s vaudeville ‘Le menuet du bœuf’) was a similar pasticcio from Haydn’s works. His church music, widely known and partly printed, included many masses and requiems, motets, oratorios, graduales, a ‘Libera’ for men’s voices composed for Beethoven’s funeral, etc. Seyfried also contributed articles to Schilling’s ‘Universal Lexikon der Tonkunst,’ Schumann’s ‘Neue Zeitschrift für Musik,’ the ‘Leipziger Allg. Zeitung,’ and ‘Cécilia,’ besides editing Albrechtsberger’s complete works—the ‘General-bass-Schule,’ ‘Compositionlehre,’ and a Supplement in 3 vols. on playing from score (Haslinger)—and Beethoven’s Studies in Counterpoint. Herr Nottebohm’s critical investigations have reduced this last work to its proper value. [See vol. i. 209 and ii. 479.]

Seyfried was elected an honorary or a corresponding member of innumerable musical societies, at home and abroad. His pupils included Louis Schlösser, Karl Krebs, Heinrich Ernst, Skiwa, Baron Joseph Pasquale, Carl Lewy, Heisler, Kessler, J. Fischer, Salzer, Carl Haslinger, Pariah-Alvars, R. Mulder, S. Kuhle, Wieland von Goethe, Baron Heinrich von Lüwenskiold, F. von Suppé, Kohler, and Basadonna. His closing years were saddened by misfortune, and his death took place Aug. 27, 1841. He rests in the Währinger cemetery (Oeufriedhof), near Beethoven and Schubert. [C.F.P.]

SFOGATO (open, airy), a word used in rare instances by Chopin in certain of those little cadenzas and ornaments that he is so fond of using, to indicate what may be called his own peculiar touch, a delicate and, as it were, ethereal tone, which can only be produced upon the pianoforte, and then only by performers of exceptional skill. ‘Exhalation’ is the only word that conveys an idea of this tone when it is produced. A ‘Soprano sfogato’ is a thin, acute, voice. [J.A.F.M.]

SFORZANDO, SFORZATO, ‘forced’; a direction usually found in its abbreviated form sf. or afs. referring to single notes or groups of notes which are to be especially emphasized. It is nearly equivalent to the accent ~, but is less apt
to be overlooked in performance, and is therefore
used in all important passages—as for instance, in
certain canons where the leading part has a
strongly accented note which is to be brought out
with equal force in theimitating part. Good in-
stances occur in Beethoven's Sonata for violin and
piano in C minor, Op. 30, No. 2, in the trio of the
Scherzo; in Schumann's Études Symphoniques,
VARIATIONS, etc. [J.A.F.M.]

SGAMBATTI, GIANNI, a remarkable pianist
and composer, was born at Rome May 28, 1843.
His mother was English, the daughter of Joseph
Gott, sculptor, a native of London, who had for
many years practised his art in Rome. Giovanni
was intended for his father's profession, that of
an advocate, and would have been educated with
that view but for his strong turn for music.

After the death of the father in 1849 the
mother migrated with her two children to Trevi
in Umbria, where she married again. The boy
learned the piano and harmony from Natalecci,
a former pupil of Zingarelli's at the Conservatorio
of Naples; and from the age of six often played
in public, sang contralto solos in church, con-
ducted small orchestras, and was known as the
author of several sacred pieces. In the year
1860 he settled at Rome and soon became famous
for his playing, and for the classical character of
his programmes. His favourite composers were
Beethoven, Chopin, and Schumann, and he was
an excellent interpreter of the fugues of Bach
and Handel. Shortly after this he was on the
point of going to Germany to study, when Liszt's
arrival in Rome saved him from that necessity.
With him Sgambati worked long and diligently.
He soon began to give orchestral concerts, at
which the symphonies and concertos of the Ger-
man masters were heard in Rome for the first
time under his baton. In 1864 he wrote a String
QUARTET; in 1866 a PF. Quintet (F minor, op. 4); in
1867, an Octet, a second PF. Quintet (G minor,
op. 5), an Overture for full orchestra, to Cessa's
'Cola di Rienzi,' etc., etc. He conducted Liszt's
'Dante' Symphony at Rome, Feb. 26, 1866, with
great success and credit to himself. In 1869 Liszt
and he made a visit to Germany together, and at
Munich Sgambati heard Wagner's music for the
first time. In 1870 he published an album of
5 songs (Blanchi), which was quickly followed by
other vocal pieces. Sgambati had for some
time attracted the notice of Herr von Keudall,
the well-known amateur, and Prussian Ambas-
sador at Rome. At the orchestral concerts
which he conducted at the Embassy, several
of his works were first heard; and there, in
1877, he and his music first made the favour
able acquaintance of Wagner, through whose
recommendation the two quintets and octet
were published by Schotta of Mayence.
Encouraged by this well-merited recognition he
composed a Prelude and Fugue for the PF. (op.6),
a Festival Overture, a Concerto for PF. and or-
chestra, a second String Quartet, various PF.
pieces, and a Symphony for full orchestra. The
symphony was produced at a concert in the
Quirinal, March 28, 1881, in presence of the
King and Queen of Italy, and other great
personages. Its success was great, and the King
conferred on Sgambati the order of the Crown of
Italy on the occasion. In 1882 he made his first
visit to England, and performed his PF. Concerto
at the Philharmonic of May 1st, and his Sym-
phony at the Crystal Palace, June 10. Both
works were well received, but the symphony
made much the greater impression of the two.
Though original in ideas and character it adheres
to the established forms; it is at once thought-
fully worked out and gracefully expressed, with
a great deal of effect and with no lack of counterpoint,
and it left a very favourable impression.
In 1865 Sgambati founded a free PF. class in
the Academy of St. Cecilia at Rome. This has
since been adopted as part of the foundation of
the Academy, and in 1878 he himself became
professor of the piano and a member of the Direc-
tion.

The following list shows the chief of his pub-
lished works to this date (July 1882).

2. Album of Improvisations. 3. 2 Etudes for PF. solo: 1
5. Quintet ditto. (G minor). 11. in D; 1 in F minor.
7. 13.

SHAKE or TRILL (Fr. TRILLE, formerly
Tremblement, Cadence; Ger. Triller; Ital. Trillo).
The shake, one of the earliest in use among the
ancient Greeks, is also the chief and most frequent
ornament of modern music, both vocal and
instrumental. It consists of the regular and rapid
alternation of a given note with the note above
such alternation continuing for the full duration
of the written note.

The shake is the head of a family of orna-
ments, all founded on the alternation of a principal
note with a subsidiary note one degree either
above or below it, and comprising the Mordent
and Praeludier (see MORDENT) still in use, and the
Ribattuta (Ger. Zurückziehen) and Battement
(Ex. 1), both of which are now obsolete.

1.

2.

3.

Abbatteira.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

The sign of the shake is in modern music tr.
(generally followed by a waved line ----)
If over a long note, and in older music tr. , tr.,
and occasionally +, placed over or under the note;
and it is rendered in two different ways, begin-
ing with either the principal or the upper note,
as in example 2:---

1 Boucheau (Dict. de Musique) describes the Battement as a trill
which differed from the ordinary trill or cadence only in beginning
with the principal instead of the subsidiary note. In this he is
perhaps mistaken, since the battement is described by all other
writers as an alternation of the principal note with the note below.
These two modes of performance differ considerably in effect, because the accent, which is always perceptible, however slight it may be, is given in the one case to the principal and in the other to the subsidiary note, and it is therefore important to ascertain which of the two methods should be adopted in any given case. The question has been discussed with much fervor by various writers, and the conclusions arrived at have usually taken the form of a fixed adherence to one or other of the two modes, even in apparently unsuitable cases. Most of the earlier masters, including Emanuel Bach, Marpurg, Türk, etc., held that all trills should begin with the upper note, while Hummel, Czerny, Moscheles, and modern teachers generally (with some exceptions) have preferred to begin on the principal note. This divergence of opinion indicates two different views of the very nature and meaning of the shake; according to the latter, it is a trembling or pulsation—the reiteration of the principal note, though subject to continual momentary interruptions from the subsidiary note, gives a certain undulating effect not unlike that of the tremulant of the organ; according to the former, the shake is derived from the still older appoggiatura, and consists of a series of appoggiaturas with their resolutions—is in fact a kind of elaborated appoggiatura—and as such requires the accent to fall upon the upper or subsidiary note. This view is enforced by most of the earlier authorities; thus Marpurg says, ‘the trill derives its origin from an appoggiatura (Vorschlag von oben) and is in fact a series of descending appoggiaturas executed with the greatest rapidity.’

And Emanuel Bach, speaking of the employment of the shake in ancient (German) music, says ‘formerly the trill was usually only introduced after an appoggiatura,’ and he gives the following example—

Nevertheless, the theory which derives the shake from a trembling or pulsation, and therefore places the accent on the principal note, in which manner most shakes in modern music are executed, has the advantage of considerable, if not the highest antiquity. 1 For Caecini, in his Singing School (published 1601), describes the trill as taught by him to his pupils, and says that it consists of the rapid repetition of a single note, and that in learning to execute it the singer must begin with a crotchet and strike each note afresh upon the vowel a (Ribattere ciascuna nota con la gola, sopra la vocale a). Curiously enough he also mentions another grace

1 The exact date of the introduction of the trill is not known, but Croneri, a celebrated singer (1596), is said to have been the first who could sing a trill. (Schillings. Lexikon der Tonkunst.)

And Playford, in his ‘Introduction to the Skill of Music’ (1655) quotes an anonymous treatise on ‘the Italian manner of singing,’ in which precisely the same two graces are described. Commenting on the shake Playford says, ‘I have heard of some that have attained it after this manner, in singing a plain-song of six notes up and six down, they have in the midst of every note beat or shaken with their finger upon their throat, which by often practice came to do the same notes exactly without.’ It seems then clear that the original intention of a shake was to produce a trembling effect, and so the modern custom of beginning with the principal note may be held justifiable.

In performing the works of the great masters from the time of Bach to Beethoven then, it should be understood that, according to the rule laid down by contemporary teachers, the shake begins with the upper or subsidiary note, but it would not be safe to conclude that this rule is to be invariably followed. In some cases we find the opposite effect definitely indicated by a small note placed before the principal note of the shake, and on the same line or space, thus—

and even when there is no small note it is no doubt correct to perform all shakes which are situated like those of the above example in the same manner, that is, beginning with the principal note. So therefore a shake at the commencement of a phrase or after a rest (Ex. 5), or after a downward leap (Ex. 7), or when preceded by a note one degree below it (Ex. 8), should begin on the principal note.

6. Bach, Prelude No. 16, Vol. 1

Andante

7. Bach, Art of Fugue, No. 8

The author of this treatise is said by Playford to have been a pupil of the celebrated Scipione dalla Pola, who was also Cecchi's master.
It is also customary to begin with the principal note when the note bearing the shake is preceded by a note one degree above it (Ex. 9), especially if the tempo be quick (Ex. 10), in which case the trill resembles the Pralltriller or inverted mordent, the only difference being that the three notes of which it is composed are of equal length, instead of the last being the longest (see vol. ii, p. 364).

If however the note preceding the shake is slurred to it (Ex. 11 a), or if the trill note is preceded by an appoggiatura (Ex. 11 b), the trill begins with the upper note; and this upper note is tied to the preceding note, thus delaying the entrance of the shake in a manner precisely similar to the 'bound Pralltriller' (see vol. ii, p. 364, Ex. 13). A trill so situated is called in German der gebundene Triller (the bound trill).

When the note carrying a shake is preceded by a short note of the same name (Ex. 12), the upper note always begins, unless the anticipating note is marked staccato (Ex. 13), in which case the shake begins with the principal note.

Immediately before the final note of a shake a new subsidiary note is generally introduced, situated one degree below the principal note. This and the concluding principal note together form what is called the turn of the shake, though the name is not strictly appropriate, since it properly belongs to a separate species of ornament of which the turn of a shake forms in fact the second half only. [See TURN.] The turn is variously indicated, sometimes by two small grace-notes (Ex. 15), sometimes by notes of ordinary size (Ex. 16), and in old music by the signs of a vertical stroke, a small curve in a downward direction, or a regular turn, added to the ordinary sign of the trill (Ex. 17).

For the sake of smoothness, it is necessary that the note immediately preceding the turn should be a principal note. In the shake beginning with the upper note this is the case as a matter of course (Ex. 18), but in the modern shake an extra principal note has to be added to the couple of notes which come just before the turn, while the speed of the three is slightly quickened, thus forming a triplet (Ex. 19).

1 The turn of a trill is better described by its German name Hakenschlag, or after-beat.
Sometimes the turn is not indicated at all, but it has nevertheless to be introduced if the shake is followed by an accented note (Ex. 20). If however the next following note is unaccented, no turn is required, but an extra principal note is added to the last couple of notes, that the trill may end as well as begin with the principal note (Ex. 21). When the trill is followed by a rest, a turn is generally made, though it is perhaps not necessary unless specially indicated (Ex. 22).

When a note ornamented by a shake is followed by another note of the same pitch, the lower subsidiary note only is added to the end of the shake, and the succeeding written note serves to complete the turn. This lower note is written sometimes as a small grace-note (Ex. 23), sometimes as an ordinary note (Ex. 24), and is sometimes not written at all, but is nevertheless introduced in performance (Ex. 25).

Even when the trill-note is tied to the next following, this extra lower note is required, provided the second written note is short, and occurs on an accented beat (Ex. 26). If the second note is long, the two tied notes are considered as forming one long note, and the shake is therefore continued throughout the whole value.

---

SHAKE.


21. Clementi, Sonata in G.


23. Beethoven, Concerto in Eb.

24. Clementi, Sonata in A.

25. Mozart, 'Salve tu, Domina,' Var. 4 (Cadenza).


BACH, Partita No. 1. Sarabanda.

The lower prefix consists of a single lower subsidiary note prefixed to the first note of a shake which begins with the principal note, or of two notes, lower and principal, prefixed to the first note of a shake beginning with the upper note. It is indicated in various ways, by a single small grace-note (Ex. 31), by two (Ex. 32), or three grace-notes (Ex. 33), and in old music by a tail turned downwards from the commencement of the trill mark (Ex. 34), the rendering in all cases being that shown in Ex. 35.

besides the several modes of ending a shake, the commencement can also be varied by the addition of what is called the upper or lower prefix. The upper prefix is not met with in modern music, but occurs frequently in the works of Bach and Handel. Its sign is a tail turned upwards from the beginning of the ordinary trill mark, and its rendering is as follows—


Trills on very short notes require no turn, but consist merely of a triplet—thus,

29. Mozart, 'Adagio.' Var. 6.

Besides the several modes of ending a shake, the commencement can also be varied by the addition of what is called the upper or lower prefix. The upper prefix is not met with in modern music, but occurs frequently in the works of Bach and Handel. Its sign is a tail turned upwards from the beginning of the ordinary trill mark, and its rendering is as follows—

BACH, Partita No. 1. Sarabande.

The lower prefix consists of a single lower subsidiary note prefixed to the first note of a shake which begins with the principal note, or of two notes, lower and principal, prefixed to the first note of a shake beginning with the upper note. It is indicated in various ways, by a single small grace-note (Ex. 31), by two (Ex. 32), or three grace-notes (Ex. 33), and in old music by a tail turned downwards from the commencement of the trill mark (Ex. 34), the rendering in all cases being that shown in Ex. 35.
From a composer's habit of writing the lower prefix with one, two, or three notes, his intentions respecting the commencement of the ordinary shake without prefix, as to whether it should begin with the principal or the subsidiary note, may generally be inferred. For since it would be incorrect to render Ex. 32 or 33 in the manner shown in Ex. 36, which involves the repetition of a note, and a consequent break of legato—it follows that a composer who chooses the form Ex. 32 to express the prefix intends the shake to begin with the upper note, while the use of Ex. 33 shows that a shake beginning with the principal note is generally intended.

That the form Ex. 31 always implies the shake beginning with the principal note is not so clear (although there is no doubt that it usually does so), for a prefix is possible which leaps from the lower to the upper subsidiary note. This exceptional form is frequently employed by Mozart, and is marked as in Ex. 37. It bears a close resemblance to the Double Appoggiatura. [See that word, vol. i. p. 79.]

Among modern composers, Chopin and Weber almost invariably write the prefix with two notes (Ex. 52); Beethoven uses two notes in his earlier works (see Op. 2, No. 2, Largo, bar 10), but afterwards generally one (see Op. 57).

The upper note of a shake is always the next degree of the scale above the principal note, and may therefore be either a tone or a semitone distant from it, according to its position in the scale. In the case of modulation, the shake must be made to agree with the new key, independently of the signature. Thus in the second bar of Ex. 38, the shake must be made with B♭ instead of Bb, the key having changed from C minor to C major. Sometimes such modulations are indicated by a small accidental placed close to the sign of the trill (Ex. 59).

In pianoforte music, a shake is frequently made to serve as accompaniment to a melody played by the same hand. When the melody lies near to the trill-note there need be no interruption to the trill, and either the principal or the subsidiary note (Hummal prescribes the former, Czerny the latter) is struck together with each note of the melody (Ex. 43). But when the melody lies out of reach, as is often the case, a single note of the shake is omitted each time a melody-note is struck (Ex. 44). In this case...
the accent of the shake must be upon the upper note, that the note omitted may be a subsidiary and not a principal note.

43. **Cramer, Study, No. 11.**

The above arrangement constitutes what is called a false trill, the effect of a complete trill being produced in spite of the occasional omission of one of the notes. There are also other kinds of false trills, intended to produce the effect of real ones, when the latter would be too difficult. Thus Ex. 45 represents a shake in thirds, Ex. 46 a shake in octaves, and Ex. 47 a three-part shake in sixths.

44. **Beethoven, Sonata, Op. 109.**

The speed of a shake cannot be exactly defined in notes, since it is usually better, except in the case of very short trills (as in Ex. 29), that the notes of the shake should bear no definite proportion to the value of the written note. Generally, the shake should be as rapid as is consistent with distinctness. When a proportional shake is required it is usually written out in full, as at the end of the Adagio of Beethoven's Sonata in E♭, Op. 27, No. 1. [F.T.]

45. **Mendelssohn, Concerto in D minor.**

SHAKESPEARE, William, composer, vocalist, pianist, born at Croydon June 16, 1849. At the age of 13 he was appointed organist at the church where formerly he had attracted attention in the choir. In 1862 he commenced a three years course of study of harmony and counterpoint under Molique; but after that master's death, having in 1866 gained the King's Scholarship at the Royal Academy of Music, continued his studies there for five years under Sir W. Sterndale Bennett. Whilst at the Royal Academy he produced and performed at the students' concerts a pianoforte sonata, a pianoforte trio, a capriccio for pianoforte and orchestra, and a pianoforte concerto; and attracted some notice as a solo-player.

He was elected Mendelssohn Scholar in 1871, for composition and pianoforte-playing, and in accordance with the wish of the Committee entered the Conservatorium at Leipzig. There, whilst under the instruction of the director, Carl Reinecke, he produced and conducted in the Gewandhaus a symphony in C minor. Having discovered himself to be the possessor of a tenor voice, he was sent by the Mendelssohn Scholarship Committee to study singing with Lamperti at Milan, and there remained for two and a half years. But though singing was his chief pursuit he did not neglect composition, and while in Italy wrote two overtures, two string quartets, and other works.

In 1875 he returned to England, and entered upon the career of a concert and oratorio singer. He was appointed in 1878 Professor of Singing, and in 1890 conductor of the concerts, at the Royal Academy of Music.
SHAKESPEARE.

His voice, though both sweet and sympathetic in quality, is somewhat deficient in power; and his success as a singer must therefore be attributed to the purity of his vocal production and to his complete mastery of all styles of music.

His compositions, which are marked by considerable charm and elegance, show the influence of Schumann and Bennett; and in his Overture, performed at the Crystal Palace in 1874, and his Pianoforte Concerto, at the Brighton Festival of 1879, he proves himself an adept at musical form.

[J.C.G.]

SHARP (Divisi, from Lat. Divisio; Fr. Divise). The term which expresses the raising of a note by a less quantity than a whole tone. F sharp is half a tone higher than F natural: a singer ‘sang sharp’—that is, sang slightly higher than the accompaniment; ‘the pitch was sharpened’—that is, was slightly raised.

The sign for a sharp in practical music is $; for a double sharp, $$. To half tones, in French, the same signs are used, but the raised note is entitled disé—Fa disé, Ré disé, etc.; in German Fis, Dis, etc., just as Eb, Gb are designated Es, Ge, and so on.

The sign is said to have originated in the fact that in the 15th and 16th centuries the tone was divided into five intervals, which were designated by x, #, #, #, according to the number of parts represented by each. These gradually fall into disuse, and the second alone remained. In the printed music of the 17th century however the sign is usually 3.

In Germany the sign was used to express the major mode, C# meaning C major, A#, A major, and so forth. Thus Beethoven has inscribed the overture to Leonora known as ‘No. 1’ (which is in the key of C) with the words ‘Ouverture in C# Characteristische Ouverture.’ The Eroica Symphony, in Eb, was even announced in the programme of Clement’s Concert, April 3, 1806, as ‘Eine neue grossen Sinfonie in Eb’ (i.e. E). Instances of the practice are frequent in the Index to the ‘Allgemeine musikalische Zeitung.’ [G.]

SHAW, MARY (Mrs. Alfred Shaw), daughter of John Postsan, messman at the Guard Room, St. James’s Palace, was born in 1814. She was a student at the Royal Academy of Music from Sept. 1828 to June 1831, and afterwards a pupil of Sir George Smart. Miss Postsan appeared in public as a contralto singer in 1834, and at the Amateur Musical Festival in Exeter Hall in November of that year attracted great attention by the beauty of her voice and the excellence of her style. In 1835 she was engaged at the Concert of Ancient Music and the York Festival, and about the end of the year became the wife of Alfred Shaw, an artist of some repute. In 1836 she appeared at the Charing Cross Hospital Festival at Exeter Hall, and at the Norwich and Liverpool Festivals, at the latter of which she sang the contralto part in Mendelssohn’s ‘St. Paul’ on its first performance in England. In 1837 she was engaged at the Philharmonic and Sacred Harmonic Societies and Birmingham Festival. In 1838, after fulfilling an engagement at Gloucester Festival, she quitted England and appeared at the Gewandhaus concerts, Leipzig, under Mendelssohn. A letter from him to the Directors of the Philharmonic Society—Leipzig, Jan. 19, 1839—speaks of Clara Novello and Mrs. Shaw as ‘the best concert-singers we have had in this country for a long time.’ From Germany she proceeded to Italy, and appeared at La Scala, Milan, Nov. 17, 1839, in Verdi’s opera, ‘Oberto.’ She returned to England in 1842 and appeared at Covent Garden in opera with Adelaide Kemble, and in 1843 at the Sacred Harmonic Society in oratorio with Clara Novello, and afterwards at Birmingham Festival. She had now reached the zenith of her reputation, when her career was suddenly arrested by a heavy visitation. Her husband became deranged, and the calamity so seriously shocked her whole system that the vocal organs became affected and she was unable to sing in tune. She then resorted to teaching, for three or four years appearing in public at an annual benefit concert. After her husband’s death she married John Frederick Robinson, a country solicitor, and retired from the profession. She died at her husband’s residence, Hadleigh Hall, Suffolk, Sept. 9, 1875, after suffering for three years from ‘malignant disease of the breasts.’ [W.H.H.]

SHAWM or SHALM (Germ. Schalmey or Schalmei; Fr. Chalumeau). The name of this ancient instrument is variously derived from the Latin Calamus, Calamellus, ‘a reed,’ or from the German schallen, ‘to sound.’ The σπόριγ of the Greeks, supposed by Bernsdorff and others to be identical with it, is shown by Mr. Chappell to have been the Pandean pipe. Under the names of Pommer and Bombard smaller and larger forms were known in Germany; the latter, also called the Brummer, developing into the Bassoon. [See BASSOON.] It was clearly a reed instrument like the shepherd’s pipe, although Mr. Chappell thinks it more closely allied to the modern clarinet. The older dictionaries define it as ‘a hautboy or cornet,’ and it is so frequently associated with the bagpipe that there must evidently have been some affinity between the two instruments. For instance, we find in Clement Marot, l. 166,

Paisoit sonner Chalumeau et Cornemuse;
and again, Drayton, ‘Polybolion,’ iv.

Even from the shrillest Shawme unto the Cornamute.

This combination of the pastoral oboe with the bagpipe may be daily seen in the streets. [See PUFFARBO.]

Another similarity between the shawm and the bagpipe, as also between it and the musette, is noted by Schlabach in describing the Schalmei or Schalmes. He states that it is still played under this name by the peasants of the Tyrol and of Switzerland, and that the reed, instead of being inserted directly into the player’s lips, is fitted into a box or ‘capsule’ with a mouthpiece.

1 See Mendel’s Lexicon, under ‘Divisi.’
wherein it vibrates unconstrained. This is exactly the device still retained in the bagpipe, and nowhere else. It possesses, according to the same writer, six holes for the three middle fingers of either hand, with a single hole covered by means of a key for the right little finger. This would give the scale of the musette or shepherd's pipe.

The chief interest of the name is due to its use in the Prayer-book version of Psalm xcviii. 7. 'With trumpets also and shawms, O shew yourselfs joyful before the Lord the King.' The Authorised Version gives this 'With trumpets and sound of cornet.' Dr. Stainer, in 'The Music of the Bible,' argues that the former of these at least is a mistranslation. The original Hebrew words are ḥāšāšērath and ṣōḥāš. The passage is translated in the Septuagint ἐν ὁδάρυκυν εὐαγγελίου καί φωνῇ ὁδάρυπος καταραντὶ. and in the Vulgate in tuba dulcilibus, et voce tubae cornes.' The ḥāshāshērath is obviously the trumpet, which it could be shown by other evidence is of extreme antiquity; the ṣōḥāš is in both Greek and Latin versions described as the 'horn-trumpet or ramshorn,' well known to have been used in Jewish festivals, whence in Numbers xxxix. 1 a feast day is called 'a day of blowing the trumpets,' and in Joshua vi. 4 'seven trumpets of ramshorns' are minutely described as preceding the Ark. [W.H.S.]

SHEPHERD'S PIPE. A name given to the pastoral oboe or musette. It was an instrument with a double reed like that of the bagpipe chanter; and seems occasionally to have been combined with a windbag as in the latter instrument. It was made in several sizes, constituting a family or 'consort' similar to the viols, recorders, and other instruments. Its origin in the simple reed is well given in Chappell's 'History of Music,' vol. i. p. 259.

An excellent drawing of its various forms, with the method of holding it, is to be found in a 'Traité de la Musette' by Jean Girin de Lyon, 1572, where it is distinguished from the 'Cornemore' and 'Hautbols.' The bagpipe form with drones and windbag is also engraved, and interesting details are given as to celebrated makers; many of whom, like the 'luthiers' of Cremona, seem to have handed down their reputation to their descendants. It appears to have had six holes, and the rudimentary scale and compass of the Oboe; though, of course when played from a bag and not with the lips, the upper harmonic register must have been deficient. [W.H.S.]

SHEPHERD, or SHEPHERD, JOHN, Mus. Bac., born in the early part of the 16th century, was a chorister of St. Paul's under Thomas Mulliner. In 1542 he was appointed Instructor of the choristers and organist of Magdalen College, Oxford, which office he resigned in 1543, was reappointed to it in 1546, and held it until 1547. He was a Fellow of the College from 1549 to 1551. On April 21, 1554, having then been a student in music for 20 years, he supplicated for the degree of Mus. Doc., but it does not appear whether he obtained it. John Day's 'Morning and Evening Prayer,' etc., 1560, contains two Anthems, A 4, by him—'I give you a new commandment,' and 'Submit yourselves.' The form is reprinted in the 'Parish Choir.' Another book of Day's, the 'Whole Psalms in four parts,' 1553, has a 'Prayer' by him, 'O Lord of hostes. Hawkins prints a motet in 3 parts by him 'Even first after Christ for Gods words his blood spent,' and a melodious little 'Poynte—a fugal piece for 4 voices of a mere length. Burney (ii. 165) complains that the motet is not a good specimen, and prints another, 'Eustereisne,' for 5 voices from the Christ Church MSS., on which he pronounces Shepherd to have been superior to any composer of the reign of Henry VIII. Much of his church music is preserved in the Musico School, Oxford; an Anthem and 39 Latin Motets and a Pavin and Galliard for the lute are among the MSS. at Christ Church, Oxford. In the British Museum (Add. MSS. 19,156, 224,80, 21,246) are treble parts of many of his English compositions, amongst them 3 M. and E. Services with Creed; 2 Te Deums and Magnificats, 2 Credos, and 7 Anthems. The Add. MSS. 4900, 21,246, contain 4 pieces with lute accompaniment, and Add. MSS. 17,802-5 has no less than 4 Masses—'The western wynde,' 'The French Mass,' 'Be not afraid,' and 'Playn song Mass for a Mene;' 4 Alleluias, and 10 Latin Motets, all for 4 voices complete. The library of the Sacred Harmonic Society (no. 1737) possesses 4 Latin motets, and (no. 1642) a 'First Service' by him. Morley in his 'Introduction' includes him amongst 'famous Englishmen.' The date of his death is unknown.

Another John Shepherd, possibly a son of the above, was sworn a Gentleman of the Chapel Royal, Dec. 1, 1606. (Rimbault's Old Chequenook, p. 43.) Perhaps it was he who added a Kyrie to Johnson's service in G, in the Cathedral Libra. of Elly (See Dickenson's Catalogue, 32, 57.) Perhaps also he is the 'Thos. Shepherd of Tudway' (iv. 72). [W.H.H.]

SHERRINGTON, Mme. LEMMENS. [See LEMMENS, vol. ii. p. 120.]

SHERRINGTON, JOSE, younger sister of Mme. Lemmens-Sherrington, born at Rotterdam Oct. 27, 1850; studied at Brussels under Mad. Meyer-Bouvard and Signor Chiriambone, and soon showed a gift for florid singing, and a very fine shake. In 1871 she appeared in London and the Provinces, under the auspices of her sister. In 1872 made a tour in Holland, and then returned to this country, where she has since established herself as a concert singer, and is in much request. Though gifted with much dramatic talent Miss Jose Sherrington has never appeared in public on the stage. Her voice is a good soprano reaching from A below the stave to E in alt. [G.] SHIELD, WILLIAM, son of a singing-master, was born in 1748 at Swallwell, Durham. He received his first musical instruction from an old man, when 6 years old, from his father, but losing his parents three years later, he was apprenticed to a boat-builder at North Shields. His master however per-
SHIELD.

SHIELD, as a second violin in the Opera band. In
1773 he was promoted to the post of principal
violin—the favourite instrument of composers—
which he held for 18 years, and which has also
filled at all the principal concerts. In 1778 he
produced, at the Haymarket, his first dramatic
piece, the comic opera 'The Flitch of Bacon.'
This led to his being engaged as composer to
Covent Garden Theatre, a post which he occu-
pied until his resignation, 1791. During his en-
agement he composed many operas and other
pieces. In 1791 he made the acquaintance of
Haydn, and was wont to say that in four days,
during which he accompanied Haydn from London
to Tamlow and back, he gained more knowledge
than he had done by study in any four years of
his life. In the same year he visited France and
Italy. In 1792 he was re-engaged as composer
at Covent Garden, in which capacity he acted
until 1797. In 1807 he gave up all connection
with the theatre.

He published at various times, 'A Collection of
Favourite Songs, To which is added a Duet for
two Violins'; 'A Collection of Canzonets and an
Eliza'; and 'A Canto, consisting of Ballad, Rounds, Glee,
and Glee, etc.' likewise 'Six Trios for two
Violins and Bass,' and 'Six Duos for two Violins.'
He was also author of 'An Introduction to Har-
mony,' 1794 and 1800; and 'Rudiments of
Thorough Bass.' His dramatic compositions, con-
sisting of operas, musical farces, and pantomimes,
were as follows:—1778, 'The Flitch of Bacon';
1782, 'Lord Mayor's Day'; 1783, 'The Poor
Soldier,' 'Rosina,' 'Friar Bacon'; 1784, 'Robin
Hood,' 'The Noble Peasant,' 'Fontainbleau,'
'The Magic Cavern'; 1785, 'Love in a Camp,'
The Nunnery,' 'The Choleric Fathers,' 'Omai';
1786, 'Richard Coeur de Lion,' 'The Enchanted
Castle'; 1787, 'The Farmer'; 1788, 'The High-
land Reel,' 'Marian,' 'The Prophet,' 'Aladdin';
1790, 'The Crusade,' 'The Picture of Paris';
1791, 'The Woodman,' 'Oscar and Malvina' (part
only) [see REEVE, WILLIAM]; 1792, 'Harlford
Bridge,' 'Harlequin's Museum'; 1793, 'The
Dead Lover,' 'The Midnight Wanderers'; 1794,
Arrived at Portsmouth,' 'The Travellers in
Switzerland'; 1795, 'The Mysteries of the Castle';
1796, 'Abroad and at Home,' 'Lock and Key';
1797, 'The Italian Villagers'; 1807, 'Two Faces
under a Hood.' In many of his pieces he intro-
duced songs, etc., selected from the works of other
composers, English and foreign; and was thereby
the means of making the general public acquainted
with many beautiful melodies, of which they would
otherwise have remained ignorant.

Shiel was perhaps the most original English
composer since Purcell. His melodies charm by
their simple, natural beauty; at once vigorous,
chaste and refined, they appeal directly to the
hearts of Englishmen. But he also wrote songs of
agility, bristling with the most formidable diffi-
culties; these were composed to display the
abilities of Mrs. Billington and others. Among
his most popular songs are 'The Thorn,' 'The
Wolf,' 'The heaving of the lead,' 'Old Fowler,
The Arathusa,' 'The Ploughboy,' and 'The Post
Captain'; but these are but some of the most
prominent. One of his most popular pieces was
the trio, 'O happy fair,' which, though beautiful
as music, is remarkable for a singular misreading
of the text, which he has punctuated thus:

Your eyes areloadstars and your tongue sweet air.
More tuneful than tark to shepherd's ear.
When wheat is green then have a song appear—
actually closing the composition with a repeti-
tion of the first two lines. Shield died at his
residence in Berners Street, Jan. 25, 1839, and
was buried on Feb. 4, in the south cloister of
Westminster Abbey. With the exception of his
fine tenor, reputed a Stainer, which he bequeathed
to George IV (who accepted the gift, but directed
that its utmost value should be paid to the tes-
tator's presumed widow), he left his whole estate
to his 'beloved partner, Ann [Stokes], Mrs. Shield
upwards of forty years.' His valuable musical
library was sold in July 1839.

[WHH.]

SHIFT, in violin-playing, a change of the hand's position on the fingerboard. In the first
or ordinary position, the note stopped by the
first finger is one semitone, or one tone, as the
scale may require, above the open string. [See POSITION.] Whenever this position is quit-
ted, the player is said to be 'on the shift'; and the
term is applied to changes of position, in either
direction, the player being said to 'shift up' or
'down' as the case may be. The second position
on the violin is called the 'half shift,' the third
position the 'quarter shift,' and the fourth the
'double shift.' The use of the shift is derived from
the viol. Instruments of the lute and viol type were
generally fretted by semitones throughout their
lower octave, or half of the string's length, and
on a fretted instrument the use of the shift pre-
ents no difficulty. The viol music of the 17th cen-
tury proves that players were familiar with the
art of shifting throughout the lower octave; and it
is clear that it was equally well-known to the old
Italian violinists. From the following passage,
taken from a work of Tarquinio Merula (before
1639), it is quite evident that they were familiar
with the alternation of the first, second, and
third positions, and other passages occur about the same date, which extend even to the fourth position. Practically the commonest and easiest method of shifting is to advance by intervals of a third, for instance from the first into the third position (hence probably the denomination "whole shift," which the latter position has acquired), and from the third position into the fifth. The same thing prevails in the fingering of the violoncello. In both instruments this shift of a third is effected by means of the first and second finger, which are employed alternately in ascending or descending the scale on a single string. So inveterate does this practice of shifting by thirds become with many players, that they are unable to shift in any other way, and consequently never resort to the second position. Eminent modern violinists, indeed, have frankly confessed to not being masters of this position. The doctrine and practice, however, of the old Italian school was that the half-shift or second position should be mastered thoroughly before advancing to the third position; and the works of Bach, Handel and Tartini assume a fundamental knowledge of the half shift as well as the whole shift. Unnecessary shifting should always be avoided; that is, all passages should be played with as few alterations in the position of the left hand as possible. To carry out this rule fully demands a thorough knowledge of the finger-board, for a player who is only at home in certain positions will be driven to the shift in passages which ought to be executed without its aid. The following simple passage, for instance, can be played in the second position or half-shift without any change:

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\begin{verbatim}
\textbf{Example:}
\end{verbatim}
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But if the player is not master of this position, he will be forced to shift on every alternate note.

Another rule is that the shift should be effected quietly and firmly. In order to do this, it must be effected not by a sudden or jerky motion, proceeding from the shoulder, but by rapidly altering the grasp of the thumb and fingers, the thumb moving slightly in advance, and guiding the fingers into the required position. The position of the hand and arm should be disturbed only so far as is absolutely necessary. [E.J.P.]

SHURREFF, JAMES, soprano singer, pupil of Thomas Walsh, appeared at Covent Garden; Dec. 1, 1831, as Mandane in Arne's "Ariaexerxes," with great success. In 1832 she sang at the Concert of Ancient Music, the Philharmonic Concert, and Gloucester Festival, and in 1834 at the Westminster Abbey Festival. Her engagement at Covent Garden continued from 1831 to 1834-5. In 1835 she commenced an engagement at Drury Lane, but in 1837 returned to Covent Garden. In 1838 she went to America, in company with Wilson, E. Seguin and Mrs. E. Seguin, where she became a universal favourite. On her return to England she married and retired into private life.

Her voice was full-toned, and powerful in the higher, but somewhat weak in the lower notes; her intonation was perfect, and she was a much better actress than the generality of singers. [W.H.H.]

SHORE, MATTHIAS, who in 1685 was one of the trumpeters in ordinary to James II., was, a few years afterwards, promoted to the post of Sergeant Trumpeter, in which he distinguished himself by the vigorous execution of his feats of office. [See SERGEANT TRUMPETER.] He died in 1700, leaving three children:

1. WILLIAM, also one of the King's trumpeters in ordinary, succeeded his father as Sergeant Trumpeter, died in Dec. 1707, and was buried at St. Martin's-in-the-Fields. He followed his father's example in the severe execution of fees.

2. CATHERINE, born about 1668, who was a pupil of Henry Purcell for singing and the harpsichord. In 1693 she became the wife of Colley Cibber, without consent of her father, who manifested great displeasure at the match. His resentment was not, however, of very long duration, as when he made his will, March 5, 1695-6, he bequeathed to her one third of the residue of his property. Shortly after her marriage Mrs. Cibber appeared on the stage as a singer, and, among other songs, sang the second part of Purcell's air "Genius of England" (Don Quixote, Part II), for her brother John's trumpet accompaniment. She is said to have died about 1727.

3. JOHN, the most celebrated trumpeter of his time, in 1707 succeeded his brother William as Sergeant Trumpeter. Purcell composed for him obligato trumpet parts to many songs, which may be seen in the Orpheus Britannicus, and which fully attest his skill. His playing is highly commended in the "Gentleman's Journal" for January, 1691-2, where, in an account of the celebration on St. Cecilia's day in the preceding November, we read: "Whilst the table the hautboys and trumpets play successively. Mr. Showers hath taught the latter of late years to sound with all the softness imaginable; they plaid us some flat tunes made by Mr. Finger with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key." His name appears in 1711 as one of the 24 musicians to Queen Anne, and also as lutenist to the Chapel Royal. He is said to have been the inventor of the tuning-fork, and also to have split his lip in sounding the trumpet, thereby incapacitating himself for performing. He died Nov. 20, 1750, at the alleged age of 90, but it is very probable that his age was overstated and did not exceed 80. [W.H.H.]

SHUDI, famous harpsichord-maker, and founder of the house of Broadwood. Burkat Shudi, as he inscribed his name upon his instruments, was properly BURKHARDT TCHUDI, and was a cabinet of a noble family belonging to Glarus.

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1 This contrivance, thus considered so wonderful, has been used miraculously employed by Handel in the second movement of "Glory to God in 'Johanna," where the D major trumpets are used in B minor.

2 In the "History of the Church of England" it is said to have been appointed lutenist in 1715, but the entry was evidently not made until some time later, and probably from memory only.
in Switzerland. He was born March 13, 1702, and came to England in 1718, as "a simple journeyman joiner. When he turned to harpsichord-making it is not known, but we are told by Burney, who knew Shudi and old Kirkman well, that they were both employed in London by Tabel, a Fleming, and Burney calls them Tabel's foremen, perhaps meaning his principal workmen. The anecdote given by Burney, in Rees's Cyclopaedia, of Kirkman's hasty wedding with his master's widow, and acquisition of her Tabel's stock-in-trade, gives no information about Shudi and his relative, who were living in the house in Great Pulteney Street, still occupied by Broadwood's firm, in 1732. Burney gives a later and evidently a wrong date for Kirkman's arrival in this country (1740); still Shudi may have retired from Tabel and set up for himself before Kirkman acquired Tabel's business. [See Kirkman; also Broadwood.]

Kirkman had the King's Arms for the sign of his business in Broad Street, Carnaby Market; Shudi, the Plume of Feathers at the house now 43 Great Pulteney Street. He began in no back street, but in a good house in the new Golden Square neighbourhood, the most fashionable suburban quarter and adjacent to the Court of St. James's. We may trace the choice of signs of these old colleagues and now rival makers to the divided patronage of the King (George II.) and Prince of Wales, who were notoriously unfriendly. No doubt Handel's friendship was of great value to Shudi; few harpsichords were then made, as owning white relatively his rarest, as businesses in expense and trouble of keeping them in order, they were only for the rich. But the tuning and repairing alone would keep a business going; harpsichords lasted long, and were submitted to restoration and alteration that would surprise the amateur of the present day.

The Shudi harpsichord, formerly Queen Charlotte's, now in Windsor Castle, is dated 1740. It has a 'Lute' stop, a pleasing variation of timbre, and, like the pedal of English invention in the previous century. [See Stops (HARPSICHORD).]

Frederick the Great took Prague by siege Sept. 16, 1744. James Shudi Broadwood (MS. Notes, 1838) accredits his grandfather Shudi with the gift of a harpsichord to that monarch, Shudi being a staunch Protestant, and regarding Frederick as the leader and champion of the Protestant cause. Mr. Broadwood moreover believed that a few years since in one of the rooms in Great Pulteney Street, represented to them, engaged in tuning the identical harpsichord thus bestowed. Shudi's wife and two sons are also in the picture, a re-

1 Of the Schwanden branch. Heterich, born 1704, died 1748, made Pedantry of Ghirum by the Lady Gusta, Abbes of Seckingen, was the first to adopt the surname Schudi (sic). The family tree goes back to Johann, Mayor of Glarus, born about 1750. See Schweizerische Lexicon, Zurich, 1793, art. Techedi.

2 Mus. Broadwood's books of 1777 mention a secondhand harpsichord by Tabel (written Tabel), a military instance of an instrument made by him.

3 While places are now kept in tune by yearly contracts, the researches of Mr. William Dale, in Mus. Broadwood's old books, show that harpsichords in the last century were tuned by quarterly contracts.

4 Burney gives as his authority Bontler the organ-builder, who attached organs to some of Shudi's harpsichords, and was moreover Shudi's intimate friend and executor. Shudi left him his ring, containing a portrait of Frederick the Great.

5 By his marriage with Barbara Shudi, baptized March 12, 1748; married to John Broadwood Jan. 3, 1799; died July 3, 1779. The first wife of John Broadwood, she was the mother of James Shudi Broadwood, who was born Dec. 30, 1778, died Aug. 8, 1833; and grandmother of Mr. Henry Powell Broadwood and Mr. Walter Stewart Broadwood.

production of which serves as the frontispiece to Rimbaud's History of the Piano. The elder boy, apparently nine years old, was born in 1716. This synchronises the picture with Frederick's victory and the peace concluded the following year. But the writer could not find this instrument either in Potsdam or Berlin in 1881. The tradition about it is however strengthened by the fact that in 1766 Frederick obtained from Shudi two special double harpsichords for his New Palace at Potsdam, where they still remain. Instead of the anglicised 'Shudi,' they are accurately inscribed 'Thmidi. B.' One is placed in the house, the other rests upon a partially gilded stand. Following Burney, who however only describes the first one, they appear to have been placed in the apartments of the Princess Amelia, and the Prince of Prussia. These instruments, like all Shudi's which still exist, are of the soundest possible workmanship, discrediting Burney's assertion of the want of durability of his harpsichords, a reproach however which Burney goes on to say could not be alleged against Shudi's son-in-law and successor Broadwood. He moreover praises Shudi's tone as refined and delicate. The Potsdam harpsichords were made with Shudi's Venetian Swell, for which the pedals still exist, but it was probably not to the German taste of the time, and was therefore removed. Mr. Hopkins, in his comprehensive work upon the Organ, says the original organ swell was the 'nagahed,' a mere shutter, invented by Abraham Jordan in 1712. But to imitate its effect in the harpsichord we know the Flemish about 1710, and shortly after London, by a pedal movement, gradually raised and lowered a portion of the top or cover. This coming into general use, Shudi improved upon it by his important invention of the 'Venetian Swell' on the principle of a Venetian blind, which he patented Dec. 19, 1769. He probably delayed taking out the patent until it became necessary by his partnership with John Broadwood, who had also become his son-in-law, earlier in the same year. This invention was subsequently transferred to the organ. [See Swell.]

A harpsichord exists inscribed with the joint names of Shudi and Broadwood, dated 1770, although Shudi made harpsichords for himself after that date and independent of the partnership, as we know by existing instruments and by his will. About 1772 he retired to a house in Charlotte Street, leaving the business premises to his son-in-law, John Broadwood, and died Aug. 19, 1773. The next day a harpsichord was shipped to the Museum ordered by Joseph II. for Maria Theresa. The harpsichord that was Haydn's, recently acquired for the Museum at Vienna, at a cost of £610 sterling, was also a 'Shudi and Broadwood,' but this was the younger Burkastar.
SHUDELI.

Shudi, who was in partnership with John Broadwood from 1773 to about 1782, and died in 1803. A list of the existing harpsichords by Shudi and Shudi & Broadwood, as far as is known (1822), is here appended; but all but one are Double harpsichords. The price of a Single harpsichord, about 1770, was 35 guineas; with Octava (i.e. Octave string), 40 guineas; with Octava and Swell, 50 guineas. A Double harpsichord with Swell, was 80 guineas. 1

<table>
<thead>
<tr>
<th>No</th>
<th>Date</th>
<th>Signature</th>
<th>Present Owner</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>94</td>
<td>1769</td>
<td>Burkat Shudi</td>
<td>H. M. the Queen, Windsor Castle.</td>
<td>Removed from New Palace in 1782. A single keyboard. 5 oct., F., F., with lowest F sharp octave, 2 stops.</td>
</tr>
<tr>
<td>202</td>
<td>1771</td>
<td>Burkat Shudi</td>
<td>F. Walker, Esq., Newcastle-upon-Tyne.</td>
<td>Made for Frederick the Great, and described by Burney.</td>
</tr>
<tr>
<td>631</td>
<td>1778</td>
<td>Burkat Scheld</td>
<td>Emperor of Germany, Potsdam.</td>
<td>Made for Frederick the Great. (Both of 6 oct., C. F., F., F.)</td>
</tr>
<tr>
<td>635</td>
<td>1779</td>
<td>Burkat Shudi et Johannes Broadwood</td>
<td>W. Dale, Esq.</td>
<td>In David Burt's family. 6 stops, 3 pedals, as have nearly all those instruments. Played upon by Mooreo/ies and by Mr. Ernst Pauer in their historical performances.</td>
</tr>
<tr>
<td>710</td>
<td>1777</td>
<td>M. Vieux Mathignon, Brussels</td>
<td>M. Vieux Mathignon, Brussels.</td>
<td>Was Joseph Haydn's, and subsequently Arne's.</td>
</tr>
<tr>
<td>702</td>
<td>1777</td>
<td>M. Vieux Mathignon, Brussels</td>
<td>T. W. Taphouse, Esq., Oxford.</td>
<td>6 oct., F. F., 7 stops, 3 pedals. Came from Mrs. Anson's, Sudbury Rectory, Derby.</td>
</tr>
<tr>
<td>908</td>
<td>1781</td>
<td>M. Vieux Mathignon, Brussels</td>
<td>G. Harford Lloyd, Esq., Gloucester.</td>
<td>6 oct., F. F. Restored by Mr. Taphouse.</td>
</tr>
</tbody>
</table>

SHUTTLEWORTH, OSAIDE, son of Thomas Shuttleworth of Spitalfields, who had acquired some money by vending MS. copies of Corelli's works before they were published in England. He was an excellent violinist, and was principal violin at the Swan Tavern concerts, Cornhill, from their commencement in 1728 until his death. He was also a skilful organist, and in 1724 succeeded Philip Hart as organist of St. Michael's, Cornhill, and a few years afterwards was appointed one of the organists of the Temple Church. He composed 12 concertos and some sonatas for the violin, which he kept in MS., his only printed compositions being two concertos adapted from the first and eleventh concertos of Corelli. He died about 1735. [W.H.H.] 1

SI. The syllable used, in the musical terminology of Italy and France, to designate the note B; and adapted, in systems of Solmisation where the employment of a movable starting-point, to the seventh degree of the Scale. The method invented by Guido d'Arezzo, in the earlier half of the 11th century, recognised the use of six syllables only— ut, re, mi, fa, sol, la—suggested by the initial and post-crescendi syllables of the Hymn, 'Ut queant laxis'; the completion of the Octave being provided for by the introduction of certain changes in the position of the root-syllable, ut. 2 Until the medieval theory of the Scale was revolutionised by the discovery of the functions of the Leading-Note, this method answered its purposes perfectly; but when the Ecclesiastical Modes were abandoned in favour of our modern form of tonality, it became absolutely necessary to add another syllable to the series. This syllable is said to have been first used, about 1590, by Erycius Puteanus, of Dordrecht, the author of a treatise on Music, entitled 'Muselina'; and tradition asserts that it was formed from the initial syllable of the fourth verse—'Sancto Ioanne'—of the Hymn already alluded to, by the substitution of s for a. This account, however, has not been universally received. Mersennus 3 attributes the invention to a French musician, named Le Maire, who laboured for thirty years to bring into practice, but in vain, though it was generally adopted after his death. Brevoard 4 gives substantially the same account. Bourdelot 5 attributes the discovery to a certain nameless Cordelier, of the Convent of Ave Maria, in France, about the year 1675; but tells us that the Abbé de la Loutte, Maître de Chapelle at Notre Dame de Paris, accorded the honour to a Singing-Master, named Metru, who flourished in Paris about the year 1676. In confirmation of these traditions, Bourdelot assures us that he once knew a Lutenist, named Le Moine, who remembered both Metru and the Cordelier, as having practised the new system towards the close of the 17th century—whence it has been conjectured that one of these bold innovators may possibly have invented, and the other adopted it, if indeed both did not avail themselves of an earlier discovery. Mersennus tells us that some French professors of his time used the syllable sa, to express Bb, reserving s for B. Loulié, writing some sixty years later, rejected sa, but retained the use of s. 6 The Spanish musician, Andrea Lorente, of Alcalá, used b to denote Bb; 7 while in the latter half of the 17th century, our own countryman, Dr. Wallis, thought it extraordinary that the verse, 'Sancto Ioanne,' did not suggest to Guido himself the use of the syllable sa—and this, notwithstanding the patent fact that the addition of a seventh syllable would have struck at the very root of the Guidonian system! [W.S.R.]

1 The altered value of money should be borne in mind in comparing these prices with those of modern pianofortes.
2 See HELSDORD; MUTATorns; SOLMization.
4 'Dictionnaire de Musique,' (Amsterdam, 1708.)
5 'Histoire de la Musique' compiled from the MSS. of the Abbé Bourdelot, and those of his nephew, Bonnet Bourdelot, and subsequently published by R. B. Payen, in the Journal de l'Institut de France. (Paris, 1705 and 1715. Amsterdam, 1718, 1719.)
6 'Eléments ou Principes de Musique.' (Amsterdam, 1705.)
7 'Porque de la Musica.' (1575.)
SI CONTRA FA. [See Mi contra FA.]

SIBONI, GIUSEPPE, a distinguished tenor singer, born in Forlì Jan. 27, 1780, made his debut at Florence in 1797, and after singing in Genoa, Milan, and Prague, appeared at the King's Theatre, London, in 1805, and sang for the following three seasons. In 1810, 11, 12, 13 and 14 he was in Vienna, where he appeared in the first performances of Beethoven's "Wellington's Sieg" and "Tremate empi." In 1813 he sang at Prague, and after engagements at Naples and St. Petersburg (1818) settled at Copenhagen in Oct. 1819, where he lived for the rest of his life, occupying the post of Director of the Royal Opera and of the Conservatorium. He was married three times, his second wife being a sister of Schubert's friend, von Schober, and died at Copenhagen, March 29, 1839. His style is said to have been imitated by many, and his voice somewhat guttural. His compass was two octaves, from Bb to Bb. He was a good actor and possessed a fine stage presence. Many of his tenor parts were written for him. His son,

ERIK ANTON WALLEMA, born at Copenhagen Aug. 26 (not 28, as stated in Mendel), 1838, learnt the pianoforte from Courlander and Goete, composition from F. Vogel, and harmony from Prof. J. P. E. Hartmann. In Sept. 1847 he went to Leipzig, and studied under Moscheles and Hauptmann, but on the outbreak of the Schleswig Holstein insurrection he enlisted as a volunteer in the Danish army, and took part in the campaign of 1848. In 1851 he went to Vienna and studied counterpoint under Sechter until 1853, when he returned to Copenhagen, visiting Paris on his way. Among his pupils at this time were the Princess of Wales, the Empress of Russia, and the Landgrave Frederick William of Hesse Cassel. In 1864 Herr Siboni was appointed organist and professor of harmony at the Royal Academy of Music of Sonatas in Seeland, a post he still holds. The following are his chief compositions:

1. Published.
   3 Impromptus for FF. and Strings (op. 1): Organ Prelude; Overture in C minor (op. 2): Songs and FF. pieces.

   2 Danish operas—Londelay, in 3 acts; Carl den Ansens Flug, in 3 acts (Libretto on subject from English History by Professor Thomas Oveskæ), successfully performed at the Royal Theatre, Copenhagen, and in Seeland, and in several others, etc., many of them performed at the Royal Theatre and in concerts at Copenhagen.

His wife, JOHANNA FREDRIKA (née CRULL), an excellent pianist, born at Rostock Jan. 20, 1839, is the daughter of Hofratr Dr. Crull and Catherine Barbara. She found early protectors in the Duchess of Cambridge, who placed her under Marschner. On the death of her father, she lived in Sweden with the Baronesse Stornbland, who in 1860 sent her to Leipzig, where she was one of Moscheles' most promising pupils. In the following winter she went to Copenhagen, and played with great success. She was married to Herr Siboni Sept. 1, 1866, since when she has only occasionally performed at concerts at Copenhagen and Sorø.

[S. B. S.]

SICILIANA, SICILIANO, SICILIENCE, a dance rhythm closely allied to the Pastorale. The name is derived from a dance-song popular in Sicily, analogous to the Tuscan Rispetti. Sulzer (Lexicon, 1795), quotes these as canzonettas, dividing them into Neapolitan and Sicilian, the latter being like jigs, written in rondeau form, in 12–8 or 6–8 time. The Siciliana was sometimes used for the slow movement of Suites and Sonatas (as in Bach's Violin Sonata in G minor), but is of more frequent occurrence in vocal music, in which Handel, following the great Italian masters, made great use of it. Amongst later composers, Meyerbeer has applied the name to the movement 'O fortune, a bon caprice' in the finale to Act 1 of Robert le Diable, although it has little in common with the older examples. The Siciliana is generally written in 6–8, but sometimes in 12–8, and is usually in a minor key. In the bar of six quavers, the first note is usually a dotted quaver, and the fourth a crotchet, followed by two semiquavers. The Siciliana is sometimes in one movement, but usually ends with a repetition of the first part. It should be played rather quickly, but not so fast as the Pastorale, care being taken not to drag the time and to avoid all strong accentuation, smoothness being an important characteristic of this species of composition. For examples we may refer to Pergolesi's 'Ogni pena piu spletate' (Gemma d' Antichita, no. 24), and Handel's airs 'Let me wander not unseen' (L'Allegro), and 'Die Rosenkönig' (The Passion).

[S. B. S.]

SICILIAN BRIDE, THE. A grand opera in 4 acts; words translated by Bunn from St. Georges, music by Balfe. Produced at Drury Lane Theatre March 6, 1852.

[S.]

SICILIAN MARINERS' HYMN, THE. A melody which, fifty years ago, was in great request as a hymn-tune, chiefly in Nonconformist chapels in England. We give the first two strains:

It appears as "Sicilian Mariners" in Miller's 'Dr. Watts's Psalms and Hymns set to new music,' which was entered at Stationers' Hall Oct. 18, 1800; but it exists on a sheet, also containing "Adeste Fideles," which was probably published some years before the close of last century. On this sheet it is set to the words of a hymn to the Virgin Mary. 'O sanctissima, o purissima.'

This is all the information which the writer has been able to collect concerning it.

[S.]

SIDE-DRUM. This is used in the army to mark the time in marching, either with or without fifes; also for various calls and signals. [See SIGNALS.] Modern composers often use it in
SIDE-DRUM.

the theatre, and even occasionally in orchestral music. Instances will be found in the march in Beethoven's 'Egmont' music; in Spohr's 'Wehe der Tote' Symphony; in Raff's 'Lenore,' and in the 'Marche suprême' of Berlioz's 'Symphonie fantastique.' Rossini has employed it in the 'Gazza ladra' overture, where it is said to indicate the presence of soldiers in the piece; in that to the 'Siege of Corinthus,' in the accomplishment to Marcello's psalm-tune—which in the score is oddly designated as a 'Marche lugubre grecque.' [Drum 3.]

[Drum 3.]

SIEGE DE CORINTHE, LE. Lyric tragedy in 3 acts; words by Soumet and Balocchi, music by Rossini. Produced at the Académie Oct. 9, 1846. It was an adaptation and extension of Massetto Secondo, produced in 1820. The Andante of the overture, entitled 'Marche lugubre grecque,' is framed on a motif of 8 bars, taken for note from Marcello's 21st Psalm, but with a treatment by the side-drum (Caisse roulante) and other instruments of which Marcello can never have dreamt. [G.]

SIEGE ROCHELLE, THE. A grand original opera, in 3 acts; words by Fitzball, music by Balfe. Produced at Drury Lane Theatre Oct. 29, 1835. The subject is identical with that of 'Linda di Chamouni.' [G.]

SIFACE, GIOVANNI FRANCESCO GROSSI, DETTO. Too few details are known about the life of this artist, though all the accounts of him—for the most part as contradictory as they are meagre—agree in representing him as one of the very greatest singers of his time. He was born at Pesola in Tuscany, about the middle of the 17th century, and is said to have been a pupil of Redi. If so, this must have been Tommaso Redi, who became chapel-master at Loreto towards the end of the 17th century, although, as he was Siface's contemporary, it seems improbable that he should have been his instructor. Siface was admitted into the Pope's chapel in April 1675. This disproves the date (1666) given by Félix and others for his birth, as no boys sang then in the Sistine choir. He would seem at that time to have been already known by the sobriquet which has always distinguished him, and which he owed to his famous impersonation of Siface or Syphax in some opera, commonly said to be the 'Mitrédas' of Scarlatti; an unlikely supposition, for besides that Scarlatti's two operas of that name were not written till some 40 years later, it is not easy to see what Syphax can have to do in a work on the subject of Mitrédas.

Siface's voice, an 'artificial soprano,' was full and beautiful; his style of singing, broad, noble, and very expressive. Mancini extols his choir-singing as being remarkable for its excellence. In 1679 he was at Venice for the Carnival, acting with great success in the performances of Pallas vicini's opera 'Nerone,' of which a description may be found in the 'Mercure galant' of the same year. After this he came to England, and Hawkins mentions him as pre-eminent among all the foreign singers of that period. He was for a time attached to James II.'s chapel, but soon returned to Italy. In the second part of Playford's collection, 'Musick's Handmaid' (1689), there is an air by Purcell, entitled 'Sefauchi's farewell,' which refers to Siface's departure from this country.

This great singer was robbed and murdered by his postilion, while travelling, some say from Genoa to Turin, others, from Bologna to Ferrara. According to Hawkins this happened about the year 1699. [F.A.M.]

SIGNALE FÜR DIE MUSIKALISCHE WELT—'Signals for the musical world'—a well-known musical periodical, at the head of its tribe in Germany. It was founded by Bartholf Senff of Leipzig, who remains its editor and proprietor, and its first number appeared on Jan. 1, 1842. It is 3vo, in size and is more strictly a record of news than of criticism, though it occasionally contains original articles of great interest, letters of musicians, and other documents. Its contributors include F. Hiller, von Bülow, Bernsor, C. F. Pohl, Richard Pohl, Stockhausen, Szarvady, Marchesi, and many other of the most eminent musical writers. Though not strictly a weekly publication, 52 numbers are published yearly. [G.]

SIGNAIS. The drum and bugle calls or 'sounds' of the army. [See Sounds.]

SIGNATURE (Fr. Signes accidentelles; Ger. Vorzeichnung, properly reguläre Vorzeichnung). The signs of chromatic alteration, sharps or flats, which are placed at the commencement of a composition, immediately after the clef, and which affect all notes of the same names as the degrees upon which they stand, unless their influence is in any case counteracted by a contrary sign.

The necessity for a signature arises from the fact that in modern music every major scale is an exact copy of the scale of C, and every minor scale a copy of A minor, so far as regards the intervals—tonics and semitones—by which the degrees of the scale are separated. This uniformity can only be obtained, in the case of a major scale beginning on any other note than C, by the use of certain sharps or flats; and instead of marking these sharps or flats, which are constantly required, on each recurrence of the notes which require them, after the manner of Accidentals, they are indicated once for all at the beginning of the composition (or, as is customary, at the beginning of every line), for greater convenience of reading. The signature thus shows the key in which the piece is written, for since all those notes which have no sign in the signature are understood to be naturals (naturals not being used in the signature), the whole scale may readily be inferred from the sharps or flats which are present, while if there is no signature the scale is that of C, which consists of naturals only. [See Key.] The following is a table of the signatures of major scales.

1 Evelyn heard him there. Jan. 30, 1687, and on April 13 following at Pepys's house. He speaks of him in highly commendatory terms.
The order in which the signs are placed in the signature is always that in which they have been successively introduced in the regular formation of scales with more sharps or flats out of those with fewer or none. This will be seen in the above table, where F#, which was the only sharp required to form the scale of G#, remains the first sharp in all the signatures, G# being the second throughout, and so on, and the same rule is followed with the flats. The last sharp or flat of any signature is therefore the one which distinguishes it from all scales with fewer signs, and on this account it is known as the essential note of the scale. If a sharp, it is on the seventh degree of the scale; if a flat, on the fourth.

The signature of the minor scale is the same as that of its relative major (i.e., the scale which has its key-note a minor third above the keynote of the minor scale), but the sharp seventh—which, though sometimes subject to alteration for reasons due to the construction of melody, is an essential note of the scale—is not included in the signature, but is marked as an accidental when required. The reason of this is that if it were placed there it would interfere with the regular order of sharps or flats, and the appearance of the signature would become so anomalous as to give rise to possible misunderstanding, as will be seen from the following example, where the signature of A minor (with sharp seventh) might easily be mistaken for that of G minor misprinted, and that of F minor for Eb major.

In former times many composers were accustomed to dispense with the last sharp or flat of the signature, both in major and minor keys, and to mark it as an accidental (like the sharp seventh of the minor scale) wherever required, possibly in order to call attention to its importance as an essential note of the scale. Thus Handel rarely wrote F minor with more than three flats, the Db being marked as an accidental as well as the Eg (see ‘And with His stripes’ from Messiah); and a duet ‘Joys in gentle train appearing’ (Athalia), which is in reality in E major, has but three sharps. Similar instances may be found in the works of Corelli, Geminiani, and others.

When in the course of a composition the key changes for any considerable period of time, it is frequently convenient to change the signature, in order to avoid the use of many accidentals. In effecting this change, such sharps or flats as are no longer required are cancelled by naturals, and this is the only case in which naturals are employed in the signature; for example—

In such a case the modulation must be into a sufficiently distant key, as in the above example; modulations into nearly related keys, as, for instance, into the dominant, in the case of the second subject of a sonata, never require a change of signature, however long the new key may continue. Otherwise there is no limit to the frequency or extent of such changes, provided the reading is facilitated thereby. In the second movement of Sterndale Bennett’s sonata ‘The Maid of Orleans’ there are no fewer than thirteen changes of signature. [F.T.]

SILAS, Edouard, pianist and composer, was born at Amsterdam, Aug. 22, 1827. His first teacher was Neher, one of the Court orchestra at Mannheim. In 1843 he was placed under Kalkbrenner at Paris, and soon afterwards entered the Conservatoire under Benoist for the organ and Halévy for composition, and in 1849 obtained the first prize for the former. In 1850 he came to England; played first at Liverpool, and made his first appearance in London at the Musical Union, May 1854. Since that date Mr. Silas has been established in London as teacher, and as organist of the Catholic Chapel at Kingston-on-Thames. His oratorio ‘Joash’ (words compiled by G. Linley) was produced at the Norwich Festival of 1863. A Symphony in A (op. 19) was produced by the Musical Society of London, April 21, 1863; repeated at the Crystal Palace, Feb. 20, 1864; and afterwards published (Cramer & Co.). A Concerto for P. F. and orchestra in D minor is also published (Cramer & Co.). A Fantasia and an Elegie, both for P. F. and orchestra, were given at the Crystal Palace in 1865 and 1873. In 1866 he received the prize of the Belgian competition for sacred music for his Mass for 4 voices and organ.

with the regular order of sharps or flats, and the appearance of the signature would become so anomalous as to give rise to possible misunderstanding, as will be seen from the following example, where the signature of A minor (with sharp seventh) might easily be mistaken for that of G major misprinted, and that of F minor for Eb major.


3. Hummel, 'La Contemplation.'
Mr. Silas is the author of a Treatise on Musical Notation, and an Essay on a new method of Harmony—both unpublished. He has still in MS., an English opera, 'Nitocris'; overture and incidental music to 'Fanchette'; a musical comedietta, 'Love's Dilemma'; a Cantata; an 'Ave Verum'; two 'O Salutaris'; a Symphony in C major; and other compositions. The list of his published instrumental works is very large, and includes many PF. pieces, among which the best known are Gavotte in E minor, Bourrée in G minor, 'Malvina' (romance), Suite in A minor op. 103, Six Duets, etc., etc.

Mr. Silas is well known as a man of great humour and extraordinary musical ability. He is a teacher of harmony at the Guildhall School of Music; and his pupils there and in private are very numerous.

SILBERMANN. A family of organ builders, clavichord and pianoforte makers, of Saxony origin, of whom the most renowned were Andreas, who built the Strasbourg Cathedral organ, and Gottfried, who built the organs of Freiberg and Dresden, and was the first to construct the Pianoforte in Germany. Authorities differ as to whether Andreas and Gottfried were brothers, or uncle and nephew. Following Gerber's Lexicon they were sons of Michael Silbermann, a carpenter at Grauenstein in Saxony, where Andreas was born in 1678. He was brought up to his father's craft, and travelled, according to the custom of the country, in 1700. He learnt organ-building, and in 1703 we find him settled in that vocation at Strasbourg. According to Hopkins and Rimbault, he built the Strasbourg organ—his greatest work of 39 recorded by them—in 1714—16. He had nine sons, of whom three were organ builders, and after the father's death, in 1733 or 34, carried on the business in common. Of the three, Johann Andreas, the eldest (born 1712, died 1783), built the Predigerkirche organ at Strasbourg and that of the Abbey of St. Blaise in the Black Forest. In all he built 54 organs, in addition to writing a history of the city of Strasbourg. His son, Johann Josias, was a musical-instrument maker. The next son of Andreas, Johann Daniel, born 1718, died 1766, was employed by his uncle Gottfried, and (according to Mr. Hopkins) was entrusted after his uncle's death with the completion of the famous Court organ (at the Catholic Church) in Dresden. Mooser, however, who claims to follow good authorities, attributes the completion of this instrument to Zacharias Hildebrand. Be this as it may, Johann Daniel remained in Dresden, a keyed-instrument maker, and constructor of ingenious barrel-organs. A composition of his is preserved in Marburg's 'Bibliothek,' 1757. Johann Heinrich, the youngest son of Andreas, born 1727, was living in 1793, when Gerber's Lexicon was published. His pianofortes were well known in Paris; he made them with organ pedals, and constructed a hARP-stichord of which the longest strings were of what may be called the natural length, 16 feet. But the greatest of the Silbermann family was Gottfried, who was born in the little village of Kleinboihlitzach, near Frauenstein, in 1683 (according to Mooser on Jan. 24). He was at first placed with a bookbinder, but soon quitted him and went to Andreas at Strasbourg. Having got into trouble by the attempted abduction of a nun, he had to quit that city in 1707 and go back to Frauenstein, where he built his first organ (afterwards destroyed by fire, the fate of several of his instruments). He appears to have settled at Freiberg in 1709, and remained there for some years. He built, in all, 47 organs in Saxony. He never married, and was engaged upon his finest work, the Dresden Court organ. Although receiving what we should call very low prices for his organs, by living a frugal life he became comparatively rich, and his talent and exceptional force of character enabled him to achieve an eminent position. His clavichords were as celebrated as his organs. Emanuel Bach had one of them for nearly half a century, and the instrument many years after his death was made, when heard under the hands of that gifted and symphatic player, excited the admiration of Burney. It cannot be doubted that he was the first German who made a pianoforte. He was already settled in Dresden in 1725, when König translated into German Scipione Maffei's account of the invention of the pianoforte at Florence by Cristofori. This fact has been already mentioned [Pianofortes, vol. ii. p. 7134], and we now add some further particulars gained by personal search and inspection at Potsdam. We know from Agostino by one of J. S. Bach's pupils, that in 1726 Gottfried Silbermann submitted two pianofortes of his make to that great master. Bach finding much fault with them, Gottfried was annoyed, and for some time desisted from further experiments in that direction. It is possible that the intercourse between Dresden and Northern Italy enabled him, either then or later, to see a Florentine pianoforte. It is certain that three grand pianofortes made by him and acquired by Frederick the Great for Potsdam—where they still remain in the music-rooms of the Stadtschosse, Sans Souci, and Neues Palais, inhabited by that monarch—are, with unimportant differences, repetitions of the Cristofori pianofortes existing at Florence. Frederick is said to have acquired more than three, but no others are now to be found. Burney's depreciation of the work of Germans in their own country finds no support in the admirable work of Gottfried Silbermann in these pianofortes. If its durability needed other testimony, we might refer to one of his pianofortes which Zelter met with at Potsdam.  

1 'The Organ, Its History and Construction.' London, 1793.
2 'Gottfried Silbermann.' Langenius, 1867.

5 Five of 3 manuals, Freiberg, Ettin and Frauenstein; the Frauenkirche and Katholische Kirche at Dresden; twenty-four of 2 manuals; fifteen of 1 manual with pedals, and three of 1 manual without pedals. (Mooser, p. 159.)
6 Frederick died in 1786. The peace of Dresden was signed by Frederick, Christmas Day 1745; he would have time after that event to inspect Silbermann's pianofortes.
7 The Silbermann piano Burney mentions was that of the Neues Palais. He must have heard the one at Sans Souci, although he does not say so. It is very likely the probability that J. S. Bach played upon specially, on the occasion of his visit to Frederick the Great, was the one still in the Stadtschloss, the town palace of Potsdam.
with at Weimar in 1804, and praised to Goethe; and to another spoken of by Moore in 1857 as having been up to a then recent date used at the meetings of the Freemason’s Lodge at Freiberg. Gottfried Silbermann invented the Cembal d’Amour, a kind of double clavihord. [A.J.H.]

SILICHER, FRIEDRICH, well-known composer of Lieder, born June 27, 1789, at Schmaithe, near Schorndorf in Württemburg, was taught music by his father, and by Aubelen, organist at Fellbach near Stuttgart. He was educated for a schoolmaster, and his first post was at Ludwigsburg, where he began to compose. In 1816 he took a conductorship at Stuttgart, and composed a cantata, which procured him, in 1817, the post of conductor to the University of Tübingen. This he held till 1860, when he retired, and died shortly after (Aug. 26) at Tübingen. The honorary degree of Doctor had been conferred upon him by the University in 1852. His most important publications are—‘Sücks vierstimmige Hymnen’ (Leupp); ‘Drei-stimmiges württemb. Gesammbuch’ (ibid.), and ‘Swabian, Thuringian, and Franconian Volks-Lieder’ (12 parts), many of which are his own compositions. Several of Silicher’s melodies have become true songs of the people, such as ‘Aennchen von Tharu,’ ‘Morgen muss ich weit von hier,’ ‘Ich weiss nicht was soll es bedeuten,’ ‘Zu Strasbourg ent der Schanz,’ etc. The Lieder were published simultaneously for 1 and 2 voices, with PF. and for 4 men’s voices. He edited a method for harmony and composition in 1841. A biographical sketch of Silicher by Knapp appeared in 1877. [F.G.]

SIMAO. [See PORTOGALLO.]

SIMILI, ‘like’; a word commonly used in a series of passages or figures of similar form, to be performed in exactly the same way. After the first few bars of such passages or figures the word simili is used to save trouble of copying the marks of expression and force at every recurrence of the figure. ‘Simili marks’ occur generally in MS. or old printed music, and signify that the contents of the previous bar are to be repeated in every consecutive succeeding bar in which the marks occur. [J.A.F.M.]

SIMPSON, CHRISTOPHER. [See SIMPSON.]

SIMPSON, THOMAS, an English musician, who settled in Germany, and about 1615 was a violist in the band of the Prince of Holstein. Schauburg. He published in Germany the following works: ‘Opusculum neuer Pavanen, Galliarden, Couranten und Volten,’ Frankfurt, 1610; ‘Pavanen, Volten und Galliarden,’ Frankfurt, 1611; and ‘Tafel Consort allerhand lustige Lieder von 4 Instrumenten und General-bass,’ Hamburg, 1612. Among his compositions were pieces by Simpson and others, by Peter Phillips, John Dowland, Robert and Edward Johnson, and others. [W.H.H.]

SIMROCK. A very famous German music-publishing house, founded in 1790 at Bonn by Nikolas Simrock, second viola-horn player in the Elector’s band, to which Beethoven and his father belonged. The first of Beethoven’s works on which Simrock’s name appears as original publisher is the Kreutzer Sonata, op. 47, issued in 1803. But he published for Beethoven an ‘Edition true Correcto’ of the two Sonatas in G and D minor (op. 31, nos. 1 and 2), which Napoléon had printed so shamefully; and there is evidence in the letter that Simrock was concerned in others of Beethoven’s early works. The next was the Sextet for strings and 2 horns, op. 81 b (1810); then the two Sonatas for PF. and cello, op. 102 (1817); the ten themes with variations for PF. and violin or flute, op. 107 (1820). In 1870 a branch was founded in Berlin by Peter Joseph Simonck, who has published the principal works of Brahms since that date. [G.]

SINA, LOUIS, born in 1778, played and violin to Schuppanzigh in Prince Lichnowsky’s youthful quartet [see vol. i. p. 132] and later in the Raasoumovsky quartet, when the Count himself did not play.

Notwithstanding the high esteem in which he was held as a player, very few details of his life are given. He was a pupil of E. A. Förster, the same man whom Beethoven called his ‘old master’ In 1810 he was in Breslau with Lincke, and is noticed in an account of the musical season in that city, in the A. M. Zeitung, for Nov. 17th of that year. Sina afterwards emigrated to Paris, where he was known as an old old bachelor, whose unfailing humour made him a welcome guest among the artists and amateurs in the Paris salons. He died, quite suddenly, at Bologne, Oct. 2, 1857, and was so little known there that his body would probably have remained unburied but for the offer of a Protestant clergyman, by whom he was interred in the graveyard on the S. Omer road. [A.W.T.]

SINCLAIR, JOHN, born near Edinburgh in 1790 was instructed in music from childhood, and while still young joined the band of a Scotch regiment as a clarinet player. He also taught singing in Aberdeen, and acquired sufficient means to purchase his discharge from the regiment. Possessed of a fine tenor voice, he was desirous of trying his fortune upon the stage, came to London and appeared anonymously as Capt. Cheerly in Shield’s ‘Lock and Key’ at the Haymarket, Sept. 7, 1810. His success led to his becoming a pupil of Thomas Welsh. He was engaged at Covent Garden, where he appeared Sept. 30, 1811, as Don Carlos in Sheridan and Linley’s ‘Duenna.’ He remained there for seven seasons, during which he had many original parts. He was the first singer of the still popular recitative and air ‘Orynthia,’ and ‘The Pilgrim of Love’ in Bishop’s ‘Noble Outlaw,’ produced April 7, 1814. He also sang originally in Bishop’s ‘Guy Manwaring’ and ‘The Slave,’ and Davy’s ‘Rob Roy,’ and acquired great popularity by his performance of Apollo in ‘Midas.’ In April 1819 he visited Paris and studied under Pellegrini, and thence proceeded to Milan and placed him-
SINCLAIR.

self under Bandersali. In May 1821 he went to Naples, where he received advice and instruction from Rossini. In 1822 he sang, mostly in Rossini's operas, at Pisa and Bologna. In 1823 he was engaged at Venice, where Rossini wrote for him the part of Idreno in 'Semiramide.' After singing in Genoa he returned to England, and reappeared at Covent Garden, Nov. 19, 1823, as Prince Orlando in 'The Cabinet'; his voice and style having greatly improved. He continued at the theatre for a season or two; in 1828 and 1829 was engaged at the Adelphi, and in 1829-30 at Drury Lane. He then visited America; on his return retired from public life, and died at Margate, Sept. 23, 1857.

[[W.H.H.]]

SINFONIE-CANTATE. The title of Mendelssohn's Lobgesang or Hymn of Praise (op. 52). The term—accurately 'Symphonie-Cantate'—is due to Klingemann, according to Mendelssohn's own statement in his published letter of Nov. 18, 1840. Mendelssohn was so much in love with it as to propose to bestow it also on the 'Walpurginis-nacht' (see the same letter and that to his mother of Nov. 26, 1842). That intention was not however carried out. [G.]

SINGAKADEMIE. [See after SINGING.]

SINGER'S LIBRARY, THE. A collection of Part-songs, Glees, and Choruses, edited by Mr. Hullah, and published by Addison & Co., and by Ashdown & Parry successively. 105 numbers have been issued in all, besides 50 of a 'Sacred series.' [G.]

SING. SINGING. 'To sing' is to use the voice in accordance with musical laws. 'Singing' is a musical expression of thought and feeling through the medium of the voice and the organs of speech generally, by means of two technical operations—Vocalisation (the work of the vowels), and Articulation (that of the consonants).

A passing word on the meaning and nature of music will hardly be out of place, as from common English parlance it might be often inferred that singing is distinct from music, and that 'music' means instrumental music only. 'Music' may be accepted to signify sounds in succession or combination, regulated by certain natural and artificial laws, the result of which has been the establishment of a series of these sounds (called a Scale) having certain proportions to, and relations with, each other, and being susceptible of combinations capable of affording deep emotion.

The effect of abstract music—that is, music without words—upon the soul, though vague, weird, and undefinable, is so incontestable and all-powerful, that its immediate origin in nature itself can hardly for a moment be doubted. Musical combinations and progressions seem at times to recall something that does not belong to the present order of things, and to inspire almost a conviction that in another existence only, will the full scope and significance of abstract music be understood.

1 G. A. Macfarren, Rudiments of Harmony.

SINGING.

From the time of man's first awakening to the influence of that which was not purely animal, or at least from the date of the earlier forms of organisation and civilisation, it is probable that singing in some form has had its place, as an individual solace, or as a convenient means of expressing a common sentiment, either in war-cries (afterwards war-songs) or in addresses to the deities or idols (afterwards chants and hymns).

Much has been said of the 'language of music.' This is but a rhetorical figure. Language is definite and states facts, the significance of which will depend upon the greater or less sensitiveness of the hearer. Music does precisely what words do not do. It represents a state of thought and feeling, more or less continuous, awakened by the statement of facts—a brooding over what has been said after the words are supposed to have ceased. Hence the propriety of prolonging syllables and repeating words, which the cyclically disposed are often inclined to ridicule as opposed to reason and common sense. This inclination to ignore the high office of music (that of expounding what passes in the mind and soul) is one great cause of the frequent tameness of English singing; and this same tameness it is that in reality makes singing at times ridiculous and opposed to reason and common sense. And if this higher view of music in singing is not to be taken—if all that is to be looked for is a rhythmical tune—then by all means let it be played upon an instrument, as the intonation will be safe, provided the instrument be in tune; and the head may nod, and the feet may tap, the ear will be tickled and the soul unruffled. Besides, the power of using the voice for the purpose of communicating ideas, thoughts and feelings, and of recording facts and events (to be set down in characters, and thus transmitted from generation to generation), being a special gift to the human race, and the attribute which most thoroughly separates man from the lower animal tribe, the inane warbling of a tune is an anomaly.

It scarcely matters which of the many theories may be the right one of the origin of musical sound, that is to say, of the manner in which it first presents itself to the ear. Any continuous sound in nature may call our appreciation into activity. It is certain that it appeals to something in our inmost nature which responds as directly to it, and that its effect is a reality; otherwise it could not take its active part in the expression of thought and feeling, or rather be, as it is, the real manifestation or representation of a state of thought and feeling only suggested by words. Its appreciation by the mind and soul through the medium of the ear cannot well be a matter of development, but is rather a revelation, from the simple fact that it is distinguished from noise by the isochronism of vibration; and the difference between the two could not but be marked the moment it presented itself, as a brilliant colour, distinguished from surrounding neutral tints, at once attracts the eye. The manner in which a musical sound
arrests the attention of a child too young to understand, or of an animal that is supposed not to reason, is a strong proof of its being a special sense of which we shall perhaps know more in another state of existence. Some sort of language, we may conclude, came first, and syllables will have been prolonged for the sake of emphasis. The continuous note having presented itself through some sound in nature, the power of imitation by the voice would be recognised. Rhythm, the innate sense of accent—the spirit of metre, as time is the letter—will also have been awakened by some natural sound, such as the slow dropping of water, or the galloping of an animal. The ideal pendulum once set going within us, words would adapt themselves to it, and poetry, or at least verse, would come into being. The substitution of a musical note for the simple prolongation of the spoken sound would not fail to take place in due time. With the awakening of a purer religious feeling, the continuous note would be found a suitable means of keeping together large numbers in singing chants and hymns, the splendour of many voices in unison would be felt, and ecclesiastical music would assume something of a definite form.

The stages in the rise of music may have been, therefore, as follows: first, nature’s instruments—the cleft in the rock, the hole in the cabin, the distant trickling water, or the wind blowing into a reed; then the imitation of these sounds by the voice, followed by the imitation of these and the voice by artificial instruments. Again, the increased accuracy of artificial instruments imitated by the voice; and finally the power of expression of the voice imitated by instruments, vocal and instrumental music aiding each other.

An idea of what remote nations may have done in the way of music can only be gathered from representations of instruments and obscure records of the various periods, and these indications are naturally too vague for any precise estimate to be formed, but there is no reason to imagine that it reached a high point of development with them. A painting on plaster in the British Museum, taken from a tomb at Thebes, and reproduced in Mr. William Chappell’s valuable History of Ancient Music, represents a party of comely Egyptian ladies, about the time of Moses, enjoying some concerted music. Three are playing upon instruments of the guitar or lute kind, a fourth upon a double tibia, while a fifth appears to be beating time by clapping her hands. If domestic music was customary so far back, why was the wonderful development of modern times so long in being brought about? Even the Greeks, with all their boundless love for, and appreciation of, the beautiful, and their power of its reproduction, cannot be supposed to have gone far in the cultivation of music. Most of their ‘modes’ are unsatisfactory to modern ears, and are not in harmony with cultivated nature. Their use of music seems to have been to form an accompaniment to oratory and to furnish rhythmic tunes for dancing. With their voices they seem to have been inclined at times to indulge in mass of sound rather than music properly so called, if we consider Plutarch’s warning to his disciples against indulging in too violent vociferation for fear of such calamitous consequences as ruptures and convulsions. The student then, as at the present day, apparently took upon himself to make all the noise he could against the advice of his instructors. But it is not anticipated by the present purpose. It is enough that we know with tolerable certainty that we are indebted to a long line of piou and learned men for the gradual development of the material with which we have to work. The spread of Christianity required that church music should be purified and put into something like form. This was commenced by St. Ambrose in the latter part of the 4th century, his work being continued and amplified two centuries later by St. Gregory. For the gradual development of music see the articles on Plain Song and Schools of Composition.

Down to Palestina’s time melody had been held of too little account by theorists. This great reformer knew, beyond all others, how to re-vivify dry contrapuntal forms with music in its great and ultimate capacity as a manifestation of thought and feeling, and thus brought to its gorgeous perfection the Polyphonic school, soon to be thrust aside, never perhaps, to re-appear in its integrity, but to assert its great master’s mighty spirit, later on, in the works of those of his successors who were capable of receiving it.

In early times very great things had been done in England, and this almost independently of external help, from early in the 15th century. But there is an English part-song, a canon, or round, which has been placed by all the foremost critics early in the 13th century. [See Schools of Composition, Sect. XVI.] Very early mention of English part-singing in the north of England is made by Gerald Barry or Giralduis Cambrensis (see Chappell’s ‘Music of the Olden Time’). This is borne out by the fact of the fineness of the natural voices in the northern and midland counties at the present time, and the aptitude of the inhabitants for choral singing. Down to the end of the 16th century, singing as an independent art, solo singing, had been held of little account, and had been the vocation almost exclusively of troubadours and other unscientio (though often sympathetic) composers of popular music. Its great impulse was given by the creation of the opera out of an attempt towards the close of the 16th century, on the part of a little knot of disciples of the Renaissance, to revive the musical declamation of the Greek Drama. The result was not what they intended, but of vastly wider scope than they could have anticipated. In connection with this movement was the name of Vincenzo Galilei, the father of the great astronomer. These initiatory efforts and their great and speedy outcome are exhaustively set forth in the very comprehensive article on Opera in this Dictionary. From these small beginnings, a few cantatas accompanied by a single instru-

1 Gordon Holmes, Vocal Physiology and Hygiene, p. 22.
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ment, we have the magnificent combination of music, poetry, and scene of the present day.

Though in the music of Palestrina the doctrine is exemplified and carried to its conclusion, that to be truly beautiful Polyphonic music must be melodious in all its parts, still this form was impracticable for the purpose immediately in hand. In all times of reaction the vibration of the chain of events throws it far out of its centre. Hence the almost immediate abandonment of the Polyphonic in favour of the Monodic form, instead of a healthy combination of the two.

The first true Italian opera was the 'Euridice' of Gisconsin Peri, given in 1600 on the occasion of the marriage festivities of Henry IV. of France with Maria de' Medici. The first result of the movement was the recitative, in something very like its present form; and in no other form can the various phases of the changing passions and affections be adequately expressed. But the outcry against the so-called interruption of dramatic action by the introduction of the arie, set concerted, and formal choral, is only reasonable when directed against the abuse of these means of expression so legitimate in their proper place and at their proper time. In every-day life (the principles of which, in an exalted and artistic form, must be the basis of all dramatic action), events, though they succeed each other quickly, have their moments, if not of repose, at least of the working out of their immediate consequences, and these give the opportunity for the expression of the (for the time) dominant state of thought and feeling. Even musical decoration (of which later), wisely chosen and put together, adds immensely to the general significance. What then, besides the creation of opera, were the causes of the great development of the art of singing in Italy, its stage of perfection for a time, and its deterioration—let us trust for a time also! Italy, inheriting the proud position, from Greece, of foster-mother to the arts, could not neglect music as one of her fast formal choirs. But while other countries vied with her, and at times surpassed her, in musical science, the tide of vocal sound, the power of using the voice, could not but flow into the channel prepared for it by nature and art. The gradual evolution of the Italian out of the Latin language, the elimination of every hard sound, where practically consistent with the exigencies of articulation, and its refinement to a state of almost perfect vocal purity, brought about a facility in producing vocal sound possessed by other nations only in so far as their respective tongues contain the elements of the Italian. The Italian language is almost entirely phonetic, and is pre-eminent in the two respects of vocal purity and amount of vocal sound. Its vowels are not only Italian; they are the pure elements of language in general, resembling in idea the painter's palette of pure colours, and offering therefore the material by which to gauge the greater or less purity of other languages.

A short enquiry into the difference between speaking and singing in the five languages to which the largest amount of vocal music has been composed, namely Italian, Latin, French, German, and English, will not be out of place. Of all languages, the Italian is most like in singing and speaking—English the least. The four essential points of difference between speaking and singing are, first and foremost, that in speaking (as in the warbling of almost all birds) the isochronism of vibration is never present for a period long enough to make an appreciable musical note. A sympathetic speaking voice is one whose production of tone most nearly approaches that of the singing voice, but whose inflexions are so varied as to remove it entirely from actual music. The word 'Can't,' not improbably has its origin in puritanical singing-song speaking, and the word has been transferred from the manner to the matter, and applied to hypocritical expression of sanctity or sentiment. In singing-speaking the exact opposite of the above combination is generally found—namely, an approximation to musical notes, and an abominable tone-production. The second distinguishing point is that in ordinary speaking little more than one third (the lower third) of the vocal compass comes into play, while in singing the middle and upper parts are chiefly used. A tenor with a vocal compass of

\[ \text{music notation} \]

will speak principally upon the part of the voice indicated by the crotchetas, and most voices will end their phrases (when not interrogative) with a drop to the lowest sound that the vocal organ will produce, a sound lower in most cases than would be attempted as a note, basses and contrabass sometimes excepted. If the tenor were to speak as high as middle C he would be speaking in a decidedly loud voice, if he spoke naturally. The third point of difference, and that which most especially distinguishes singing from speaking, is that there is more about syllables (that is to say with the accent falling on the concluding consonant) cannot exist, as such, since the accent in singing is upon the vocal portion of the syllable. (See double vowels, later.) This, indeed, is the case in reading Italian, and even in carefully speaking it. Lastly, singing tends to preserve intact the relative purity of a language; speaking, to split it up into dialects and peculiarities.

Italian, then, takes the first position as having the purest vocal sounds and the largest amount of vowel. Latin, as sung, comes next. Its vowels are the same, but it has more consonants. The classification of French and German requires qualification. In amount of vocal sound French takes the third place, the custom of pronouncing, in singing, the (otherwise) mute syllables preventing consonants from coming together, and words from ending with hard consonants, but the quality of some of the vowels requires very great care to prevent its marring the pure emission of the voice. The proper management of the final s and š must be also
SINGING.

closely studied. A great quality in the French language, as sung, is the fact that the amount of vocal sound is always at the same average. No sudden interruption of a mass of consonants, as in German or English, is to be feared. In vocal purity, though not in amount of vocal sound, German takes precedence of French, as containing more Italian vowel, but it is at times so encumbered with consonants that there is barely time to make the vowel heard. The modified vowels á, ë and ö are a little troublesome. The most serious interruption to vocal sound is the articulation of ch followed by s, or worse still, of s by sch. But if the words are well chosen they flow very musically. The first line of Schubert's Ständchen: 'Leise fächer meine Lieder' is a good example; all the consonants being soft except the j. In contrast to this we have 'Flüsternd schlanke Wipfel raschen' with thirty-one letters and only nine vowels. But perhaps the very worst phrase to be found set to music in any language, and set most unfortunately, occurs in the opera of 'Euryanthe.' In the aria for tenor, 'Wehen mir Lüfte Ruh,' the beautiful subject from the overture is introduced thus:

As this subject is to be executed rapidly the g and k are not easy to get in time. Then come td; then ch and j together; then s. A jump of a major 6th on the monosyllabic sch with its close vocal and the transition from ch to k on the E9 are a piling on Pelion on Ossa in the creation of difficulty, which could have been avoided by arranging the syllables so that the moving group of notes might be vocalised. And this passage is the more remarkable as coming from one who has written so much and so well for the voice; namely, Weber.

Polyglot English requires more careful analysis than any other language before it can be sung, on account of the nature of its vowel-sounds and the irregularity of its orthography, consequent upon its many derivations. Its alphabet is almost useless. There are fourteen different ways (perhaps more) of representing on paper the sound of the alphabetical vowel I. There are nine different ways of pronouncing the combination of letters ough. The sound of the English language is by no means as bad as it is made to appear. No nation in the civilised world speaks its language so abominably as the English. The Scotch, Irish and Welsh, in the matter of articulation, speak much better than we do. Familiar conversation is carried on in Innsbruck with smudges of sound which are allowed to pass current for something, as worn-out shillings are accepted as representatives of twelve pence. Not only are we, as a rule, inarticulate, but our tone-production is wretched, and when English people begin to study singing, they are astonished to find that they have never learned to speak. In singing, there is scarcely a letter of our language that has not its special defect or defects amongst nearly all amateurs, and, sad to say, amongst some artists. An Italian has but to open his mouth, and if he have a voice its passage from the larynx to the outer air is prepared by his language. We, on the contrary, have to study hard before we can arrive at the Italian's starting-point. Boys are much troubled as Germans with masses of consonants. For example, 'She watched through the night,' 'The fresh streams ran by her.' Two passages from Shakespeare are examples of hard and soft words. The one is from King Lear, 'The crows and crows that wing the midway air.' In these last five words the voice ceases but once, and that upon the hard consonant s. The other sounds are all vocal and liquid, and represent remarkably the floating and skimming of a bird through the air. The other is from Julius Caesar, 'I'm glad that my weak words have struck but thus much fire from Brutus.' The four hard short mono-syllables, all spelt with the same vowel, are very suggestive. All these difficulties in the way of pronunciation can be greatly overcome by carefully analysing vowels and consonants; and voice production, that difficult and troublesome problem, will be in a great measure solved thereby, for it should be ever borne in mind by students of singing, as one of two golden precepts, that a pure vowel always brings with it a pure note—for the simple reason that the pure vowel only brings into play those parts of the organs of speech that are necessary for its formation, and the impure vowel is rendered so by a convulsive action of throat, tongue, lips, nose or palate.

In studying voice-production let three experiments be tried. (a) Take an ordinary tuning-fork and partially cover its mouth with a thin book. Set a tuning-fork in vibration and apply the flat side to the opening left by the book, altering the opening until the note of the fork is heard to increase considerably in volume. When the right-sized opening is found, the sound of the fork will be largely reinforced. In like manner, in singing; the small initial sound produced by the vibrating element of the voice-organs is reinforced by vibrations communicated to the air contained in the resonance chambers. (b) Next take an ordinary porcelain flower-vasé. Sing a sonorous A (Italian) in the open, on the middle of the voice, then repeat this A with the mouth and nose inserted in the flower-vasé, and the vowel-sound will be neutralised, and the vibration to a great extent suffocated. In like manner the sound which has been reinforced by the good position of some of the resonance chambers may be suffocated and spoiled by a bad position of any one of the remaining ones. These two experiments, simple as they are, are conclusive. (c) The third, less simple, consists in whispering the vowels. The five elementary sounds of language (the Italian vowels) will be found in the following order, I, E, A, O, U, or vice versa, each vowel giving a musical note dependent entirely upon the
resonance of the chambers, the larynx giving no musical sound, but only a rush of air through the glottis. I gives the highest sound and U the lowest, the pitch of the notes being fixed by Helmholtz. The importance of these three experiments consists in their clearly showing how the smallest deviation from a certain position produces a marked change of resonance in the note, and an alteration in the colour of the vowel-sound.

The subject of Analysis of Language, so exhaustively treated by Professor Max Müller in connexion with ethnological research, and very critically entered into by Mr. Ellis in ‘Speech in Song,’ for the purpose of aiding the singer, is a very large one, and the following diagram of vowel-sounds, and table of consonants, are designed only to bring immediately under notice in a concentrated form the connexion between pure vowel-formation and articulation, and pure voice-production, and treat only of the principal sounds of the five languages already enumerated, as they must be sung.

The Italian vowels will be the starting-point, because they are the pure elementary sounds of language in general. On the line of the Phonemic circle will be found all the vowel-sounds in the formation of which there is no initial contraction of the edge of the lips and no action of the point of the tongue. These sounds are placed in the order of vocal colour, and the numbers represent their importance for singing. The order of vowel-formation, in accordance with whispered vowel-sound, is as follows.

ORDER OF WHISPERED VOWEL-FORMATION.

[For Equivalents, see Table opposite.]

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The three primary elementary sounds of vocal language A I U pronounced as in Italian.

The two secondary elementary sounds of vocal language o, o, æ, ø... .

Short English in bat, same sound long in vocal part of

\[\text{Short English in west} .\]

Close Italian and German

\[\text{Close French} .\]

Short English in ill, bit

English æ (Initial consonant y, quickly articulated.)

1 See Ellis’s translation.

English a in ‘bat,’ as spoken, begins a position of

It will be observed that all the sounds on the line of the circle are produced without any initial action of the point of the tongue or of the outer edge of the lips, such action only taking place in the formation of the sounds within the circle.

In forming the German modified vowels oi, 12 and 19, there is more or less contraction of the inner edge of the lips. In the French u there is great contraction of the outer edge of the lips, and the end of the tongue presses slightly against the inside of the under lip, making the exit for the voice as small as is compatible with the emission of a vowel-sound. The three primary vowels A, I, U (Italian sound), give three definite, ultimate positions of the resonance chambers. A gives the most perfect tube, and therefore the largest, roughest sound. It is a mid-position with the best proportion of parts, and produces the normal singing vowel, the most gratifying of all the vowels as a question of sound. I has the mouth filled with tongue, its root and the larynx being raised, affording a very small flat exit for the voice, and requiring more lung pressure in its emission. U gives the largest space in the resonance chambers, the tongue being retracted upon itself, with its root and the larynx drawn down. With the contraction and protrusion of the lips necessary to its formation it cannot be a sonorous vowel. If these sounds are purely pronounced, without that baseless stiffening of the root of the tongue so very general in this country, the secondary sounds 4 and 5 can be found by passing from one primary sound to another, and the other gradations in the same way. The sounds within the circle require the action of the lips and tongue. The three sounds 8, 14, and 9, above the circle, require care. The short flat English a in ‘bat,’ as spoken, begins a position of
### Elementary Vowel-sounds.

**[Equivalents—Latin Vowels same as Italian.]**

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**German**

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**French**

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<tr>
<th>Livre</th>
<th>paitre</th>
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<td>Vaise</td>
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**Latin**

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</thead>
</table>

### Vocal Sounds out of the Line of the Phonic Circle.

<table>
<thead>
<tr>
<th>English</th>
<th>B1</th>
<th>S11</th>
<th>S19</th>
<th>U17</th>
</tr>
</thead>
<tbody>
<tr>
<td>bat</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shall</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>man</td>
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</tbody>
</table>

### English Alphabetical and other Double Vowel-sounds.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>I (Y)</th>
<th>O</th>
<th>U</th>
<th>Ou</th>
<th>Ow</th>
<th>Ol</th>
<th>oy</th>
<th>Are</th>
<th>Ire</th>
<th>Ire</th>
<th>Ore</th>
<th>Ure</th>
<th>Our</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
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</tr>
</tbody>
</table>

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**Notes:**

- S11
- S19
- U17
- Ol
- oy
- Are
- Ire
- Ore
- Ure
- Our

---

**Words:**

- Good
- Bad
- Man
- Woman
- Day
- Night
- Sun
- Moon
- River
- Lake
- Bird
- Fish
- Flower
- Tree
- House
- Room
- Door
- Window
- Table
- Chair
- Pen
- Paper
- Book
- House
- Window
- Door
- Flower
- Tree
- Bird
- Fish
- River
- Lake
- Sun
- Moon
- Night
- Day
the mouth incompatible with good voice-production, and it has to be slightly modified, without however destroying its individuality, by making that large pharynx so dear to those who have to do with the voice. The French normal a is in the same direction, but not quite so flat, while the English a in 'past,' etc., brings us on the road home to the normal vowel. With an amissive cultivation of the ear while studying positions, and a careful avoidance of convolution, and a keen sense of how small a deviation from a good position may entirely ruin a sound, there is no reason why a good pronunciation of a foreign language should be an insurmountable difficulty.

No. 6 is a vowel that must be well observed in English singing; also the fact that the difference of position between short u, and A, is not very great, while the difference of sound as a question of phonetic beauty is about that of the two poles. But a real difficulty is the management of our double vowels. They must be treated and sung as given in the Table of Vowels. The most troublesome, some cases is that of the combination ies. With two notes to the second syllable of "desire" it is very common to hear

```
  thy heart's de - s - a - line
```

This syllable must be rendered

```
  de - s - a - line
```

i.e., one inflected syllable, the inflection being got over as quickly and smoothly as possible after the two notes have been vocalised on the first component part of the ies. The r having produced the above inflexion, and having, in other cases changed the sound of the vowel, we consider it has done enough, and do not pronounce it at all as a final. The mechanical formation of consonants might be considered for the most part the same in civilised languages if all nations spoke equally well. But we are sadly careless, and in singing English perhaps the most serious fault of all is the neglect of finals. We have so many words, monosyllables especially, pronounced alike in all respects except the last consonant sound; e.g.,

<table>
<thead>
<tr>
<th>babble</th>
<th>bark</th>
<th>life</th>
</tr>
</thead>
<tbody>
<tr>
<td>baile</td>
<td>bare</td>
<td>late</td>
</tr>
<tr>
<td>baile</td>
<td>back</td>
<td>late</td>
</tr>
<tr>
<td>bane</td>
<td>hard</td>
<td>line</td>
</tr>
<tr>
<td>baas</td>
<td>hearth</td>
<td>light</td>
</tr>
<tr>
<td>balance</td>
<td>Resulting in</td>
<td>Resulting in</td>
</tr>
<tr>
<td>senseless sound</td>
<td>&quot;like&quot;</td>
<td>&quot;live&quot;</td>
</tr>
</tbody>
</table>

All resulting without final. Resulting in

<table>
<thead>
<tr>
<th>bay without final</th>
<th>die without final</th>
</tr>
</thead>
</table>

The last column brings to mind what is not frequently heard in the oratorio of the Messiah—

"The people that walked in darkness have seen a great light."

It is not at all unusual to hear the English T and D pronounced with the under side of the tongue. This gives something of a Somersetshire burr, and is adopted by the Italian actors when they imitate the English. These consonants, in English, must be pronounced with the upper side of the point of the tongue, just under the ridge terminating the vault of the hard palate in front. The Italian T and D have the point of the tongue lower down, fitting into the angle formed by the teeth and gums. The importance of properly pronouncing the nasals cannot be overestimated. The necessary management of the soft palate, and the general absence thereof, rightly emphasised by Herr Bonke in his "Mechanism of the Human Voice," was probably the foundation of M. Wartel’s system (pushed to extremes) of vocalisation with the closed mouth. The freedom required in opening the nasal passages for these sounds is equally required to close them when singing vowels. These sounds when defective are often called nasal, when in fact they are not nasal enough, and sometimes not at all. It borders on the ridiculous to hear 'O for the soul of a dove'.

The mechanism of the Italian double consonants will be facilitated by taking a Latin word, pectes, for example, from which an Italian word, petto, is derived. The double t will occupy exactly the same space of time as the ct. This mechanism has to be introduced into English where the final of one word is the initial of another, e.g., 'when near,' 'with thee,' 'all lost,' 'if fear.' These details, though savouring of the instruction-book, serve to point out how dependent voice-production and pronunciation are upon each other, and also how great an advantage the Italians have over other nations in the matter of language, and how their school of singing must have been influenced thereby. Mr. Ellis’s book, 'Speech in Song,' should be read carefully by students of singing.

Though foreign singers are often indistinct, radical faults of pronunciation are rare with them when singing their own language, and this is on account of the less complex character of the respective tongues, and the greater simplicity of their orthography. The difficulties of English, as will be seen from the tables given, are considerable, but this does not excuse the irritating indifference of many English amateurs and would-be artists, in the matter of languages generally. It is not at all unusual for a student when training for a singer’s career, to study a large amount of foreign music, extending over a considerable time, the words being always carefully translated to him, the roots explained, and the analogies between the foreign language and his own pointed out, in the hope that at least a little might be 'picked up' in the time, and yet, in the end, the student shall exhibit total ignorance even of the definite article. In some cases the pronunciation has been more than fairly acquired, which makes the other failure the more unpardonable. Nor is the common utterance of blind prejudice particularly satisfying. It is frequently said, 'Oh French is a horrible language to sing; it is all nasal!' or 'German is a wretched language to sing; it is all guttural!' A language is in a
### TABLE OF CONSONANTS.

#### SINGLE SOUNDS.

<table>
<thead>
<tr>
<th>LARYNGAL</th>
<th>PHONETICAL</th>
<th>LANGUAGES</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Silence.</td>
<td>Mouth hermetically closed by lips, nes closed, vocal cords inactive.</td>
<td>English, German, Italian, French. Before a, o, u, French q and g.</td>
<td>Forcible expulsion of air between lower lip and upper teeth. Vocal cords inactive:—</td>
</tr>
<tr>
<td>vocal sound.</td>
<td>Tongue as at T. Posterior nares do. Vocal cords vibrating:—</td>
<td>English, German, Italian at the end of interjections.</td>
<td>Breath expelled between middle of tongue and roof of mouth:—</td>
</tr>
<tr>
<td>Continuous Vocal Sound.</td>
<td>Lips as before. Posterior nares open. Vocal cords vibrating freely:—</td>
<td>English, German, Italian.</td>
<td>(German after e, i, o, u, a, behind uvula).</td>
</tr>
</tbody>
</table>

#### Formed from a:

- **W**
  - Back of tongue drawn down, discharging sides of tongue from teeth and gums. Point only attached. Vocal cords vibrating freely:—

#### Formed from r:

- **V**
  - Gentler expulsion of air. Vocal cords vibrating freely. Other conditions as before:—

#### Bases, Soft.

- **S**
  - Gentler expulsion of air. Vocal cords vibrating freely. Other conditions as before. German w:—
  - (final followed by s. Generally beginning articles, pronouns, prepositions and conjunctions. Gentler expulsion of air. Vocal cords vibrating freely. Other conditions as before:—

- **R**
  - Upper part of point of tongue vibrating against front ridge of roof of mouth:—

- **CH**
  - (German after e, i, o, u, a, behind uvula).
great measure what a singer makes it. If our language, as it is too often spoken or sung, contained no more objectionable sound than a Hanoverian lady's guttural, we should be very fortunate.

Enough has been said to show that all the purer and more sonorous parts of language in general are Italian. We thus arrive at a first reason why singing should have naturally flourished in Italy. The unsatisfactory treatment of our own language is a first reason why it does not flourish as it ought with us. In using foreign languages we dread affectation, and are glad to comfort ourselves with the reflection that the world at large will not recognise our defects. Whom ought we really to consider—the many who may not recognise the defects, or the one or two natives who may be present? Dread of affectation must be got over by careful study and habit.

From the foregoing tables it will be seen that, for singing purposes, the elements of language are all well chosen. It is very important that a standard of pronunciation should be established, and individual peculiarities eliminated from language that is to be sung. In our daily intercourse we tolerate and involuntarily approve peculiarities (provided they are not too glaring) in those with whom we are in sympathy, the peculiarities themselves bringing the individuality home to us. But the ear is not then seeking the gratification of a special sense possessed by almost every human being in his different degree, and by many animals,—susceptibility to the charm of musical sound. The moment we come to music, its catholicity requires that its rendering should be unalloyed by anything that can interrupt its flow into the soul. Individualities of timbre must of course exist, but there is that within us which accepts and morally assimilates these characteristics; provided, again, they are not so marked as to cause undue and fitting qualifications. Peculiarity and individuality of pronunciation are two great and well-known barriers to the adequate enjoyment of vocal music; the first because it is constantly drawing the attention from what ought to be almost ethereal, and the second because it sets the hearer thinking what it is all about, and the moment he begins to think he ceases to feel.

Another cause for the development of singing in Italy was the necessity for finding the best singers for the Papal service, in which females were not permitted to take part. Boys were employed as in our own cathedrals, and counter-tenors, or faletto-singers, chiefly Spaniards. But as solo-singing increased in importance, the counter-tenors no doubt began to realise the fact that by cultivating the faletto they were ruining their more robust registers, and the fact became more and more patent that as soon as a boy was beginning to acquire some cultivation of taste his voice left him. This led to the custom of preventing the voice from breaking, by artificial means. In the case of
(composed about 1640) requiring all the qualifications of a fine singer—voice (tenore robusto, high baritone, or mezzo-soprano), declamatory power, pathos, and agility. Another, by Carissimi, 'Vittoria, demands vigorous singing. The latter is well-known, and both are published amongst 'Les Gloires de l'Italie.' The dramatic force exacted by a just rendering of the kind of music named, and which had been naturally brought about by the creation of the recitative, by degrees gave place to a more mechanical style of singing. The constant recitative became monotonous, and rhythmical airs, more and more formal, came into vogue, their formality being afterwards relieved by set passages or divisions. The singers above referred to brought their vocalisation to such a grade of perfection and exactness that they must have sung really with the precision of an instrument. This wonderful power of exact execution culminated in Porpora's famous pupils, Farinelli and Caffarelli. [See those names.] It is said that Porpora kept Caffarelli for five or six years to one page of exercises and nothing else, and at the end of the time told him he was the greatest singer in Europe. This is of course an exaggeration, since such taste and style as those of Caffarelli cannot be formed by a page of exercises; but it embodies the principle of slow patient work, and of gradual development, instead of the forcing of all the powers. Few are blest with naturally perfect voices, and it is even probable that Porpora did prescribe to Caffarelli a certain set of exercises to be used daily. It is the constant practice of certain passages that overcomes defects. The passages (some examples of which are here given) in much of the music of that date, especially that of Porpora, are really instrumental passages, strongly resembling the vocalizzi of the period [see Solfeggio], and possessing but little interest beyond the surprise that their exact performance would create.
SINGING.

It would be impossible to sing this kind of music accompanied by any great dramatic action, since action would throw the voice off its balance and do away with the exact execution which was the main attraction of the music; thus by degrees a great deal of the singing will have become unimpassioned, the singer will have stood to sing his songs without troubling himself to act, and the wonderful execution and the peculiarity of the voices—many of which are said to have been very fine, with a tone like that of a highly developed boy’s voice—will have exercised a certain fascination over the hearer, and have become for a time the fashion. One of the finest of these singers was Pacchierotti, who with a defective voice, possessed high intelligence, and made himself a consummate artist; the last heard in England being Velluti (born 1781, died 1861; in London with Mendelssohn in 1839), also a highly finished artist, famous for his phrasing and for the grace of his singing generally.

The music of Handel, Scarlatti and Hasse, while mechanically sufficient enough, called forth broader artistic powers, possessed by those great singers in an equal degree with more agility, when occasion required it; and the names of Farinelli, Caffarelli, Gazzetti, Bernacchi, Carcatini, Senesino, etc., and others, formed a bright array of vocalists. About the same time the celebrated Faustina (Mme. Hasse) and Curzoni were most brilliant singers. Faustina is said to have had such extraordinary powers of inspiration that it was supposed she could sing both inspiring and exuding. Her agility was marvellous. Basses were now recognised, amongst whom Boschi and Montagnana, with voices of large compass, were very fine singers. The following extract from a song sung by the latter requires exact intonation.

**Adriano,**

**Verracini,**

In the latter half of the 18th century voices of exceptional, in two cases almost phenomenal, compass appeared. That of Agujari, upon the testimony of Mozart, extended upwards to C in alto. Another account gives her two flat octaves, from A below the stave to A in alt (which would be only the compass of a good mezzo-soprano), but says that she had in early youth another octave. Mozart, however, may be trusted; and as she was 27 when he heard her in 1770, and her early youth over, it is clear that she had a remarkable compass. The very high part of the voice may possibly have left her before she was far advanced in years. In early life a very large compass is not a great rarity. A male voice in the writer’s experience, soon after breaking, could sound notes from A, 1st space bass, to treble C in alt, the upper octave and a half being, it is true, false. In Russia, he heard in its spring to accommodation, and not as applied to the middle register. In about a year, as the lower registers increased in firmness, nearly the whole of the upper octave disappeared. Voices that can sound three octaves are not very usual, and such a voice has been met with in a boy; but a compass of two good octaves is a great gift. A mezzo-soprano voice has been heard that could touch G on the bottom line of the bass clef; not a usable note, but sufficiently defined to be clearly recognised; while a voice of treble G tenor in quality, had a compass from the same note, to D above the bass stave, and no more. These are freaks of nature. Young contraltos frequently have a spurious upper octave which disappears as the voice strengthens. Fischer, the great German bass, had a compass of from D below the bass stave to A above, an extraordinary range for a male voice without false notes. His organ must have been singularly powerful and true. In Russia, basses from A or G below the bass stave are not uncommon, but they have not generally a large compass. A family of Russian Jews, of three generations, sang together in London about the year 1843. The grandfather, with a long patriarchal beard, sang down to A below the bass stave, but he had not many notes, and was in fact a contrabasso. He only vocalised, and that in part music. Taking this low A as a starting-point, and Agujari’s high C as the other extreme, the human voice has the astounding compass of nearly five octaves and a half. Germany’s first great female singer, Mara, with a very beautiful voice of 3 flat octaves, from low G to high E, must have been one of the finest of these great singers. The compass is that of a magnificent soprano dramatico, and as she is said to have possessed solid talent, and to have been a good musician, she must have been splendid. Banti had most probably about three octaves. She reached high G, the voice being beautiful and her execution perfect. Mrs. Billington, with German blood on the father’s side, was another example of large compass from A to A flat, 3 octaves. Catalani, again, had a beautiful voice up to high G, and marvellous execution. In the present day, Carlotta Patti and Miss Robertson are examples of high range.

In considering the large compass of some of the voices just mentioned, it might seem marvellous how so small an instrument can produce not only so great a range of notes, but notes of such power. The investigations of Manuel Garcia, 1 Royal Society’s Proceedings, vol. vi.; Nov. 18, 1853.
SINGING.

Czernak, Dr. Mandl, Madame Seiler, Dr. Loschka, Dr. Morell Mackenzie, Mr. Gordon Holthouse, and Herr Emil Behnke, have done a vast deal to elucidate much that concerns the cognate subjects of voice-production and of registers, and to scatter to the winds untenable theories—such for instance as that the varying pitch of notes is the result of harmonics formed in the resonance-chambers; that the falsetto is produced by the laryngeal sacculi acting like a hazel-nut made into a whistle, etc.; but the difficulties of adequate laryngoscopic observation prevent the clearing up of many perplexing details. In consulting the above-mentioned works some confusion arises from a difference of nomenclature, not only in the matter of registers, but of those all-important anatomical items, the voice membranes, variously called vocal cords, bands, ligaments, lips, and reeds. In the latter case this is not of so much importance, as it is easy to recognise that they all refer to the same part; but in naming the registers, it makes all the difference whether the term "falsetto" is used under the old acceptance or under the new, that is, whether one applies it to the middle register. The old terms, "chest" (open and closed), "head," "mixed," and "falsetto"—though objected to as unscientific and based upon sensations and fancies—certainly give as good an idea of the respective registers as the newly-proposed terms, "lower and upper thick," "lower and upper thin," and "small." The terms "Voce di petto, or di testa, Falsetto, Voce mista, or Mezza voce; aprire and chiudere"—to denote the passing from what is called here the open to the close chest register (to which Randauger's terms "lower and upper series of chest register" correspond)—have been used by the Italians through the whole time when the art of singing was in a more prosperous condition than it is now; and until undeniable better terms can be found it is inexpedient, on the score of intelligibility, to quit the old ones. The term "chest register" applied to the series of tones produced with the larynx drawn down towards the chest by the diaphragm, thus causing larynx and chest to vibrate in one, is quite to the point. "Open" and "close" are applied to vowel-sounds, and since the open and close chest-registers give the same quality of tone as open and close vowels—having, there is little doubt, the larynx in the same condition in both cases—the terms are quite legitimate. Again, "falsetto," when applied to a register so different in tone from the chest voice as to seem, in many cases, to belong to another individual, or even another sex, is not at all an inappropriate term. But though the falsetto differs so entirely from chest-voice, it may be used, if reached through the head-voice, in diminishing a note to a point; but only when, by practice, the different registers are perfectly blended. In some cases the falsetto is so strong as to be undistinguishable from head-voice, as in some cases also a strong head-voice may in the higher notes be mistaken for chest. Wachtel's high notes were produced by a mixture of chest and head voice. How all these gradations are brought about is not quite clear, but there seems no doubt that attenuation of the vibrating element is effected in each successive higher register, as in a thinner string upon the violin; and also that in the case of falsetto, part of the voice-membranes (or vocal cords) is shut off or "stopped," either by a node, or by constriction of the complex thyro-arytenoid muscles. If it should hereafter be found that any part of these muscles is quite of the nature of the tongue, with fibres running in many different directions, and thus capable of being brought to bear upon any point of the voice membranes, a good deal would be accounted for.

Notwithstanding difference of nomenclature, Herr Behnke's work is a most welcome addition to the practical literature on the subject. Apropos of nomenclature generally, would not a standing committee be advisable to settle points of this kind from the standpoint of science, and to determine an opinion, and there is reason to differ from it, it is a long time before a counter-suggestion is available. Whereas a friendly personal interchange of ideas might speedily bring about a satisfactory conclusion. This question might be taken up by the Musical Association or the Royal College of Music. But to resume.

After Catalani, the operatic style advanced in the direction of dramatic force, and entered on the golden era of united singing and acting, much to the displeasure of the older critics, who delighted in singing unaccompanied by much gesticulation. Pasta may be said to have shown the way to unite fine singing with classic acting, so that the two should aid each other. Endowed by nature with a harsh veiled voice, she worked with prodigious determination to reduce it to obedience, and at the same time made a special study from antique sculpture of the most effective gestures, and the classical modes of drapery. When nearly sixty she had still preserved a wonderful power of mezza voce when singing in private. One, who, like many Germans, had great dramatic genius, but whose vocal powers were chiefly of the declamatory kind, created an immense sensation about 50 years ago, wherever she appeared. This was Schröder-Duvrent, who created the part of Fidelio, and sang it in the presence of the illustrious composer of that opera to his entire satisfaction. A singer who held for some years the post of reigning favourite was Malibran, a woman of great genius, marred by a good deal of caprice. Giulia Grisi, with less genius than Pasta and Malibran, but with a lovely voice, great beauty, and much natural talent, was as persistently recognised as queen of song, through a long series of years, as any public favourite, with the exception, perhaps, of Adelina Patti. She formed one of the famous quartet with Rubini, Tamburini, and Malibran. Rubini on his retirement being replaced by Mario. This quartet sang
together for many years, and were united by such strong ties of friendship, and such absence of anything in the shape of artistic jealousy, that the perfection of the ensemble was at once their own delight and that of their admirers. A very fine contralto, Marietta Brambilla, sang about the same time. Gisli had considerable versatility, singing Norma, Lucrezia Borgia, Ninetta (in La Gazza Ladra), Norina (in Don Pasquale), Elvira (in I Puritani), all well. Contemporary with Gisli was Peressini, a very charming singer and actress, in spite of a not very pleasing voice and a somewhat plain exterior. She could not take such parts as Norma, Lucia, Susanna, with effect, but she sang with unaffected pathos, and executed florid music very perfectly. After Gisli and Peressini, Bosio and Picolomini held a high place in the artistic world, and Sontag, a graceful and captivating singer, reappeared after some years' retirement. Another great example of the victory of Art over Nature was Malibran's sister Pauline (Viardot), a woman of great genius with a defective voice, who became a worthy representative of the great Garcia family. At the time of the foundation of the second Opera House, Covent Garden, to which Gisli and Mario, and Costa as conductor, transferred their services, there appeared a star of great magnitude, of whom so much had been heard as might have endangered a first appearance. Perhaps, however, no success was ever more complete than that of Jenny Lind (Madame Goldschmidt). Her special characters during her career in London were Alice (Roberto il Diavolo), Maria (La Figlia del Reggimento), Amina, Lucia, Susanna, with similar parts, in which the softer attributes of the female character predominate. And even in those parts which were not her greatest successes she always did something better than it had been done before. In Norma the cavatina 'Casta Diva' was sung by her with infinite pathos and grace. There was a slight veil upon the middle and lower part of the voice, but it was only sufficient to give it substance. Her Alice was an impersonation of the highest order. Seen from a proscenium box at a distance of only a couple of yards in the old Her Majesty's Theatre, every look and gesture was reality. The scene by the cross was one not to be easily forgotten. The Bertram was the famous German bass, Staudigl, who with very little help in the way of stage paint, etc., contrived to give his usually good-natured face an expression of stony fiendishness that was actually appalling. With little gesticulation he seemed really to have the power of magnetizing with his glance. Jenny Lind had a great faculty of working up to a climax with a minimum of apparent effort, and a maximum of effect. Her execution was most perfect, and her high notes rich and clear. In the Figlia del Reggimento she gave a sudden display of brilliant florid singing that was truly marvellous. In the scene in which the aunt is giving Maria a singing-lesson on an antiquated tune, bored to death, and with her mind wandering to the scenes of her former life, she broke forth into a veritable flood of vocalisation; roulades, quickly reiterated notes, trills, etc., in such rapid succession and for such a length of time, that it was difficult to imagine where the strength came from. It was quite a stroke of genius, the more unexpected as occurring in one of Donizetti's inferior operas. Jenny Lind was also a great oratorio singer. [For her other great operatic successes see vol. ii. p. 141.] Some cadences of Mlle. Lind's own, given here, are examples of her powers of vocalisation. They were not sung as mere passages of agility, but to their absolute perfection of execution was added an expressive significance which this wonderful artist knew so well how to throw into everything she sang. Two more examples will be found in the article above mentioned.
the singer the opportunity for display in arias of stereotyped form encumbered by a great deal of simpery padding, and the higher forms of composition were less and less to be found, until at last, as Wagner says, the capacities of the orchestra were almost entirely ignored, and it sank to the level of a huge guitar. It rose afterwards, in the hands of those who did not know how to use it, to the height of a huge brass band. The reaction was brought about with too much pride and too little temper. The voice, from having been almost exclusively considered, had been almost as exclusively ignored. As the new style of music required more force than delicacy in its execution, a much shorter and more superficial artistic preparation was needed to give something of a rendering. The possessor of a strong voice, after a few months', instead of a few years' work, entered upon the operatic career with powers not half developed or brought under control, and therefore unprepared to support the greater strain which it had to bear. The voice itself necessitated increased forcing to make the required noise, and speedy deterioration was the frequent result. Mars sang the ‘Creation’ at the Norwich Festival, and was asked how she liked it. She answered that it was the first time she had ever accompanied an orchestra. What would she have said to some modern opera! A vocal voice next sprang into existence; namely, a departure from the steadily sustained note. It took two forms, the *Vibrato* and the *Tremolo*. The first had been introduced by Rubini, and its abuse was the one thing in his singing which could have been spared. Both are legitimate means of expression in dramatic music, when used sparingly in the proper time and place; but when constantly heard are intolerable. They (the *Tremolo* especially) cause at first a painful sensation by suggesting a state of nervous excitement that must infallibly be rapidly fatal; but this soon subsides, and they are felt to be mere dispensable mannerisms, expressing nothing at all but a direful want of control over the feelings. And there is no greater nuisance in life than cheap tears. Ferri, a baritone who sang at the Scala about 1833, made use of the *tremolo* upon every note, to such an extent that his whole singing was a bad wobbling trill. Almost all the singers of that time indulged in it. It is said to be the result of overstraining the voice in singing against the heavy instrument. But this is clearly not the case, since many who use it are as fresh at the end of an opera as at the beginning. It is probably sometimes used with the view of making the voice carry; but if it does this, it does it at the expense of intonation. With others it is simply an exaggeration, supposed to be 'intense.' It is happily beginning to disappear, thanks to the few who have resisted the fascination of easy popularity, and preserved the traditions of the good school, amongst whom our own best concert and oratorio singers have done their full share of good work. Apropos to this substitute for true expression, what are we to understand by

Musical decoration, in the form of cadences or passages of agility, adds much meaning to the music in which it is judiciously introduced, and is as reasonable and as consonant with the canons of art as architectural decoration. Whatever the origin or precise meaning of a trill may be, its effect, in the right place and well executed, is prodigiously fine. Indeed the result of ornament is often greatly out of proportion to its appearance. When the two sisters Marchisio appeared at Milan about the year 1856 in 'Semi-ranide,' the soprano introduced a little passage at the end of the air 'Bel raggio' thus,—

...and later, in the duet 'Ebben, a te, ferisci'—

These passages do not look very much on paper, but their effect, executed without the smallest apparent premeditation, and with a spontaneous *dan de voix*, was simply electric. In the final air in 'Lucrezia Borgia,' in which Lucrezia reproaches the Duke with causing the death of her son, the long descending scales and rising passages give immense vehemence to her agony of grief, and form a striking contrast to the measured sequential passages which Farinelli probably sang without changing his position.

While Jenny Lind was achieving the success we have described in the Haymarket, there appeared at the rival house in Covent Garden the famous Alboni, a superb contralto, or rather mezzo soprano, of considerable compass and great flexibility. But during the very reign of the great singers enumerated above there set in a deterioration in the art of singing. Its very perfection at that time was, in a way, the first cause of its decadence. The singer had become all paramount, and opera had again drifted into conventionality. Numbers of operas were brought out that were weak imitations, first of good works, and then of one another, written chiefly to afford...
that much-abused word! A generally accepted meaning is a series of aimless ill-proportioned crescendos and diminuendos, rallentandos and accelerandos with a constant apparent disposition to cry. Taste and expression are often confused with each other. 'Expression,' if only from its etymology, means a manifestation of the thought and feeling that is passing within. Can people, then, be taught to sing with true expression? Certainly not through the bare outward means to the end. But they may be taught to seek for some meaning in their words and music that shall rouse their feelings, and then they may be guided in the use of the mechanical means at their disposal, in order to avoid exaggeration: when once they feel, we have the signs of it in the mere sound of the voice; and it is this subtle expression springing from within that finds its way from one soul to another; and as a glass reflects only what is placed before it, so, only so far as the singing is or has been felt by the singer, will it be felt by the hearer.

Before the death of Titians we were so fortunate as to have here five prime divas at one time—Titians Patti, Trebelli—four of whom we may hope to have for some time to come. Titians was a fine example of the soprano drammatico. The voice was of unusual magnitude, and grand quality, with just an idea of vein upon it.

The veil, in a small degree, is by no means a necessity a defect. Indeed it adds substance to the voice where it is otherwise pure and strong. One of the most remarkable instances of the voice relia was Dorus, the one who sang the Englishman in 1839 and 40. The veil had possibly come over the voice after first youth, but it was then very marked. With a fine voice sounding through it, it most brilliant style, and excellent execution, it quite gave the idea of the bright sun and blue sky shining 'rough and dispelling a white morning mist."

To return to Titians. Such parts as Medea, Norma, Semiramis, Fidelio, were her forte. Besides her command over her voice, she had a defect in the pronunciation of the vowel e (Italian), which so far marred her voice-production; but she was a conscientious artist, and a fine singer both in oratorio and opera.

Adelina Patti, best with a clear, pure, facile, high soprano voice, which apparently never gave her any trouble, of considerable compass, produced in a faultless manner, is one of the greatest mistresses of vocalisation of our times. Nilsson, with a fine, extensive voice, and much dramatic talent, has a peculiar earnestness, in parts, that she feels to belong to her, that is most attractive. During her early great successes in Paris, one of her greatest was the part of Elvira in 'Don Giovanni,' a part almost unappreciated in London. Her prison scene in Boito's 'Mefistofele' is a very perfect performance. The beauty of Albani's voice, the grace of her style, and her thorough conscientiousness, have justified her a great favourite. Trebelli, with her grand mezzo-soprano voice and style, is another of the great artists of the present day, and Pauline Luoga yet another. With six such singers at one time, it might be asked, 'Where is the decadence in the art of singing of which you complain?' We must remember that in England we get the very best of everything (except climate), and that it is to these very artists, and those in the same path, that we owe the preservation of the good school.

Lady singers have been and are, for the most part, well-favoured; many very beautiful; those of the stronger sex are also generally well-looking. But there have been instances of the reverse, and of the triumph of art over this drawback. Taschiardi (Ferriani's father), was so plain as to raise a coarse laugh when he first appeared in Italy, upon which he came to the footlights and said, 'I am here to be listened to, not to be looked at.' He was listened to, and admired. Pisaroni, the great contralto, was so ill-favoured that she usually sent her portrait to the managers of theatres before making an engagement. She was nevertheless very famous. In about the year 1855 Barbieri-Nini, a well-known soprano in many parts, was the prima donna at the Scala. The opening opera was Verdi's 'Vesperi Siciliani,' under the title of 'Giovanna di Guzman.' The heroine was a young girl. Barbieri-Nini, who impersonated her, was very short and thickset, without the semblance of a waist, very ugly, marked with small-pox, and with the looks of about fifty-five. When she appeared, there was the general coarse 'Oh, oh!' and laugh of the Milanese public. As she proceeded, however, attention became fixed upon the singing; a certain duct with the tenor made her an established favourite, and she remained so to the end of the Carnival. The Milanese, though unaccustomed in their censure, are immediately ready to recognize what is good; they will bless a singer through nearly a whole evening, and yet a little bit, of a few notes only, well executed, will provoke a storm of applause.

About the time when the tremolo was becoming intolerable (1854), Clara Novello was the prima donna assoluta, and the great beauty of her voice and her freedom from the prevailing vice, caused her to be greatly admired. Singers do not always know their own powers. Clara Novello was requested to sing the part of Gilda in 'Rigoletto.' This she at first declined to do, on the plea that it was totally unfitted for her. Being persuaded, however, it proved an enormous success. She sang the music beautifully, and acted the part with much grace. The baritone was Corsi, one of the best Rigolettes; and the performance was a very fine one. Corsi was a little man, rather stout, and with not very dramatic features, being somewhat like the busts of Socrates, but his dignified gestures had the power of apparently increasing his stature. His sympathetic, but not over strong voice, would not bear the strain of large theatres; it left him, and he became a teacher of singing.

There has been a long list of tenors, beginning curiously with a Niccolino and a Mario in the 17th century, leading down to our own Mario
and Nicolin, and comprising the names of Borosini, Bianchi, Davide, Ansani, Donzell (with a voice that sent out large globes of sound), Tacchini, Tramerzani, Garcia, Malibrand's father, who had a voice capable of singing either tenor or baritone, and for whom it has been said that Rossini wrote 'Otello'—(it was certainly written for an exceptional voice, since part of the opening aria extends from the base A to the high tenor A)—Rubini, Haitinger, Duprez, Ivanoff, (whose reputation was made by singing an Italian version of Schubert's serenade at concerts), Moriani, Guasco, Franchini, Roger, Gardeni, Tamberlik, Wachtel, Mongini, Giuglini, Giovannini, Giayarr, etc. The greater number of the earlier tenors seem to have been highly finished singers, Ansani especially so. Many of us remember Rubini, with his power of drawing tears by the simple force of pathetic expression. Moriani—a great favourite with Mendelssohn—was to have been Rubini's successor in the world's estimation, but neither he nor Guasco—another beautiful voice and talent—fulfilled their early promise. All the tenors that we have heard on the stage, Mario was perhaps the most favoured by nature, and even if his natural talent was not exerted to the full, he has left a gap not easily to be filled. A voice rich as Devonshire cream, and a fine delivery, with an unusual freedom from the tremolo, were qualifications indeed. Duprez, Tamberlik, and Wachtel were tenori di forza with great qualities, but not without defects. Mongini, whose début at La Scala in 'Guillaume Tell' was a triumphant success, but whose appearance a few nights after in 'La Sonnambula' was an entire failure, was another of the tenori robusti, and rather a vocal athlete than a refined singer. Giuglini was a very graceful and charming artist, to be listened to for a time, but he lacked vigour, and the extreme sweetness of the voice and a somewhat throaty production soon made one wish for something more. Campanini, with a good voice, and total freedom from tremolo, was at first enthusiastically received, but his appearanc...
and wanted study. Graziani is too well known to the reader to require more than mention. So too are Cognoti, Faure, and Lassalle. Henrich has been a great addition to our concert singers. Several Americans have been and are on the operatic stage with excellent effect. They have many very fine voices amongst them, particularly of the large mezzo-soprano type, of which Miss Cary, who sang as Milo, Cari at both opera-houses, was a good example. Miss Kellogg and Foli are both well known. Minnie Hauck, Mrs. Ogden, Madame Antoinette Sterling, and Madame Fasetti are great public favourites. The Americans have a good deal of dramatic fire and power of execution, and it seems strange therefore that (according to their own statement) they have no efficient teachers.

The fitful and precarious condition of English opera has militated against the cultivation of dramatic singing by English vocalists. The language, though not as favourable as it might be, is certainly being made much more of than it generally is, by a proper choice of words, and a pure and articulate enunciation. Many of our singers have had very good, in many cases great, success on the Italian stage—Clara Novello, Catherine Hayes, Sims Reeves, Sauty. But, for lack of a permanent Opera, we have studied chiefly for the concert-room and oratorio. Going back 80 or 90 years we find the names of Miss Crouch, an excellent singer and actress; Mrs. Bates, wife of the founder of the Antient Concerts; and Miss Jackson (Mrs. Bianchi Lacy), clever concert and oratorio singers; Miss Stephens; Miss Paton, a very fine opera and concert singer; Mrs. Knuyt; Miss Birch, for many years our most favourite concert singer, with a beautiful voice; Mrs. Alfred Shaw and Miss Fanny Wyndham, both fine contraltos. These three sang a little in opera. Miss Romer was a really fine dramatic singer, and a good actress, certainly one of our best. Her three greatest successes were Barnett's 'Mountain Sylph,' the 'Sonnambula,' and the 'Favorita,' which was sung in English at Drury Lane, in 1843, by her, Templeton, and Leffler. Parepa was a very clever singer and actress, dying in her prime; and Miss Louise Pyne is fresh in the recollection of many. Miss Rose Hersee has done excellent service in opera. Adelaide Kemble (Mrs. Sartoris) studied chiefly for the stage. The tenors during the time here spoken of were Michael Kelly, Sinclair, Incledon, and one whose name will always shine in musical history, Brahaim, the possessor of a marvellous voice and great powers as a singer, whether of Italian and English opera or of oratorio. At 70 he still sang in private, giving out notes from his big chest with immense power. Wilson and Templeton were English opera singers. Both had good voices, but the latter was very throaty. Harrison was a clever singer and actor, and did much to advance the interests of English opera. Our basses and baritones have been Bartleman, a very fine singer, great in Purcell and Handel; Bellamy; Henry Phil-

lips, very clever and versatile, and a good actor. Weiss, with a very fine voice, was awkward on the stage, but good in oratorio; Lewis Thomas, a true bass, has done excellent service. Many have appeared with considerable promise, but have not done all that was expected. We have been fortunate in the possession of an English quartet, which has upheld, or rather created, a modern English school of singing, in which many objectionable peculiarities have been done away with, to a great extent through the study of Italian music and pronunciation—Madame Lemmens-Sherrington, Madame Sainton-Doby, Sims Reeves, and Sauty. The varied talent of these true artists is not more remarkable than their earnestness in furthering the interests of their art. Madame Sainton, a true contralto, certainly founded a school of contraltos singing. Her powers extended from the simplest ballads to works of the largest classical style—English, French, German, or Italian. Reeves received the traditions of Brahaim, and refined upon them; and Sauty has done more than any other one baritone or bass. His range of style is unlimited.

We owe a large debt of gratitude to the singers of widely various nationalities, some few of whom have been enumerated, as well as to our own faithful English band, who have piloted the vocal art through the shoals of conventionalism and the aberrations of popular taste. There have been two great waves of progress and retrogression; the first, from the creation of opera up to the culmination of the mechanical branch of the Farinelli school; and the second, from the conventionalism of that school up to the union of dramatic force with perfect singing in that inaugurated by Pasta. From the reaction that set in afterwards there are signs that we are beginning to mount a third wave. There is recently a marked general improvement in the singing of many of our actors, we have visited this country while among our own singers several have already made high reputations, and others are giving great promise. Madame Patey has been long the acknowledged successor of Madame Sainton, to whom she bears much resemblance both in voice and in breadth of style. Mrs. Keppell (Madame Enriquez) is also an excellent contralto, while Miss Damian and Miss Orridge are making good way, and others promising well. Among our sopranis Miss Robertson and Madame Edith Wynne have long held a high position. Miss Anna Williams, Miss Mary Davies, and Miss Elliot are very talented singers; Miss Marriott, and Miss Samuel, are steadily advancing. Mrs. Hutchinson, with a sweet voice and much taste, is beginning to make her mark. Edward Lloyd, an artist of the first order, won his artistic spurs at the Gloucester Festival in 1871. Vernon Rigby and W. H. Cummings (a musician and archæologist of distinction) also stand high in the public estimation. Shakespeare, besides being an excellent singer, is a valued instructor, and a thorough musician. Miss and Mrs. Guckin have already had much success; Herbert Reeves, with a small voice but good style,
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and several others, among them Harper Kearton and Frank Boyle, are coming on well; so that there is really no lack of tenors if they all fulfil their mission. Of baritones and basses we may name King, Thordike, Barrington Foote, Pyat, Thurley Beale, and others. We have more singers now than we ever had.

The question of a National Opera has again come to the front, and there could hardly be a better moment in which to consider it than the present, in connection with the Royal College of Music. The founding of a National Opera House—that is to say, a theatre liberally subsidised by government or endowed by private subscription—for the exclusive performance of English opera and opera in English, is a necessity. If made part of the College, under the control of the directors, it could be conducted upon the strictest rules of order, propriety, and morality; but it should be to all intents and purposes a public theatre. Though not necessarily as large as either of the existing opera-houses, it should be of sufficient size to have a full orchestra. English opera has been often condemned to a theatre in which the orchestra has been mutilated, or there has been the full complement of wind with a totally inadequate supply of strings. Either of these shifts must be avoided, and to avoid them the theatre would have to be of reasonable dimensions. A good model is not far to seek. Both the existing theatres are acoustically good. The new one cannot be a more practising ground for the students of the College, except to give them experience in subordinate parts. They should only be admitted when thoroughly proficient singers. Until then, artists would have to be procured from outside; but after that the College itself would furnish them. So with the orchestra; it would be necessary at first to engage artists to ensure thorough efficiency, but it should ultimately be formed, as far as possible, of students competent to take their place in it. Thus by degrees the whole artistic staff might be formed of the pupils of the College. In this way an esprit de corps would be created which would tend to advance the artistic excellence of the whole establishment, while the fact of its being distinctly a public theatre would make students feel that there was no child’s play. If a composer were commissioned to write an opera for this theatre, the libretto should be first submitted to the directors, in order that good original words and good translations might be as far as possible assured. Any profit realised from the theatre might go to found scholarships or a superannuation fund. If some permanent establishment of the kind were founded, then both singers and composers would find it worth their while to work for it. Mr. Carl Rosa has shown to a great extent what may be done.

Reference has been made to the natural aptitude for choral singing in the Northern and Midland counties of England. This branch received a vast impulse in England generally through the efforts of Dr. Hullah; and both Mr. Henry Leslie and Mr. Barnby have contributed largely to its advancement. Many refined renderings of difficult music have given proof of the high grade of excellence to which Mr. Otto Goldschmidt has brought the Bach Society. But all this choral activity has not been an unmixed benefit. The indiscriminate manner in which amateurs join the various public and private choral societies leads to the yearly deterioration and even destruction of many young voices. Undeveloped voices that can barely sing for ten minutes without fatigue, draft themselves into a chorus, and indulge in frequent practices of from an hour and a half to two hours of high music, with the idea that though they cannot make much effect alone, they are good enough for a chorus, forgetting or ignoring that the very want of practice and development that renders them inefficient solo-singers makes the chorus doubly dangerous to them. They say, ’We are helped forwards by the practised voices.’ But a feeble runner bound to a powerful one will be helped forward for a very short time only; he will then be forced onward, and finally, when exhausted, will be dragged along the ground and trampled under foot. But it is not only on account of the music being so often beyond the compass of ordinary voices that mischief is done. It is well known that a voice in unison with several others becomes almost entirely neutralised, as far as the possessor’s consciousness is concerned. The singer’s voice goes to swell the whole, till, and cannot be heard by its owner, and the result is an amount of perhaps unintentional forcing that leaves her vocally exhausted at the end of a chorus. Besides, notes are taken by hook or by crook, and voice-production is forgotten. The conductor of a chorus has nothing whatever to do with individual voices. He must get the maximum of effect out of his little army of singers. Professional chorus-singers learn to make only the necessary effort, and a singer without the required vocal means sufficiently developed would not be admitted into a professional chorus. Again, those whose existence depends upon their voice will not allow enthusiasm to carry them beyond their powers, as those who join a chorus for the love of the thing. The evil is so great as to require serious consideration, and the whole question of choral singing should be systematised. Elementary classes should be formed. Introductory elementary classes should exist in which two voices only should practice in unison, each voice singing first alone, passage by passage, thus the production and right amount of tone would be cared for. Numbers of voices might be benefitted, if not saved from destruction, by learning to sing in chorus. This is a subject that might well attract the attention of the Royal College of Music. As it is, the mischief will become more and more apparent, members of choral societies will fall away rather than lose their voices, and it may be found difficult to keep a sufficient body together. But with proper care a most instructive and enjoyable branch of
They have a mode of producing the vowel e, and their double sound ə, which greatly damages the quality of the voice on those sounds, so that a German frequently seems to possess a voice that is at once good and bad. But these are not really characteristics of the language, and should be abandoned by Eugene Fils, the German soprano, who appeared some years ago at Covent Garden, had a perfect production and style, and Stockhausen, who was here about ten years ago, a singer of great talent, had none of the defects above mentioned, and was a master of declamation. So is Zur Mühl, a young Estonian singer, who deserves to be better known. It is remarkable that, with their power as composers and musicians, and their general high intelligence, the Germans are not better singers. They make a grievous mistake if they think the vocal art beneath their notice. The two singers lately heard in 'Der Ring des Niebelungen,' Herr and Madame Vogel, with their magnificent voices, their earnestness, and their power as actors, could not help every now and then marring their otherwise admirable performance by the defects belonging to their school. Herr Gura, in 'Die Meistersinger,' showed powers of purer vocalisation.

The English characteristic has been till lately rather a lack of any characteristic whatever, except defective pronunciation; and a general apathy and want of interest which has caused many good voices to be wasted. We are fast waking up from this state of things. The defects above enumerated have been those mostly observable amongst the general amateur class and artists of a mediocre stamp—peculiarities of the respective countries in fact. And in proportion as individuals have steered clear of these defects and have carried self-discipline rigidly into effect, so far have they taken an artisanic position. In this country (as in others) there are some first-rate amateurs, many of whom are doing excellent service in endeavouring to foster a love of music in all classes, by founding societies for giving concerts, either free or at nominal prices of admission. Some of our amateurs would do credit to the profession of music anywhere in Europe. We owe to them some of our best English songs. True, some of these are over- elaborate, but this is a welcome counterpoise to the too great simplicity and uniformity of many of our native songs. Not that simplicity, per se, is a fault. On the contrary, if we look amongst the immense numbers of songs by the greatest songwriters of the age, the Germans, and especially amongst the greatest of these, Franz Schubert, we frequently find a marvellous amount of music, or, at least, significance, with but little material. The great quality in the best German songs is their independence and unconventionality. Each song is a poem—some, long poems, in which the composer seems not to have cared whether others existed or not, but to have drawn his inspiration immediately from what was before his mind. Thus there is scarcely a single stereotyped form amongst them. Schubert, Mendelssohn, Schu-
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A strong proof of the low ebb at which the art of singing now lies in this country is the very small musical knowledge that the bulk of singers find sufficient for their purpose. It is customary to cite the names of one or two specially gifted individuals who made great names without musical knowledge. These are the exceptions that prove the rule. The fact would be more obvious were it not the custom in this country to 'hammer away' at the same pieces until they are worn out. The great singers of former times who originated and perfected the good school were, the greater part of them, good musicians; indeed the older teachers — Caccini, pistocchini, Scarlatti, Purpura, etc.—themselves great contrapuntists, would not have it otherwise. The music of Sebastian Bach and his school absolutely requires the singer to be a musician in order to do it justice. To sing a few ballads does not. Later masters — Crescentini, Garcia, Massucato, Randegger, etc.— have been good musicians, and it is a matter of the first and last importance that a proper study of the theory of music should be considered an indispensable branch of the singer's education—that is to say, if the art is to rise to the level at which it should be.

[H.C.D.]

SINGAKADEMIE, THE BERLIN, one of the most important art-institutions in Germany. Its founder was Carl Friedrich Christian Fasch, born 1726 and appointed in 1755 chamber-director to Frederick the Great of Prussia, after whose death he led a quiet and retired life in Berlin as music teacher and composer. The Singakademie originated with some attempts made by Fasch and a few of his pupils and musical friends to perform his own sacred compositions for mixed voices. The actual Akademie was founded on Thursday, May 31, 1797, and up to the present time the weekly practices are still held on a Thursday. The original members were 27, thus distributed— 7 sopranos, 5 altos, 7 tenors, and 8 basses. The society was at first entirely private, the meetings taking place at the house of Frau Voitus (Unter den Linden, no. 59, afterwards Charlottenstrasse no. 61). This character it retained even after the practices were held in a room at the Royal Academy of Arts, the use of which was granted to the Singakademie Nov. 5, 1793. The first of the regular public performances took place at Easter 1801. The proceeds were at first devoted to charitable objects, but after the Akademie had, in 1827, erected its own buildings, where the meetings are still held, and which contains the best concert-room in Berlin, it became necessary to have performances for the benefit of the Institution, and these are still carried on.

The object of the founder was to promote the practice of sacred music both accompanied and unaccompanied, but especially the latter. The society at first confined itself to Fasch's compositions, singing amongst others his 16-part Mass a cappella, but in a short time pieces by Durante, Graun, Leo, Lotti, etc., were added. The first oratorio of Handel's put in rehearsal was Judas Maccabees (1795). The original purpose of the
institution has been faithfully adhered to. Its
importance for the spread of Handel's oratorios
throughout Germany have been most successful,
and indeed the promotion of this special branch
of art is the most essential feature of the Sing-
academie. Less favourable results have been
attained with regard to Bach, whose church com-
positions have been treated as concert pieces,
which in many cases put them in an entirely
wrong aspect. The first performance of Bach's
Matthew-Passion in 1819 is well known, and
indeed marks an epoch, but the chief credit is
due, not to the Singakademie, but to the con-
certed efforts of the performance, Felix Mendelssohn
Bartholdy.

The Berlin Singakademie has served as a
model for most of the vocal unions of Germany.
Its structure is exceedingly simple, the governing
body consisting of a director, who has charge of
all musical matters, and a committee of members
(ladies as well as gentlemen) who manage the
business. All of these are elected at general
meetings. Since 1815 the director has had a
fixed salary out of the funds of the society. New
members are admitted by the director and the
committee. There is a special practice on Wed-
nesdays for less advanced members, who must
attain a certain amount of proficiency at this,
before being allowed to join the main body. The
numbers rose in 1788 to 114, in 1813 to 301, in
1827 to 436, and in 1841 to 618. At the present
moment there are 600 members.

Fasch died in 1800, and was succeeded in the
directorship by his pupil Carl Friedrich Zelter.
An attempt to bring in Mendelssohn having
failed, Zelter was succeeded by Carl Friedrich
Rungenhagen (1832 to 1851) and he by Eduard
August Grell, who relinquished the directorship
in 1876 on account of his advanced age, but ret-
tains a seat and vote in the committee, with the
title of honorary director. Martin Blumner,
the present conductor, was born in 1827, and
appointed in 1876. [P.S.]

SINGSPIEL. This term has been in use in
Germany for the last 300 years to denote a dra-
amatic representation with music; not any one
particular kind—singing being capable of being
employed in such various ways—but any enter-
taxment in which spoken dialogue and singing
alternate. In time speech gave way at intervals
not only to singing, but to singing by several
voices at once. Later, when the spoken dialogue
had been brought into entire subjection to music,
as was the case in Italy after the revolution effected
in the whole nature of dramatic representation by
the rise of opera, not only concerted vocal pieces
were introduced into the German Singspiel, but
instrumental music and the 'prolégé' monody as
well. We find the earliest traces of the Singspiel
in the German miracle-plays, which were gra-
dually developed outside the churches from the
Passions given inside them. The Passions were
sung throughout, while in the miracle-plays
spoken words in German were introduced, the
singing still being in Latin, as for example in the
'Ludus paschalis de passione Domini,' MS. of
the 13th century. In course of time the Latin
text, and consequently the music, was thrust
into the background. In a 14th-century MS.
called 'Marienklage,' preserved in the convent
of Lichtenthal near Baden, Mary sings in Ger-
man. Indeed we already find the typical Ger-
man miracle-play in the 'Spiel von der zehn
Jungfrauen' performed at Eisesach in 1522,
in which all the words sung are German. These
plays were generally performed on the evens of
the great festivals, such as Whits Sunday, Epif-
phany, etc. Gradually the ecclesiastical element
disappeared, leaving only the secular, and thus
originated the Singspiel Tuesday plays, in which
the characteristics of whole classes of society,
priests, doctors, travelling scholars, etc., were held
up to ridicule. Nuremberg and Augsburg were
specially celebrated for these plays, written for the
most part by Hans Rosenblut (about 1405), Hans
Fols of Worms (about 1480), both living in
Nuremberg, and Nicolaus Mercator. They grad-
ually however degenerated into obscene pieces,
until in the 16th century Hans Sachs and Jakob
Ayser (both of whom introduced music into their
plays) started the movement which ended in the
reformation of the German stage. By Ayser
we still have a 'Schöns neun singet Spiel,' 'Der
Münch im Kessork,' sung in 1618 by five per-
sons 'entirely on the melody of the English
Roland.' This melody is repeated 54 times, and
one cannot help suspecting that the English
stage was to some extent Ayser's model. A reac-
tion from these 'people's plays' (as they might be
called) was caused by the 'school plays' in Latin,
usually performed by the pupils of the Jesuits.
Between the acts Ger-
man interludes with music were introduced,
and these were virtually Singspiele in the
modern sense. The first Singspiel in imitation of
the Italian opera without any spoken dialogue
was 'Dafne,' written by Martin Opitz and com-
posed by Heinrich Schütz in 1627; unfortunately
this has been lost. The earliest instance of an
independent German Singspiel with singing and
spoken dialogue was 'Seelwig,' a sacred
Walddgedicht or Freudenpiel. In a spoken play
of Harndorffer's (1644) were introduced Arias
after the Italian manner, composed (see Eitner's
'Monatsheft für Musikgcschicbte,' 1881, nos.
4, 5, 6), by Siegmund Gottlieb Staden (born in
1607 at Nuremberg, succeeded his father
as organist of St. Sebald in 1634, and died in
1655). The piece is intended for private perform-
ance, and written for 3 trebles, 2 altos, 2 tenors,
1 bass, 3 violins, 3 flutes, 3 reeds, 1 large
horn, the bass being taken throughout by a
theorbo. No two voices ever sing at the same
time, and the instruments have short sympho-
nies to themselves. The only regular stage at
that time was the Italian opera-house of each
capital (that of Vienna being built in 1651, and
that of Dresden in 1667) and of Nuremberg and
other Imperial cities. The German Singspiel
found a home in Hamburg in the theatre built
in 1678, but soon encountered a formidable rival
in German opera, founded by Reinhard Keiser.
SINGSPIEL.

After this, half a century went by before the Singspiel is heard of again. In 1743 the Döbbelin company in Berlin produced without success a German Liederspiel, 'Der Teufel ist los,' founded on the English piece 'The Devil to pay,' followed by Schützer's 'Doris' (1747) and Scheibe's 'Thurnemira' (1749), both very successful. Thus encouraged, Koch's company began to play Singspiele in Leipzig, Weimar, and Berlin, their first piece being 'Die verwandelten Weber,' another version of the 'Devil to pay,' written by C. F. Weiss, composed by J. A. Hiller, and produced at Leipzig in 1764 with great success. The same authors produced a succession of similar pieces, 'Der lustige Schuster' (1763), 'Lottchen am Hofe,' and 'Die Liebe auf dem Lande' (1767), 'Die Jagd' (1771), 'Aerndtekranz' and 'Der Dorfbauer' (1772). Neefe, Reichardt, Stegemann, Schweitzer, and others, brought to perfection this new species, now called Operetta.

Independently of all this going on in North Germany, the German Singspiel had sprung up in Vienna, starting curiously enough with 'Die doppelte Verwandlung' (1767), an adaptation from the French 'Le Diable à quatre,' Sédaine's version of 'The Devil to pay.' Werner, Haydn's predecessor at Eisenstadt, had already produced at the Court German Theatre a Tafelstück (i.e. piece intended for private performance) called 'Der Wienerische Tandemmarkt' (1760). The marionette plays, of which Haydn was so fond, were Singspiele, and he supplied the court of Esterhazy with 'Philemion und Baucis' (1773), 'Genoveva' (1777), 'Dido,' a parody on a grand opera (1779), and 'Die erflühte Rache' (1780).

'Der krumme Teufel,' to words by Kurz, was a real Singspiel. Dietzendorf's 'Lied,' Apotheker, 'Liebe im Narrenhause,' 'Hieronimus Knicker, 'Rosse Käppchen,' etc., produced at the Imperial Nationaltheater, were brilliant successes. Kauer (1751-1831) composed no fewer than 200 Singspiele, and Schenk was almost equally prolific. The classic Singspiel was founded by Mozart with his 'Entführung' (July 12, 1782), which according to Goethe threw everything else of the kind into the shade; though whether one is justified in calling it a Singspiel at all is a moot point, the dramatic importance of the music seeming to entitle it to rank as an opera. Even the 'Zauberflöte' (1791) was styled a Singspiel on the title-page of the PF. score. From this point the Singspiel proper becomes continually rarer, though Wenzel Müller's 'Schweizer von Frög,' 'Das neue Sonntagsekind,' and a few more deserve mention. Lortzing's works are a mixture of opera and Singspiel, certain numbers in the 'Czar und Zimmermann,' 'Waffenschmied,' and 'Undine' being quite in the Lied-style, and the music consequently of secondary importance, while in others the music undoubtedly assists in developing the characters, and raises these portions to the dignity of opera. We are here brought face to face with the main distinction between Opera and Singspiel; the latter by no means excludes occasional recitative in place of the spoken dialogue, but the moment the music helps to develop the dramatic denotement we have to do with Opera, and not with Singspiel. It is worth noting that no other nation possesses a form identical with the German Singspiel; the French Vaudeville comes nearest to it, but for this well-known tunes are adapted, instead of the songs being specially composed for the piece as in Germany.

[S.F.G.]

SINK-A-PACE—also written CINQUE-PACE, CINQUE-PACE, CINQUE PASS, CINQUE PAS, SINQUA-PACE, SINQUE-PACE and SINCO-PAS—a name by which the original Galliard was known. Praetorius (Syntagma Mus. vol. iii. chap. ii. p. 24) says that a Galliard has five steps and is therefore called a Cinque Pas. These five steps, or rather combinations of steps, are well described in Arbeau's 'Orchésographie' (Langres, 1588). In later times the Galliard became so altered by the addition of new steps, that the original form of the dance seems to have been distinguished by the name Cinq Pas. It is frequently mentioned by the Elizabethan writers; well-known examples being the allusions in Shakespeare's 'Much Ado about Nothing' (Act ii. Sc. 1), Twelfth Night (Act i. Sc. 3), Marston's 'Satironomix' (Act i), and Sir John Davies' 'Orchestra' (stanza 67). The following less-known quotation is from the Histriomastix (Part 1) of Pryme (who was especially bitter against this dance): 'Alas there are but few who finde that narrow way ... and those few what are they? Not dancers, but morners: not laughers, but weepers; whose tune is Lachryme, whose musicking, sighes for sinne; who knew no other Cinque-pace but this to Heaven, to goe mourning all the day long for their iniquities; to mourne in secret like Duces, to chatter like Cranes for their owne and others sinnes.' The following example of a Cinque-pase is given by Wolfgang Caspar Printz, in his 'Phrynia Mittelnieder's Muscrierischer Compositor' (Dresden, 1696), as a specimen of 'Trichonum lambicum.' A longer example will be found in Dauney's edition of the 15th-century Skene MS. (Edinburgh, 1838).

SIREN. This, though not strictly a musical instrument, has rendered such good service to acoustical science that it deserves brief notice: for fuller details the works referred to below must be consulted. It consists essentially," says the most recent writer on mathematical acoustics,1 of a stiff disc, capable of revolving about its centre, and pierced with one or more sets of holes arranged at equal intervals round the circumference of circles concentric with the disc. A windpipe in connexion with bellows is presented

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perpendicularly to the disc, its open end being opposite to one of the circles, which contains a set of holes. When the bellows are worked, the stream of air escapes freely if a hole is opposite to the end of the pipe; but otherwise it is obstructed. As the disc turns, puffs of air in succession escape through it, until when the velocity is sufficient, these blend into a note the pitch of which rises continually with the rapid sequence of the puffs. One of the most important facts in the whole science of Acoustics is exemplified by the siren—namely, that the pitch of a note depends upon the period of its vibration. The size and shape of the holes, the force of the wind, and other elements of the problem may be varied; but if the number of puffs in a given time, such as one second, remains unchanged, so does the pitch. We may even dispense with wind altogether, and produce a note by allowing a card to tap against the edges of the holes as they revolve; the pitch will still be the same.\(^1\)

\(^{1}\) Deschanel. Nat. Philos. iv. p. 283; Everett’s translation. Gatenby’s Physics, p. 129; Atkins’s translation.

The Siren of M. Rudolph Kemig of Paris is a far more imposing instrument. It was made for W. Spottiswoode, Esq., P. R. S., was exhibited by the writer at the British Association meeting at York in 1854, and is now in the physical laboratory of the College of Science at Bristol. It is furnished with more than a dozen rotating discs of different kinds, which fit on to a vertical spindle, above a windchest of large size containing a keyboard of eight notes. A strong clockwork actuated by heavy weights forms the motive power, and an ingenious counting apparatus is made not only to record the number of rotations, but also to set going automatically a watch movement, and thus obtain by one motion of the observer’s hand the speed of the disc, and the time of the observation. By properly computing the rings of perforations, the harmonic series is given by one disc, and the enharmonic scale by another. Indeed there is hardly any law of musical acoustics which it cannot be made to illustrate. For purposes of demonstration the siren is excellent, and also for the illustration of perfect musical intervals; but for the accurate determination of absolute pitch it is far inferior to Lissajous’s optical method; and still more so to Scheibler’s tuning fork method, described under Tomometer, and to Prof. McLeod’s Cyclooscope.

\[^{2}\] Scheibler’s tuning fork.


SIREN, or SYRREN. MADDALENA LOMBARDI DE, a distinguished violinist, was born at Venice in 1735, and educated at the Conservatorio dei Mendicanti there. On leaving this institution she went to study with Tartini at Padua. Many letters, still extant, from the great maestro to his girl-pupil, testify to the keen interest he took in her artistic career; one in particular contains long and detailed advice as to the direction her technical studies should take, valuable to any young violinist. The autograph of this letter is at Venice; a German translation of it may be found in J. A. Hiller’s ‘Lebensbeschreibungen berühmter Musik-lehrer’ (translated by Burney).

For some time the young virtuoso travelled about Italy with brilliant success, and was considered a worthy rival of Nardini. She eventually married Luigi de Sirmen, a violinist, and chapel-master at Bergamo. In 1761 they went to Paris, and played together a concerto for two violins at the ‘Concert spirituel.’ At these concerts, where Madame Sircmen was much admired, she produced several compositions of her own.

She next went to London, where her brilliant playing made a considerable sensation. It would appear, however, that she was unable to sustain the high position she took at first, for in 1774 we find her accepting an engagement to sing

\[^{3}\] A description of this instrument is to be found in Peggeford’s Annual, and in the Philosophical Magazine, for 1784.

\[^{4}\] Helmholtz, Sensations of Tone, Miller’s transl. p. 263 sqq.

\[^{5}\] Helmholtz, Sensations of Tone, Miller’s transl. p. 263 sqq.
SIRMEN.

small parts in opera. In 1782 she was concert-singer at the Court of Saxony. She died towards the end of the century.

The following compositions of Madame Sirem’s were published:—6 Trios for 2 violins and cello (Amsterdam); 3 Concertos for violin, op. 2 (ditto.); 3 concertos for violin, op. 3 (ditto.). Another concerto is mentioned by J. A. Hiller as having been engraved at Venice. [F.A.M.]

SIR ROGER DE COVERLY, the only one of the numerous old English dances which has retained its popularity until the present day, is probably a tune of north-country origin. Mr. Chappell (Popular Music, vol. ii) says that he possesses a MS. version of it called ‘Old Roger of Coverlay for evermore, a Lancashire Horn-pipe,’ and in ‘The First and Second Division Violin’ (in the British Museum Catalogue attributed to John Eccles, and dated 1705) another version of it is entitled ‘Roger of Coverly the true Choisere way.’ Moreover the Calverley family, from one of whose ancestors the tune is said to derive its name, have been from time immemorial inhabitants of the Yorkshire village which bears their name. The editor of the Skene MS., on the strength of a MS. version dated 1706, claims the tune as Scotch, and says that it is well known north of the Tweed as ‘The Maltman comes on Monday.’ According to Dr. Rimbauld (Notes and Queries, i. no. 8), the earliest printed version of it occurs in Playford’s ‘Division-Violin’ (1685). In ‘The Dancing Master’ it is first found at page 167 of the 9th edition, published in 1695, where the tune and directions for the dance are given exactly as follows:—

Roger of Coverly.

Longways for as many as will.

The 1. man go below the 2. wo. then round, and so below the 2. man, then round him, and so below the 2. wo. into her own place. The 1. cu. (first couple) cross over below the 2. cu. and take hands and turn round twice, then lead up through and cast off into the 2. cu. place.

W.B.S.

SISTINE CHOIR (Ital. Il Collegio dei Cappellani Cantori della Cappella Pontificia). A Collegiate Body, consisting of 32 Choral Chaplains, domiciled—though not in any special buildings of their own—at Rome, where, for many centuries, they have enjoyed the exclusive privilege of singing at all those solemn Services, and

Ecclesiastical Functions, in which it is customary for the Supreme Pontiff to officiate in person.

The genealogy of the Papal Choir may be traced back to a period of very remote antiquity. It is said—and the tradition is worthy of credit—that a School for the education of Choristers was founded in Rome early in the 4th century, by S. Sylvester, whose Pontificate lasted from the year 314 to 335. That S. Hilarius (401–458) established one, not much more than a century later, is certain. These Institutions, after the lapse of another hundred years, were supplemented by new ones, on a larger scale. On the destruction of the Monastery of Monte Cassino, by the Lombards, in the year 580, the Benedictine Fathers fled to Rome; and, under the protection of Pope Pelagius II. (577–590), established themselves in a new home, near the Lateran Basilica, where they opened Schools for the preparation of Candidates for Holy Orders. S. Gregory the Great (590–604) took advantage of this circumstance while working out his system of reform, and turned the Seminaries to account as Schools of Singing. Under his care, they prospered exceedingly; and, in process of time, attained proportions which enabled them to supply the various Basilicas with Singers, who assembled on the Greater Festivals, and attended the Pope wherever he officiated. And thus arose the practice to which the Church was eventually indebted for the magnificent Services of the Sistine Chapel.

These early Schools Cantorum—sometimes called Orphanotropia, in allusion to the number of fatherless children which they sheltered—were governed by an Ecclesiastical, of high rank, called the Primicerius, who, assisted by a Secundicerius destined afterwards to succeed him in his office, exercised absolute control over the Youths and Children committed to his care. Boys were admitted into the Preparatory School (Parsitium) at a very early age; and, if of gentle birth, became, at the same time, members of the Papal Household, holding a status analogous to that of the Pages at a secular Court. After passing through the necessary preparation, the Choristers were permitted to take part in the most solemn Services of the Church: and, when their Voices changed, were either prepared for Holy Orders, or provided for as Cubicularii. The older members of the Schola were called Subdeacones: but, it is evident that the title was only an honorary one, since, though constantly taking their part in Choir, they were never permitted to sing the Epistle. By their help, Rome was so liberally supplied with Singers, that, on more than one occasion, the Pope was able to send out skilled instructors, for the purpose of encouraging the purest style of Ecclesiastical Singing in other countries; and, as we hear of no important modification of the system before the beginning

1 Or more correctly ‘Roger of Coverly.’ The prefix ‘Sir’ is not found until after Steele and Addison had used the name in the Spectator.
2 See Notes and Queries, vol. i. no. 33, p. 326.

3 For this purpose, John the Presconer was sent to England during the Primacy of Theodore, Archbishop of Canterbury (686–705). At the request of King Pepin (751–798), Simeon, the Secondicerius of the Roman Schools, was sent to his Province, and was ably assisted by Pope Paul I. in 763, that he might succeed to the office of the then lately deceased Primicerius. The date when the title of the same century, two celebrated singers, Theodorus and Benedictus, were sent by Hadrian I. (772–795) to Charlemagne.
of the 14th century, we are justified in believing that it fulfilled its purpose perfectly.

A great change, however, took place during the Pontificate of Clement V. (1305-1314), who, in the year 1305, transferred the Chair of S. Peter to Avignon, leaving his Primicerius and Schola Cantorum behind him, in Rome. Too much oppressed by political and ecclesiastical troubles to devote his time to the regulation of details, Pope Clement naturally left the management of his Chapel to underlings, who suffered the Music to degenerate to a very unsatisfactory level. His successor, John XXII. (1316-1334), issued in 1325 the well-known Bull, 'Docta sanctorurum,' for the purpose of restraining his Singers from corrupting the simplicity of Plain Chant, either by subjecting it to the laws of Measured Music, or by overloading it with ornamentation. It is doubtful whether the provisions of this Bull were fully carried out after the decease of its author, whose immediate successor, Benedict XII. (1334-1342), was too fond of splendid Ceremonial to raise any strong objection to the measures by which the twelve Choir Chaplains who officiated in his private Chapel, or the score of its elaborateness. Indeed, the management of the Choir employed by Benedict and his successors, at Avignon, differed altogether from that of the Roman Schola, which was still carried on under the Primicerius. In Rome, the Choristers were taught on the old traditional system, almost from their infancy. At Avignon, the most welcome recruits were French and Flemish Singers, who had already earned a brilliant reputation. Now, in those days the best Singers were, for the most part, the best Composers also; and in the Low Countries the Art of Composition was rapidly advancing towards a state of perfection elsewhere unknown. It followed, therefore, that the Choir at Avignon contained some of the greatest Musicians in Europe, and was indebted to them for Faux-Bourdon, and other Polyphonic Music, scarcely ever heard at that period except in the Netherlands.

In 1377 Pope Gregory XI. (1370-1378) returned to Rome, and carried his Choir with him. The contrast between the rival Scholas became more apparent than ever: yet, by some means, they amalgamated completely. The probability is, that Gregory himself united them, forming the two Choirs into one body, which was no longer called the Schola Cantorum, nor governed by a Primicerius, but was henceforth known as the Collegio dei Cappellani Cantori, and placed under the command of an Ecclesiastic who held the appointment for life, and bore the title of Maestro della Cappella Pontificia. The precise year in which this change took place cannot be ascertained; though it is certain that the new title was born by Angelo, Abbat of S. Maria de Rivaldis, in 1397—twenty years after the return from Avignon. After this, we hear of no other Maestro till 1454, when the appointment was conferred upon Niccola Fabri, Governor of Rome, who held it for two years. From 1469 onwards the list includes the names of fourteen Ecclesiastics, of whom all, except the last, were Bishops. The most celebrated of them was Elizario Genet, of Carpentras, 'Vasevino partibus' (1515-1526); called, from his birthplace, Carpentraso. [See LAMINATIONS.] The last of the series was Monsignor Antonio Boccapadule (1574-1596), whose relations with the reigning Pope, Sixtus V. (1585-1590), were disturbed by a misunderstanding, particulars of which will be found at pp. 640-641 of vol. II. That the Pope was highly incensed at the spirit of inquisition shewn by his Cantori Cappellani on this occasion is well known; and it was probably on this account that, instead of appointing a successor to Monsignore Boccapadule, whom he somewhat unceremoniously deposed, he issued, Sept. 1, 1586, a Bull ('In suprema'), by virtue of which he conferred upon the College the right of electing, from among their own body, an Officer, to whom was committed the duty of governing the Choir, for three, six, or twelve months, or in perpetuity, according to the pleasure of the Electors. It was clear that the Maestri so elected must necessarily be deprived of many of the privileges enjoyed by the Ecclesiastical Dignitaries who had preceded them: but, by way of compensation they were invested with all which were not inseparable from the status of a Bishop; and these were still farther increased, by Pope Clement XIII., in the Bull 'Cum retinendi,' Aug. 31, 1752. It was ultimately arranged that the Election should take place annually, and this custom has ever since been strictly observed. The first Maestro so chosen was Giovanni Antonio Mauro, who served during the year 1587. Since his time, the Election has always been fixed for Dec. 28: and, for very many years, it has been the irrevocable custom to elect the principal Bass.

The Flemish Singers, having once obtained a recognised position in the Choir, soon began to exercise an irresistible influence over it, and, through it, over every other Choir in Christendom. Among the first, of whom we have any certain account, was Guglielmo Ducay, the Founder of the older Flemish School, whose name is mentioned, in the Archives of the Chapel, as early as 1350, in connexion with the formal settlement of the College in Rome; whence it has been conjectured that he first sang at Avignon, and afterwards accompanied Pope Gregory XI. to Italy. Ducay died in 1432, leaving many talented pupils. Among the brightest ornaments of his School, who sang in, and composed for, the Pontifical Chapel, were Egido Flammel, surnamed 'l'Enfant,' Jean Redois, Bartholomeus Fuggerus, Jean de Curte, surnamed 'Mon Ami,' Jakob Kagot, and Guillaume de Malboc. A little later, these were succeeded by Jean Gombert, Antonio Corti, Lambert de Beanno, and, greatest of all, Joaquin des Prés. In the early half of the 16th century, the names of Italian, French, and Spanish Singers, bore a more creditable proportion to those of the Netherlands; honourable mention being made of Giov. Scribano, Pietro Pazer, Costanzo Festa, Elizario Genet, surnamed

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1 Bnail. I. p. 272, Note 272.
Carpentrasse, Giov. Bonnevin, and Bern. Salinas. Later still, we hear of Bart. Soebedo, Jacques Archadelt, Cristofano Morales, Leonardo Barré, and Domenico Maria Ferrabosco: while, in 1555, the list was crowned by the honoured name of Palestrina, who was admitted, by command of Julius III, on January 13, but dismissed before the end of the year, by Paul IV, in accordance with the regulation which forbade the reception of a married man into the College.

The number of Singers, which, at Arignon, had been limited to twelve, was, by this time, increased to twenty-four, and, not very long afterwards, raised to thirty-two, which figure still represents the normal strength of the Choir, though the assistance of additional ripieni is sometimes permitted, on extraordinary occasions. After the formal admission of the Netherlands, the Compositions sung in the Papal Chapel were almost entirely supplied by the Cappellani Cantori themselves. The custom was, when any member of the College had produced a Mass, or other great work, to have it reheard by the entire body of Singers, who afterwards decided whether or not it was worthy of their acceptance. If the votes were in its favour, the original autograph was placed in the hands of the Scrittitori—of whom four were usually kept in full employment—and by them copied, in stencilled notes large enough to be read by the entire Choir at once, into huge Part-Books, formed of entire sheets of parchment, of which a large collection, richly illuminated and magnificently bound, is still preserved among the Archives of the Sistine Chapel, though a vast number were destroyed in the confiscation which ensued on the invasion of Rome by Charles V. in 1527. [See Part-Books, App.]

In the year 1565, Pope Pius IV. conferred upon Palestrina the title of Composer to the Pontifical Chapel, with an honorarium of three scudi and thirty baiocchi per month. The Office was renewed, after Palestrina's death, in favour of Felice Anerio, but was never conferred on any other member of the College. The most famous Musicians who sang in the Choir, after the expulsion of Palestrina in 1555, were Giov. Maria Nanini, admitted in 1577, Luca Marenzio (1594), Ruggiero Giovannelli (1599), and Gregorio Allegri (1629-1653). Adami also mentions Vittoria, whose name, however, is not to be found in any official register. Among more modern Maestri, the three most notable were, Tomaso Bai, who held the Office of Maestro in 1714; the Cavaliere Giuseppe Santarelli—Dr. Burney's friend—who entered the Choir as an artificial Soprano Singer in 1749, and died in 1750; and the Abbe Baini, who was received into the College in 1705, became Maestro in 1817, and died in 1844. By special favour of Pope Gregory XVI, Baini retained his Office for life—an honour to which, as the greatest Eclesiastical Musician of the present century, he was most justly entitled: but, no later Maestro has enjoyed the same privilege.

The present Director, Signor Mustafa, formerly a 'Cantore Corale, con beneficio,' at the Cathedral of Agrami, bears only the modest title of 'Direttore dei Concertini.'

The two settings of the 'Miserere' by Bai and Baini, which, for many years past, have been used alternately with that of Allegri, are the only works added to the repertoire of the Chapel since the death of the last-named Maestro. Indeed, neither the constitution, nor the habits, of the College, have, since Palestrina, undergone any important change—except, perhaps, in one particular, to be mentioned presently: and hence it is that its performances are so infinitely valuable, as traditional indices of the style of singing cultivated at the period which produced the 'Missa Pape Marcelli,' the 'Improperia,' and the 'Lamentations.' Except for these traditions, the works of Palestrina would be to us a dead letter: under their safe guidance, we feel no more doubt as to the Tempi of the 'Missa brevia' than we do concerning those of the 'Sinfonia Erotica.'

The one point in which a change has taken place is, the selection of Voices: and it is necessary to remark, that, as the change did not take place until seven years after Palestrina's death, the idea that we cannot sing his Music, in England, as he intended it to be sung, for lack of the necessary Voices, is altogether untenable. In early times, as we have already seen, the Chapel was supplied with Sopranos, and in all probability with Contralti also, by means of the Orphanotropia, or Schole Cantorum, exactly as English Cathedrals are now supplied by means of the Choristers' Schools. That this plan was continued quite late in the 16th century is sufficiently proved by the fact that, between 1561 and 1571, Palestrina held the joint Offices of Maestro di Cappella and Maestro dei Piancilli di Coro at the Church of S. Maria Maggiore, while, between 1539 and 1553 the post of Maestro de' Patti, at the Cappella Giulia, was successively filled by Archadelt, Robino, Bosco, Ferrabosco, and Roselli. During the latter half of the 16th century, however, these youthful Treble Voices were gradually supplanted by a new kind of adult male Soprano, called the Soprano falsetto, imported, in the first instance, from Spain, in which country it was extensively cultivated, by means of some peculiar system of training, the secret of which has never publicly transpired.  

Nevertheless, this secret does not seem to be altogether lost. A lady traveler in Spain and Portugal, writing some six or seven years ago, announcing her own surprise, on discovering that certain high flute-like notes, which she believed to have been produced by some beautiful young girl, really emanated from the throat of a burly individual with a huge black beard and whiskers!
At the close of the 16th century, Spanish Sopranisti were in very great request; and were, indeed, preferred to all others, until the year 1601, when a far more momentous change was introduced.

During nearly the whole of the 17th and the greater part of the 18th centuries, the Theatres of Europe were supplied with adult male Soprano and Contralto Voices, preserved by a process so barbarous, that at one time it was forbidden, in Italy, on pain of death. Yet, notwithstanding this penalty, and its inherent wickedness, the system prospered, and enriched the Stage with many of its most accomplished ornaments, such as Nicolini Grimaldi, Senesino, Carestini, Pacchierotti, Farinelli, and others. It has been said that Farinelli's wonderful Soprano Voice was accidentally preserved: and the story is probably true; for it is certain that very fine Voices are sometimes preserved by accident, and quite reasonable to suppose that such accidents may very frequently happen in the course of the summer, when the audience possess no musical talent, one is not likely to hear of them. In these purely accidental cases, no Singer, with a good Voice, has ever been refused admission into the Pontifical Choir: but the transgression of the Law, which was formerly punishable with death, now renders the offender de facto excommunicate, and therefore effectually prevents his reception into the College. One of the most learned and accomplished Musicians in Rome, now in command of one of its most celebrated Choirs, remembers the admission of three artificial Voices, accidentally produced, while he was studying under Baini. Two of them proved too weak to be used, except as ripieni; but the third developed into a magnificent Soprano.

The first Soprano Singer of this kind permitted to sing in the Sistine Chapel, was a Priest named Girolamo Rosini, a member of the Congregation of St. Philip Neri, who was received into the College in 1601, and died in 1644. Since his time, such Voices have always been found in the Choir, and a Soprano Voice is now actually possessed, by its present head, Signor Mustafa. But, the trained Soprano falsetto, which needs no accident to produce it, is not yet extinct.

Italian Choir-Masters draw a careful distinction between the different Voices they employ. The Voce bianca or naturale, is by no means uncommon, but produces only Contralto Singers. The true adult Soprano, arte fatta (made by method), is an excessively rare Voice, produced 'rather in the head than in the chest or throat,' and lasting, generally, to extreme old age, to the astonishment of the uninitiated hearer, who cannot understand its co-existence with a long white beard. The distinguished Musician on whose authority we make these statements, had, quite lately, three such Sopranis in his Choir. One of them died, a short time ago, at the age of 74, singing to the last. The other two are still singing Treble, at 70 years of age. There is also, at the Church of S. Giovanni Laterano, a Youth of 17 or 18, whose Voice is said to be the most heavenly Soprano imaginable; and our informant expresses his full belief that he will succeed in preserving it through life. The occurrence of such phenomena is, however, so exceptional, that the late Pope, Pius IX, founded the Scuola di S. Salvatore, near S. Peter's, for the purpose of supplying the Choirs of Rome with Boys, subject, as in England, to be discharged on the breaking of their Voices. [See Mutation.]

It remains only to say a few words concerning the style of Singing practised by this matchless Choir, and the lessons to be learned from it.

For the last three centuries at least—quite certainly ever since the production of the Missa Papae Marcelli—the one great aim of the Maestri has been, to bring the Music into the most intimate association with the Text, of which it forms part. One of the most important duties of the elected head of the Choir is to stand at the Grille, and carefully watch the Altar, in order that he may make signs to the Conductor, as often as it becomes desirable for him to retard or accelerate the Tempo, to introduce a forte, or to calm down the tone to pianissimo. At certain points in the Gloria and Credo, when the Celebrant takes off his Berretta, and bows his head, a pianissimo is always introduced. [See Mass.]

When the Celebrant proceeds from the Sedilia to the Altar, the Tempo of the last Amen is so arranged that it may terminate exactly at the required moment. The Conductor beats time with a roll of Music called the Solfi; and almost always with a simple up and down motion, two beats being accorded to each Semibreve in Common Time, and one only, when there are three Semibreves in the Measure. As the Music is not divided into Bars, this method, which has been in use from time immemorial, answers its purpose perfectly. There are, also, certain traditional ornamental, and forms of expression, which are sung and mysteries to the uninitiated. For instance, the Second and Third Lamentations, on the three last days in Holy Week, are sung, as is generally supposed, by a high Voice: but, when that Voice is too weak for the task, it is assisted by another, which, even in the most difficult Abbellimenti keeps so exactly with it, that the two Voices are invariably mistaken for one. Again, there has long been a traditional way of making crescendi and diminuendi, which has astonished even the most experienced Choir Masters. The secret of this wonderful effect is, that, not only the amount of tone produced by each individual Voice, but the actual number of Voices employed, is gradually

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1 These statements are founded on information supplied to us by gentlemen resident in Rome, whose high position and long experience render their evidence more than ordinarily trustworthy.

2 I.e. not by operation.

3 In Adami da Boezio's Observations (Roma 1771) will be found numerous portraits of Soprani and Contralti, with long beards—many of them Priests.

4 There are three principal Choirs, in Rome, besides that of which we are writing: (1) that of S. Peter's, new under the direction of signor Rovetta, consisting of from 18 to 20 members, of whom two to three possess the Voce Natura, both being Boys; (2) that of S. Giovanni Laterano, consisting of 13 members, of whom two are Boys; and (3) that of S. Maria Maggiore, consisting of eight members, with no Soprano Voices.

5 Pronounced Solfi, with the accent on the first syllable. The obedience enforced by this time-honoured instrument is so strict, that an Italian proverb says, of an impertinent man, Egli basta se solo.
increased in the one case, and diminished in the other. The marvellous effects produced by the 'Miserere' have already been described, at pp. 335–338 of vol. ii.; and those associated with the 'Impropria,' at pp. 1–3. Such effects would no doubt be confounded by English Choir-Masters as 'tricks'—but they are not tricks. No means can be so condemned, with justice, provided the effect they produce be artistic and legitimate. If a Pianoforte passage can be better played by crossing the hands than by holding them in the usual position, the performer who refuses to cross his hands, because he finds no directions to that effect in the book, is a tasteless pedant. There is no pedantry connected with the effects produced by the Sistine Choir. When its members conceive a really artistic effect, they produce it, in the best way they can; and we have no right to speak evil of expedients used for so legitimate a purpose. No doubt the Frescoes on the roof and walls of the Chapel, the Vestments of the Pope and Cardinals, and the general magnificence of the Ceremonial all tend to impress the listener: but, the great secret of the effect produced by the Music is, that it is always in agreement with the Ceremonial—always the right thing in the right place.

At the present moment, the Pontifical Choir is under a cloud. It sang, for the last time, in its official capacity, at the Church of S. Maria del Popolo, on Sept. 8, 1870. On the 20th of the same month the Sardinian troops entered Rome, and all things came to an end. The Pope continued the customary honorarium to his Cappellani, but, as a Choir, they were disbanded; and Signor Mustafa now lives at his birthplace, Spoleto, only coming to Rome on the few rare days when the Choir still sing together, namely (1) when the Pope holds a Consistory, with all the old Ceremonies, which are still carefully observed, as of old, in the Sistine Chapel, though in such strict privacy that the Rite is witnessed only by those who take part in it; and (2), at a public Service held, annually, on the Anniversary of the Pope’s Consecration, at the Church of St. Pietro in Vincoli. One of the most able and experienced Doctors of Choral Music in Europe,* who was fortunate enough to be present at this last-named Service, in 1878, concludes a letter, in which he has kindly furnished us, with a description of it, with the following words—'The effects produced by the Sistine Choir in St. Pietro in Vincoli were beyond anything I had ever before heard, or conceived. But a repetition of them is only possible under the same circumstances.' Let us trust that the time is not far distant, when the same circumstances may occur more frequently.

[W.S.R.]

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SIXTH. The interval which embraces six degrees of the scale. There are three forms—the major, the minor, and the augmented. (1). The major sixth, as CA, contains 9 mean semitones, and the ratio of its limiting sounds in the true scale is 5:3. It is a concord, and in harmony regarded as the first inversion of the minor common chord. (2) The minor sixth, as CAB or EFG, contains 8 semitones, and the ratio of its limiting sounds is 8:5. It is also a concord, and in harmony regarded as the first inversion of the major common chord. (3) The augmented sixth, which is arrived at by flattening or sharpening one of the extreme sounds of a major sixth, as DB or ABF, contains 10 semitones, and the ratio of the limiting sounds is approximately 125:72. It is a discord, and is usually resolved by moving each note a semitone outwards to the octave, the sharpening or flattening of one of the extreme sounds already implying a straining in that direction. [See HARMONY.] [C.H.H.P.]

SKENE MANUSCRIPT. A collection of airs, chiefly Scotch, though with a considerable admixture of foreign dance tunes and English vocal melodies, supposed to have been written at various dates between 1615 and 1635. In 1818 the MS. came into the possession of the Faculty of Advocates, Edinburgh, along with a charter chest of documents, by bequest from Miss Elizabeth Skene of Bothwell and Midlothian. She was the last representative in line of the family, and great-great-granddaughter of John Skene of Hallyards, who died in 1644, and was the original possessor and probably also the writer of some parts of the MS. It consisted originally of seven distinct parts, but these have since been bound together, and now form one tiny oblong volume 64 inches by 44. It is written in tablature for a lute with five strings, a mode of writing very convenient for the player, as it points out exactly the string to be struck, and the fret to be pressed. As amateur scrawls however were rarely correct either in their barring, or in marking the lengths of the notes, a translator into modern notation requires much patience, as well as knowledge and ingenuity, to decipher and correct the uncertainties of those MSS. In the present instance the work of translation was undertaken by George Farquhar Graham, whose fitness for the task is sufficiently shown by the article 'Music' which he wrote for the 7th edition of the Encyclopaedia Britannica. In 1838 Mr. William Dauney, F.S.A.Scot., urged by his friends and encouraged by the members of the Bannatyne and Maitland Clubs, published the translation in 4to with a very learned preliminary dissertation on the music of Scotland, and an appendix by Finlay Dun containing an analysis of the structure of Scotch music. [See Dauney, vol. I. p. 431.] The MS. contains 115 airs; of these 85 were published, 11 were found to be duplicates, and the rest were rejected as being either unintelligible or uninteresting. The airs of Scotch origin appear to be about 45, of which 25 were previously unknown. Many of the latter are no

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1 We mentioned in our article MUSIC [vol. I. p. 228], that a copy of that celebrated work was published, at Logano, in 1468, by a certain 'Nobili Uomo, Srg. Alessandro Gemistico, Filarmenio, e Mathematico,' with whose name we were, otherwise, unacquainted. We did not know, at the time, that the work was recently edited, and the preface written, by Albert, who, however, did not with his name to be published with it. This circumstance, of which we are assured, on the highest possible authority, adds, of course, immeasurably, to the value of this now very scarce edition.

2 Dr. Wallis.
doubt sufficiently commonplace in style, but a few are really fine melodies worthy of a place in our present collections, and worthy of the attention of rising poets. In some instances the airs are in a simple unadorned vocal state, a few being even pentatonic; of which Lady Rothiemay's Lilt, Lady Laidian's Lilt, and the first part of 'Kilt your coat, Maggie,' may be named as examples. In most cases the first half strain of the air is simple, the repetition more florid; this is frequently followed by variations—or divisions as they were then called—consisting of scale and other passages well fitted to show the dexterity of the player. Like many other Scottish tunes, a considerable number of the airs take some trouble to avoid the key-note as a close. [See Scottish Music, p. 446.] They have also that almost invariable characteristic of Scottish melody, the occurrence of phrases constructed on the harmony of the subdominant—the fourth of the scale; while in the national airs of most other countries a preference is given to phrases on the dominant—the fifth of the scale; both of course being subordinate to phrases on the tonic, usually the most numerous in popular music. The occurrence of the subdominant harmony is the more singular when we consider that the fourth is one of the sounds often omitted in Scottish music. The explanation seems to be that the sixth is of frequent use as an emphatic note, and though sometimes it has to be treated as the relative minor, more frequently it is accompanied as the third of the subdominant.

The fact of so many duplicates being found in the MS. has caused the remark to be made that the seven parts must have belonged to different individuals. Nothing can be inferred as to the date of either part. Part III. however differs from the others in certain respects, and not improbably belonged to some other member of the family. It is written for a lute tuned CFADG. all the others being for a lute tuned ADADA. The only air that is said to bring the MS. down to a later date than has been claimed for it (1635) occurs in Part VI. and is named 'Pogge is over the sea with the souldier.' This is the tune of an English ballad included in the catalogue issued by Thackeray in 1869. There is a copy of the ballad, printed about 1655, in the Euing collection of Glasgow University, and a still earlier copy in the Roxburgh Ballads; and we learn from Mr. Chappell's list of the publishers of black-letter ballads that its date is from 1600 to 1629, both prior to the date claimed for the MS. The simple Skene versions of some of our old melodies, two of which have already been given in this work, show how little we really know of the early forms of our airs. [See Scottish Music 444 b, 445 b, 446 a. ] The discovery in this MS. of these and of some other tunes, otherwise unknown until the middle of the following century, proves that first appearance in print is no guide whatever to actual age. The appearance also in it of so many as 25 previously unknown airs leads to the belief that the loss of ancient melodies may have been as great even as that of songs, in regard to which Ritson, in a letter to George Paton, after enumerating about 120, adds that he believes he has the names of as many more, none of which he had ever been able to recover. Several of the parts of the Skene MS. contain airs which date themselves; such as Ostend (taken 1604); Prince Henry's masque (1610); Lady Elizabeth's masque (1613).

List of the 115 tunes contained in the seven parts of the Skene MS.

The first row of figures shows the order in which they appear in the original; the second is that of Mr. Dauney's volume. The asterisks point out the duplicates, and the figures after the names show their place in the MS. The omitted tunes are marked by daggers. The double dagger in the first line of figures between 29 and 30 shows the place of a tune omitted in Mr. Dauney's list.

**PART I.** (34 leaves.)

2. 13. Cherry banks.
3. 76. O stille soul in silence.
4. 30. Long ere one old man.
5. 45. The Spanish Lady.
6. 8. My dearest rose is farthest from me.
7. 41. I long for your gentle words.
9. 23. Pitt in an inch and half of it.
10. 7. A French volt.
11. 60. Lady Elizabeth's Mask.
13. 15. Trumpet's Currand. *
15. 6. Comedians mask.
16. 42. Aernelis Lilt.
17. 78. Sommeretta Mask.
18. 36. John Davieson's play of wise.
20. 44. Foggie Galliard.
21. 22. I cannot shine and want thee.
22. 20. I met her in the medows.
23. 3. Prettie well begun man.

**PART II.** (9 leaves.)

1. 26. Lady with thou love me. (Fragment.)
2. 25. The last o Glasgow.
3. 25. Shoe looks as shoe wold let me.
4. 29. Alice yet 1 came over the moor and left my love behind me. *
5. 30. Bone Jeanne mak'st mehill of me.
6. 1. Love's creative displease. [both omitted].
7. 20. My love she winn not her away.
8. 22. Jelent drinks no water.

**PART III.** (15 leaves.)

10. 33. Beatrice. *
11. 48. My Lady's Romespies Lilt. *
14. 27. Scullions. *
15. 45. My Lady Laidian Lilt. *
16. 29. Letters Lilt. *
17. 45. The Keaktin Glasses.
18. 3. To dance about the Bailrees dubb.
19. 3. I left my love behind me. *
20. 13. Alice this night yet we said auditor.
21. 56. Pitt on your shirt (mail) on Monday. *
22. 55. Pitt in my shirt (mail) (both omitted).
23. 55. I do not quane (when) cold.
24. 49. My mistress blush is bonie.
25. 45. I long for her requital.
27. 60. * Trumpeters Currand (anonymous). *}

**PART IV.** (30 leaves.)

28. 70. What if a day.
29. 77. Floods of tears.
30. 60. Nightingale.
31. 60. The wilow tree.
32. 52. Marrie me marie me quoth the bonie lass.
SKETCHES. 525.

WORKS OF THE LAST-NAMED PAINTER, THEY ARE SO THOROUGHLY ENGLISH, THAT WE SHOULD SEEK IN VAIN FOR THE REALISATION OF THEIR POETICAL IMAGERY IN THE SCENERY OF ANY OTHER COUNTRY THAN OUR OWN. AS SURELY AS SCHUBERT'S 'FORELLE' LIVED IN A GERMAN TROUT-STREAM—AND, WHO CAN HEAR THE SONG, AND DOUBT IT?—SO SURELY DOES THE RUSH OF BENNETT'S FLASHING WAVES TURN AN ENGLISH MILL-WHEEL.

MENDELSSOHN'S THREE LITTLE CAPRICCIOS, WRITTEN, IN WALES, FOR THE COUNCILS OF PROFESSOR TAYLOR, AND NOW KNOWN AS OP. 16, HAVE ALSO BEEN PUBLISHED UNDER THE TITLE OF SKETCHES, AND MAY FAIRLY CLAIM TO IT, THOUGH IT WAS NOT GIVEN TO THEM BY THE COMPOSER HIMSELF. THE FIRST OF THESE, IN A MINOR, WAS SUGGESTED BY THE PERFUME OF A CARNATION; THE SECOND, IN E MINOR, BY THE FAIR TRUMPETS OF THE EREMOCARPUS, A SPRAY OF WHICH THE COMPOSER DREW UPON THE MARGIN OF THE ORIGINAL AUTOGRAPH; AND THE THIRD, IN E MAJOR, BY A LITTLE WELSH RIVULET—A 'REAL ACTUAL RIVULET'—AT COOD-DU, NEAR MOLD, IN FLINTSHIRE, WHICH PARTICULARLY STRUCK MENDELSSOHN'S FANCY, AND THE TINY WATERFALLS, SMOOTH ROCKS, AND OTHER DETAILS OF WHICH HE PAINTED, SO CAREFULLY, FROM NATURE, THAT, YEARS AFTERWARDS, HIS MANNER OF PERFORMING THE MUSIC SUGGESTED TO SCHIRMER THE IDEA OF A CHARMING LITTLE WATER-COLOUR DRAWING, A.

SCHEMMANN'S FOUR 'SKIZZEN' FOR THE PEDA-PIANOFORTE (OP. 58), ARE OF AN ALTOGETHER DIFFERENT CLASS, AND DERIVE THEIR NAME FROM THE COMPOSER'S MODEST APPRECIATION OF THEIR CALIBRE; AS DOES ALSO, STEPHEN HELLER'S PRETTY, BUT CERTAINLY NOT UNFINISHED LITTLE STUDY, ENTITLED 'ESQUISE.' [W.S.R.]


ONE OF THE MOST ACCOMPLISHED ART-CRITICS OF MODERN TIMES ASSERTS US THAT THE CONCEPTIONS OF TRUE GENIUS INvariably PRESENT THEMSELVES TO THE INSPIRED IMAGINATION, EVEN IN THEIR EARLIEST MANIFESTATION, IN A COMPLETE AND PERFECT FORM; THAT THEY SPRING FROM THE ARTIST'S BRAIN, AS MINERVA, ADULT, AND FULLY ARMED, SPRANG FROM THE FOREHEAD OF JUPITER. NO DOUBT, THIS IS TRUE ENOUGH, IN A CERTAIN SENSE; BUT, ONLY SO AS THE GENERAL FORM OF THE IDEA IS CONCERNED. AMONG THE TREASURES PRESENTED TO THE UNIVERSITY OF OXFORD BY THE LATE MR. CHAMBERS, THERE IS A LITTLE SQUARE OF PAPER, WHICH, IF WE ATTEMPT TO PRESS THE CANON BEYOND A CERTAIN POINT, CUTS AWAY THE GROUND FROM UNDER IT. ON ONE SIDE OF THIS PRICELESS SHEET IS DRAWN THE SEATED FIGURE OF A FEMALE SKELTON, SURROUNDED BY SCALED LINES INDICATING THE CONTOURS OF ITS DELICATE COVERING OF FLESH. ON THE OTHER, IS PRESENTED THE FIGURE OF THE HOLY CHILD, EXQUISITELY DRAWN WITH THE BISTRE PEN, YET NOT FINISHED WITH SUFFICIENT CARE TO SATISFY THE ARTIST, WHO HAS SEVERAL TIMES REPETED THE FRAMES, WITH CERTAIN CHANGES OF POSITION, ON THE MARGIN OF THE

1 See vol. ii. pp. 594-595. The Autograph is headed 'Am Bach.'
SKETCHES.

paper. Now, these studies were made by Raffaele himself, in preparation for the famous picture known as 'La bella Giardiniere'; and they prove, when compared with the finished painting in the Gallery of the Louvre, that, though the general features of the subject may have presented themselves to the Artist's mind, in the form of an instantaneous revelation, its details suffered many changes of intention, before they perfectly satisfied the mind of their creator.

The Musician deals with his Composition as Raffaele dealt with this wonderful picture. Each Master, it is true, has his own way of working. Some writers are known to have refrained from committing their ideas to paper, until they had first perfected them, in all their details; though we cannot doubt that they modified those details, many times, and very extensively, by means of some clear process of mental elaboration, before they began to write. Others have left innumerable MS. copies of their several works, each one complete in itself, but differing, in some more or less important particular, from all its fellows. Some very great writers made one single copy serve for all purposes; obliterating notes, and crossing out long passages, at every change of intention; and so disfiguring their MSS., by blots and erasures, that those only who have carefully studied their handwriting can be trusted to decipher them. Others, again—the Sketchers, par excellence—began even their greatest works by noting down a few scraps of Subject, which they afterwards modified, enlarged, and improved; scribbling a dozen different ideas on the back of a single sheet of paper, or in the random pages of a note-book; and changing their plans so frequently, that, when a complete copy was written out at last, it was only by careful examination that the germ of the original thought could be recognised in any part of it. It is impossible to say which of these methods of Composition is the best; for the greatest of the Great Masters have used them all; each one selecting that which best accorded with the bias of his own individual genius. Let us consider a few examples of each; for, no lessons are so precious as those which the Master permits us to learn, for ourselves, while watching him at work in his atelier.

And, first, let us clearly bear in mind the difference between a Sketch and an unfinished Picture. The analogy, in these matters, between Music and Painting is very striking, and will help us much. In both, the Sketch is made while the Artist's mind is in doubt. When his plan is fully matured—and not before—he draws its outline upon his canvas, or lays out the skeleton of his Score upon paper, leaving the details to be filled in at his leisure. The Sketch is never used again; but the outline is gradually wrought into a finished Picture; the skeleton Score, into a perfect Composition. Should the completion of the work be interrupted, the Sketches remain in evidence of the Artist's changes of intention, while the half-covered canvas, or the half-filled Score, show the foundation of his ripe idea, with just so much of the superstructure as he had time or inclination to build upon it. Among our promised examples, we shall call the reader's attention to MS. relics of both classes.

The earliest known example of a bond fade Sketch—like the earliest Rota, the earliest Polyphonic Motet, and the earliest specimen of a Vocal Score—is a product of our own English School. It dates from the middle of the 17th century; and was written, by John Shepperde, either for the purpose of testing the capabilities of a Subject which he intended to use as the basis of a Motet, or other Vocal Composition, or, for the instruction of a pupil. Our knowledge of Shepperde's Compositions is too limited to allow of the identification of the particular work to which this passage belongs; but, by a curious coincidence, the Subject corresponds exactly with that of the 'Gloria' of Dr. Tye's Mass, 'Euge bone,' though its treatment is altogether different.

We doubt whether it would be possible to find a pendant to this very interesting example; for the Polyphonic Composers seem generally to have refrained from committing their ideas to paper, until they were perfected. So far was Pintoni, one of the last of the race, from advocating this habit of sketching, that he is said to have hence written out a Mass for twelve Choirs in separate Parts, beginning with the Bass of the Twelfth Choir, and finishing each Part before he began the next—an effort which, if it did not rest upon good evidence, we should regard as incredible.

Sebastian Bach does not appear to have been addicted to the practice of sketching; but, like Painters, who can never refrain from retouching their Pictures so long as they remain in the studio, he seems to have been possessed by an almost morbid passion for altering his finished Compositions. Autograph copies of a vast number of his Fugues are in existence, changed, sometimes, for the better, and sometimes, it cannot be denied, for the worse. Some twenty years ago, an edition of the 'Wohltemperirte Clavier' was published at Wolfenbüttel, giving different readings of innumerable passages, and, with singular perversity, almost always selecting the least happy one for insertion in the text. The Subject of the first Fugue, in C major, exists, in different MSS., as at a, and at b, in the following examples; and, as Professor Macfarren...
has pointed out, the change is not a mere melodic one, but seriously affects the Counterpoint.

In the Fifth Fugue, in D major, the Subject, at a certain bar, is given in one copy in the original key, and in another in the Relative Minor. A hundred other examples might be cited; but these will show the Composer’s method of working, and prove that, though he made no trial Sketches in the earlier stage of the process, he was no less subject to changes of intention afterwards than the most fastidious of his brethren.

Handel, as a general rule, wrote penultimate; making but a single copy, and frequently completing it without the necessity for a single erasure. But though his pen was emphatically that of a ready writer, it could not always keep pace with the impetuosity of his genius; nor were his ideas always unaccompanied by instantaneous afterthoughts; and in these cases he altered the MS. as he proceeded, with reckless disregard to the neatness of its appearance; intruding smears, blanks, and scratches, with such prodigality, that it is sometimes not a little difficult to understand his final decision. But these changes bear such unmistakable evidence of having been suggested at the moment, that they can scarcely be regarded as afterthoughts. When he really changed his mind—as in ‘Rejoice greatly,’ ‘But who may abide!’ and ‘Why do the nations!’—he made a second copy. Sometimes, also, he made a Sketch. Very few examples of such preparatory studies have been preserved; but those few are of indescribable interest. Among others, the Fitzwilliam Library at Cambridge possesses one, which can only be compared to a ‘trial plate’ of Rembrandt’s. This priceless fragment—here published for the first time—is a study for the ‘Amen’ Chorus in the ‘Messiah.’ Before deciding upon the well-known passage of Canon Imitation, which forms so striking a feature in this wonderful Movement, the Composer has tested the capabilities of his subject, as Shepherds tested his, two hundred years before him; and only, not content with trying it once, he has tried it three times, at different distances, and in the inverted form. The identity of the passages marked (a), (b), and (c), with those of the finished Chorus marked (e), (d), and (f), is indisputable; though the Sketches are in the key of C, and in *Alta breve* time.
The connection of these passages exemplifies the legitimate use of the Sketch in a very instructive manner. Having first tried the possibilities of his Subject, Handel decided upon the form of Imitation which best suited his purpose, and then wavered no more. The complete Score of the Chorus shows no signs of hesitation, in this particular, though the opening of the Fugue exhibits strong traces of reconsideration. The primary Subject, which now stands as at (h), was first written as at (g); and the rejected ones are roughly crossed out with the pen, in the original autograph, to make room for the afterthought. The Movement, therefore, affords us examples both of preliminary Sketches and an amended whole.

Mozart almost always completed his Compositions before committing any portion of them to writing. Knowing this—as we do, on no less positive authority than that of his own word—we find no difficulty in understanding the history of the Overture to 'Il Don Giovanni.' The vulgar tradition is, that he postponed the preparation of this great work, from sheer slothfulness, until the evening before the production of the Opera; and, even then, kept the copyists waiting, while he completed his MS. The true story is, that he kept it back, for the purpose of reconsideration, until the very last moment, when, though almost fainting from fatigue, he wrote it out, without a mistake, while his wife kept him awake by telling him the most laughable Volksmärchen she could remember. It is clear that,

In this case, the process of transcription was a purely mechanical one. He knew his work so perfectly, by heart, that the peaks of laughter excited by his wife's absurd stories did not prevent him from producing a MS. which, delivered to the copyists sheet by sheet as he completed it, furnished the text of the Orchestral Parts from which the Overture was played, without farther correction, and without rehearsal. But, he had not always time to carry out this process of mental elaboration so completely. Though he made no preliminary Sketches of his Compositions, he not unfrequently introduced considerable changes into the finished copy. Some curious instances of such promptimenti may be found in the autograph Score of the Zauberflöte, in the André collection at Offenbach. Not only are there changes in the Overture; but in the Duet for Papina and Papageno, in the First Act, the position of the bars has been altered from beginning to end, in order to remedy an oversight in the rhythm, which caused the last note of the last vocal phrase to fall in the middle of a bar instead of at the beginning. Again, the Score of the Pianoforte Concerto in C minor (K. 491), now in the possession of Mr. Otto Goldschmidt, abounds with afterthoughts, many of which are of great importance; yet this MS. cannot be fairly called a Sketch, since the promptimenti are strictly confined to the Solo Part, the orchestral portions of the work remaining untouched, throughout. Strange to say, the work in which we should most confidently have expected to find traces of reconsideration is singularly free from them. So far as it goes, the original MS. (Urschrift) of the 'Requiem' is a finished outline, written with so fixed an intention, that it needed only the filling in of the missing details, in order to make it perfect—a circumstance for which Süssmayer must have felt intensely thankful, if we may believe that no other records were left for his guidance.

A more remarkable contrast than that presented by these firm outlines to the rough memoranda of the Composer who next claims our attention, it would be impossible to conceive. Beethoven's method of working differed, not only from Mozart's, but from that of all other known men of genius; and that so widely, that, if we are to accept the canon laid down by the author of 'Modern Painters' at all, it can only be on condition that we regard him as the exception necessary to prove the rule. His greatest works sprang, almost invariably, from germs of such apparent insignificance, that, were we unable to identify their after-growth, we should leave them unnoticed among the host of barely legible memoranda by which they were surrounded. Happily, it was not his habit to destroy such memoranda, after they had fulfilled their office. He left behind him a whole library of Sketchbooks, the value of which is now fully recognised, and, thanks to the unremitting industry of Noltehun and Thayer, not likely to be forgotten. Of the three specimens now in the British Museum, one is a mere fragment, and another, of comparatively trifling interest; but the third (Add. MSS. 29,801),
contains some extremely valuable sketched memoranda, made during the progress of the Music for 'The Ruins of Athens,' 'Adelaida,' the Little Sonata in G minor (Op. 49, No. 1), and numerous other works, including a complete copy of the 'Sonatina per il Mandolino' already printed at p. 205 of our second volume. More interesting still are some of the Sketch-books in the Royal Library at Berlin. From one of these, written between the years 1802–4, and carefully analysed by Nottebohm, we extract a series of records connected with the Sonata in C major, Op. 53, dedicated to Count Waldstein—a work so generally known, that our readers can scarcely fail to take an interest in the history of its birth, infancy, and development to maturity. The first Sketch, at page 120, dashes into the Subject of the opening Allegro, by aid of a few prefatory bars which go far to induce our belief in some still earlier memorandum.

At page 122 follows the first idea of the Modulation which introduces the Second Subject.

The Second Subject itself first appears at p. 123, in C; and in a form far inferior to that in which it makes its first entrance, in E, in the finished Sonata.

On p. 123 we find a Sketch for the opening of the Second Part—and, on p. 131, the close of the Movement.

Alternating with these memoranda, the volume presents some intensely interesting Sketches for an Andante, the first suggestion for which appears at p. 121, in E major.

Immediately afterwards, this first idea reappears, in a modified form, and in combination with a phrase justly dear to all of us.
The Key is afterwards changed, and the idea assumes a familiar form—

Still, this passage does not satisfy the Composer, who tries it over and over again; always, however, retaining the lovely Modulation to the key of B♭, and gradually bringing it into the form in which it was eventually printed.

We next find a suggestion for the Episode in B♭,

and, lastly, the germ of the Coda.

The alternation of these Sketches with those for the first and last Movements of the Sonata, coupled with the absence of all trace of a design for the intermediate Movement which now forms part of it, sufficiently corroborates Ries's assertion that the publication of the 'Andante in F,' in a separate form, was an afterthought; while the eminent fitness of this beautiful Movement for the position it was originally intended to fill, tempts us to regret that the 'Waldstein Sonata' should ever have been given to the world without it. But the whole work suffered changes of the most momentous character. The Rondo was originally sketched in Triple Time, though that idea was soon abandoned, in favour of one which, after several trials, more clearly foreshadowed the present Movement; not, however, without long-continued hesitation between a plain and a syncopated form of the principal Subject.

The two following Sketches for the middle section of the Movement, are chiefly remarkable for the change suggested in the second memorandum.

The passage of Triplets, which afterwards forms so important a feature of the Movement, is first suggested at p. 137, and its future development indicated by the word Tríoles on p. 139.

Finally, on p. 138, we find the first rough draft of the Prestissimo with which the work concludes—or, rather, the embryo which afterwards developed itself into that fiery peroration.
SKETCHES.

Presto.

The Sonata, in its present form, consisting of the Allegro, and the Rondo, with a short 'Introduzione'—of which no Sketch has as yet been found—interposed between them, was published, as Op. 53, in May 1805, and the Andante, in a separate form, as Op. 35, in May 1806. The Sketches belong, in all probability, to the year 1805; and the volume which contains them is even richer in records of the 'Eroica Symphony', besides furnishing valuable memoranda for the treatment of the First Act of 'Fidelio', the Piano-Forte Concerto in G major, the Symphony in C minor, and other works of less importance. The Sketches for the Eroica Symphony exceed in interest almost all the others we possess; but we have thought it better to illustrate our subject by those for the Sonata, because, being both less voluminous, and more easily compared with the finished work, these 'etudes of creation' exhibit the peculiar phase of productive power we are now studying in a more generally intelligible form than any others that we could have selected, and, while forcibly reminding us of the process carried out by Raphael, in designing the 'Bella Giardiniere', very clearly exemplify the points in which Beethoven's plan of action diverged from that pursued by other Classical Composers.

Schubert's method of working differed entirely both from Mozart's, and Beethoven's. He neither prepared a perfect mental copy, like the former; nor worked out his ideas, as did the latter, from a primordial germ; but wrote almost always on the spur of the moment, committing to paper, as fast as his pen could trace them, the ideas which presented themselves to his mind at the instant of composition—proceeding, in fact, as ordinary men do when they sit down to write a letter. This being the case—and there is ample proof of it—we are not surprised to find that he was no Sketcher, though we cannot but regard with astonishment the remarkable freedom of his Score from evidences of afterthought. It is true, we do sometimes find important modifications of the first idea. There is an autograph copy of 'Der Kreikönig' in existence—probably an early one—in which the Accompaniment is treated in Quavers, in place of Triplets. Important changes have been discovered in the Score of the Mass in A flat. Others are found in the Symphony in C major, No. 10; the original MS., of which gives proof, in many places, of notable changes of intention. A singularly happy improvement is effected in the opening Theme, for the Horns, by the alteration of a single note. The Subject of the Allegro is far more extensively changed; and scratched through with the pen, at every recurrence, for the introduction of the later modification. New bars—and very beautiful ones—have been added to the Scherzo; and there is more or less change in the Adagio. But, these cases are far from common. As a general rule, he committed his ideas to paper under the influence of uncontrollable inspiration, and then cast his work aside, to make room for newer manifestations of creative power. By far the greater number of his MSS. remain, untouched, exactly in the condition in which they first saw the light: monuments of the certainty with which true genius realises the perfect embodiment of its sublime conceptions. In no case is this certainty more forcibly expressed than in the unfinished Score of the Symphony in F, No. 7, now in the possession of the Editor of this Dictionary. Schubert began to write this, with the evident determination to complete a great work on the spot. At first, he filled in every detail; employing, for the expression of his ideas, the resources of an Orchestra consisting of 2 Violins, Viola, 2 Flutes, 2 Oboes, 2 Clarinets, A Bassoon, 2 Horns in E, 2 Horns in G, 3 Trombones, 2 Trumpets in E, Drums in E, B, Violoncello, and Contra-Bass. This portion of the Symphony opens thus—

Adagio.

Chir. 9 Fag.

Violini e Basso, etc.

Pizz.

fff Tutti.

After a farther development, of 30 bars duration, the Adagio breaks into an Allegro in E major:
Of this, nine bars only are fully scored, soon after the statement of the leading Subject, and six more a little farther on: but the indications are perfectly clear throughout.

The Scherzo, in C major, also begins with the First Violin part only, no part of it being completely scored:

**Allegro.**

The Trio opens with a passage for Oboe, Bassoons, and Viola diesis; and it is possible that some portions of it may have been intended to remain as they stand in the MS., with no additional Instrumentation:

The last Movement begins, in like manner, with a very meagre outline: but, a large proportion of the First Violin part is completely filled in; and, when a subsidiary Subject makes its appearance, the Wind Instruments never fail to indicate the special mode of treatment intended for it.

In this manner the Movement is carried on through a farther period of 271 bars—in all 374—never with less clear indications than those, and generally with much fuller ones, to its conclusion in the original key. Then follows an Andante in A major, on the following Subject, of which the First Violin part only appears in the MS.

We have said enough to show that, though describable in general terms as 'a Sketch,' this remarkable MS. is not one in reality. It is
rather what a Painter would call an esquisse: an outline, indicating the contours of a finished design with a touch so firm, that not one note would have needed alteration, during the process of filling in the later details, had the Composer so far departed from his usual custom as to complete a MS. once laid aside, and forgotten. In truth, it exactly represents a canvas, fully prepared to receive the future painting; and may, therefore, be fairly accepted as evidence that Schubert was not addicted to the practice of sketching, a conclusion which is just strengthened by the Score of the unfinished Symphony in E minor, No. 8, the first two Movements of which are completely finished, while, of the remainder, nine bars only were ever committed to writing.

Mendelssohn, on the other hand, sketched freely; though, less for the purpose of registering stray thoughts for future use, than for the sake of the Sketches themselves. Thus, we constantly find him heading a letter with some little passage, though, through the methods pursued by these great artists to express the feelings of the moment more perfectly than he could have done in words. Still, cases were not wanting, in which he turned the record of some momentary impression to splendid subsequent account. A notable instance of this is afforded by the germ of the Overture to 'The Isles of Scilly,' which first appears in a letter to his family, dated 'Auf einer Hebride, den 7 August, 1829'; and beginning 'To show you how more than ordinarily pleasing I have found the Hebrides, the following has just suggested itself to me.' A facsimile of this interesting memorandum will be found in 'The Mendelssohn Family,' i. 208. A more extended Sketch for two of the Movements of a Symphony in C has been printed in our own vol. ii. p. 305.

We need not quote the memoranda of later writers. We have, indeed, purposely illustrated the subject by aid of examples left us by the greatest of the Great Masters only. And, in contrasting the methods pursued by these great geniuses, we find it no easy task to arrive at a just conclusion with regard to their comparative value. When carefully analysed, the methods of Mozart and Beethoven will be found to bear a closer analogy to each other than we should, at first sight, feel inclined to suppose. Mozart was a mental sketcher; Beethoven, a material one. The former carried on, in his brain, the process which the latter worked out upon paper—et sedd fide. Whether or not the mental embryo was as simple in its origin as the written one, we cannot tell. Probably not. Mozart tells us, that, when he was in a fitting mood for composition, he heard the conceptions which presented themselves to his mind as distinctly as if they had been played by a full Orchestra. But, we know that he gradually brought them to perfection, afterwards: and he himself implied as much, when he said, that, after all, the real performance of the finished work was the best. Beethoven heard his thoughts, also, with the mental ear, even after the material organ had failed to perform its office; and it would be unsafe to assume, that, because he was more careful than Mozart to record his conceptions in writing, their development was really more gradual. If Mozart's mental Sketches could be collected, it is quite possible that they might outnumber Beethoven's written ones. And the same with pietónit. It matters nothing, when the Composer has determined on a change, whether he puts it on paper at once or not. Two examples will illustrate our meaning, the more forcibly because in neither case is the composition affected by the pietónit. 1. In the original autograph of the 'Haydn Symphonies,' in E minor (Köchel no. 475), now in the collection of Mr. Julian Marshall, three flats were, as usual, placed at the signature, in the first instance; but Mozart afterwards erased them, and introduced each flat, where it was needed, as an Accidental. 2. Among the Handel MSS. at Buckingham Palace is a volume labelled 'Sonatas,' which contains two pages of the Harpsichord Suite in E minor, in Alla breve time, with the three B's, 'Pastoral Symphony,' Minuets, instead of Crotchets, and the following passage as Quavers. But Schubert only very rarely made such changes as these. He made no sketch either mental or written. The ideas rushed into the world, in the fullest form of development they were fated to attain. One's first impulse is, to pronounce this the highest manifestation of creative genius. Yet, is it the most natural? Surely not. It is true, we recognise, in the material Creation, the expression of a preconceived Idea, and it is even perfect in all its parts, and infinitely consistent in its unbroken unity and ineffable completeness: but, each individual manifestation of that Idea attains perfection, under our very eyes, by slow development from a primordial germ, to all outward appearance more simple in its construction than the slightest of Beethoven's Sketches. And, if the mental frame of every man who walks the earth can be proved to have originated in a single nucleated cell, we surely cannot wonder that the 'Pastoral Symphony' was developed from a few notes scratched upon a sheet of music-paper.

SILVANA: also called 'Silvana das Waldmädchen,' or 'das stumme Waldmädchen'—the dumb Wood-maiden. A romantic opera in 3 acts; words by F. K. Hiemer, music by Weber; his 6th dramatic work, completed Feb. 23, 1810; produced at Frankfort, Sept. 16, 1810. It is probably founded to some extent on his early opera 'Das Waldmädchen' (1800), afterwards burnt; and was to a small extent employed in 'Abu Hassan' and 'Freischütz.' The overture was used by Weber as the prelude to his music for the wedding of Prince John of Saxony; and he wrote 7 variations for clarinet and PF., for H. Bärmann, on an air from it, 'Warum musst' ich.'

SIMONE BOCCANEGRA. An opera in 3 acts, with Prologue; libretto by Piave, music by Verdi. Produced at the Fenice theatre, Venice, March 12, 1857; remodelled and restored, with a fresh libretto by Boito, and reproduced at La Scala, Milan, March 24, 1881.
SINICO. An Italian family of musicians. 1. Francesco, born at Trieste, Dec. 12, 1810, began as an amateur, but in 1843, after various efforts, became Maestro di capella to the Jesuits of that city, and shortly afterwards induced the author-Photo. ties to found a singing school under his direction, which from a humble beginning became an im- photo. portant institution. He died, Aug. 18, 1864. 2. His youngest brother, Giuseppe, also born in Trieste, about 1812, a singer whom we hear of at Oporto, Madrid, Florence, and Milan, and who afterwards took to teaching. 3. A second Giuseppe, son of Francesco, was born at Trieste, Feb. 10, 1836; he began by assisting his father, and published a 'Breve Metodo' of singing, but soon forsook this for composition, and in 1859 and 61 produced three operas in his native town. 4. A lady, who was first known as Mme. Sinico, afterwards as Mme. Campobello, and whose maiden name was Clarice Marin, made her début in England, May 17, 1864, at Her Majesty's, as Violetta. For many years she was engaged at one or other of the London opera-houses, and was remarkable for her efficient presentment of smaller operatic parts, and her ability to play principal characters at a moment's notice. She had a nice high soprano voice. Her répertoire included Dona Elvira, Susanna, Isabelle, Margaret of Valois, Adalgisa, Anne Page, Elvira (Masaniello), Mathilde, Néris (Cherubini's Médée), Papagena (Zauberflöte), Annette (Der Freischütz), Blonde (Seraglio), the Queen (Hamlet), Jane Seymour (Anna Bolena), etc. In 1879 she played at Her Majesty's, but of late has been rarely seen in operas in London. She is well known as an oratorio and concert singer; in 1874 sang at the Handel Festival, and is also very popular in the provinces. The above refers to her performances in England, but she has also sung at St. Petersburg, Copenhagen, and elsewhere. She is pre-eminently a useful singer. On May 2, 1874, she married Mr. Henry McLean Martin, a favourite baritone singer, known under his professional name of Campobello. [A.C.]

SIROE, RE DI PERSIA. An opera of Metastasio's, remarkable for the number of times it has been set:—Vinci (Venice, 1726); Handel (London, Feb. 5, 1728); Wagenseil (Milan, 1730); Bioni (Breslau, 1731); Hasse (Bologna, 1733); Vivaldi (Ancona, 1739); F. Coccoli (Naples, 1750); Manna (Venice, 1753); Lampugnani (Milan, 1755); Perez (Lisbon, 1756); Piccinini (Naples, 1759); Giardini (London, 1764); Buroni (Prague, 1764); Guglielmi (1765); Sarti (Turin, 1783); Ubaldi (Turin, 1810)—are all named by Clement as following one another in this curious course, a course inconceivable at present, though common in the 18th century. [G.]

SIVORI, ERBETO CAMILLO, a great violinist, born at Genoa, June 6, 1817, the day after his mother had heard Paganini for the first time. He began the violin at five, under Restano, and continued it under Costa, until about the year 1834, when Paganini met with him; and was so much struck with his talent, as not only to give him lessons, but to compose six sonatas and a concerto for violin, guitar, tenor, and cello, which they were accustomed to play together. Paganini taking the guitar. This was sufficient to launch the lad into Paganini's style. In 1837 he first reached Paris and then England; returning to Genoa, where he studied harmony seriously under Serra for several years without public demonstration. He next traversed Italy, beginning with Florence in 1841; then in 1841 and 42 visited Prague, Vienna, Leipzig, Berlin, Frankfort, Brussels, St. Petersburg and Moscow. On Jan. 29, 1843, he made his rentrée to Paris with a movement from a concerto of his own, his performance of which carried away his audience and procured him a special medal. He also made a vast impression in chamber-music. From Paris he went to London, and played his concerto at the Philharmonic, June 5, 1843, repeating it on the 10th (Spohr was in London at the same time); returned in 1844, when Mendelssohn, Joachim, Halle, Piatti, and Ernst were here also, and in 1845, when he assisted in the famous performances of Beethoven's quartets at Mr. Alanger's house [see Rousselot, ii. 185], played at the Musical Union on June 24, etc., etc. In 1846 he was again here; on June 27 introduced Mendelssohn's Concerto to England at the Philharmonic Concert, and was solo violin at his 'Concert d'élite.' He then left for America, in which he remained till 1850, travelling from the Northern States, by Mexico and Panama, to Valparaiso, Rio, Buenos Ayres, and Montevideo, and narrowly escaping death by yellow fever. In 1850 he returned to Genoa, and shortly after lost nearly all the money he had made in the new world by an imprudent speculation. In 1851 he was again in Great Britain, touring throughout the whole country. In 1861 he scored one more success in Paris in the B minor Concerto of Paganini. In 1864 he revisited London, and appeared at the Musical Union and elsewhere. Since then his life does not appear to have exhibited anything remarkable.

As a man he was always liked—little, good-tempered, warm-hearted, intelligent, Camillo Sivori, is the description of him of an English journalist. He was the only direct pupil of Paganini, and his playing was that of a virtuoso of the Paganini school, with a prodigious command of difficulties, especially of double-stopping, second only to his master. His tone was silvery and clear, but rather thin. His style—judged by a classical standard—was cold and affected, and had little real feeling. It is strange that the introduction of Mendelssohn's Concerto into this country should have fallen to an artist so little able to do justice to its merits. Sivori's works for the violin include 6 concertos, in Eb and A; a fantasia capriccio in E; 2 sets of variations; 4 fantasias on operas, etc., etc. They are rich in display, but poor as music, and were hardly ever played by any one but the composer. [G.]

SLIDE (Ger. Schleifer; Fr. Coule), an ornamental frequently met with in both vocal and instrumental music, although its English name
SLIDE.

has fallen into disuse. It consists of a rapid diatonic progression of three notes, either ascending or descending, of which the principal note, or note to be ornamented, is the third, and the other two are grace-notes, and are either written of small size (Ex. 1), or, in old music, indicated by an oblique line drawn towards the principal note from the note preceding (Ex. 2).


   Written:  
   
   Played:  

   **Chopin,** Andante Spianato, Op. 22.

   Written:  
   
   Played:  

Another method of indicating it is by means of a direct (w) placed upon the degree of the stave on which the slide is to commence, and having its right extremity prolonged so as to extend to the position of the principal note (Ex. 3). The short notes of the slide are always executed within the value of the principal note, and not before it, and any note which may accompany it must fall together with the first note, as in Ex. 3. The accent is on the principal note.

2. **Beethoven,** Suite Francaise, No. 2.

   Written:  
   
   Played:  

   **Meyerbeer,** 'Roberto.'

   Written:  
   
   Played:  

When a note followed by another, one degree above or below it, is ornamented by a Nachschlag of two notes [vol. ii. p. 447, Ex. 8], the small notes present exactly the appearance of a slide to the second large note, and thus a misapprehension as to the proper rendering might arise. For according to the invariable rule of all grace-notes, the small notes of the Nachschlag would be executed during the latter portion of the value of the first large note (Ex. 4), but those of the slide not until the commencement of the second (Ex. 5). Properly, a slur should be introduced to connect the grace-notes with their own principal note, as in the examples; this prevents the possibility of mistake, but in the absence of the slur—and it is frequently omitted—the performer must be guided by his own judgment.

3. **Schubert,** 'Moments Musicaux,' No. 3.

   Written:  
   
   Played:  

   **Hummel,** 'Pianoforte-School.'

   Written:  
   
   Played:  

Sometimes the first note of a slide is sustained for the duration of the whole. In old music this was indicated by writing the extreme notes of the slide on a single stem, and drawing an oblique line between them, either upwards or downwards, according to the direction of the slide (Ex. 6). In modern music the same thing is expressed (though not very accurately) by means of a tie (Ex. 7).

4. **Nachschlag.**

   Written:  
   
   Played:  

   **Slide.**

   Written:  
   
   Played:  

   Sometimes the first note of a slide is sustained for the duration of the whole. In old music this was indicated by writing the extreme notes of the slide on a single stem, and drawing an oblique line between them, either upwards or downwards, according to the direction of the slide (Ex. 6). In modern music the same thing is expressed (though not very accurately) by means of a tie (Ex. 7).

6. **Written.**  

   **Played.**  

Slides of greater extent than three notes are not unrequent; groups of three notes leading to a principal note are often met with (Ex. 8), and slides of four and even more notes occasionally (Ex. 9). This extended slide is sometimes called Tirada or Tirata (from tirare to draw, or to shoot). E. W. Wolf, in his 'Musikalische Untersricht' (Dresden, 1789), calls such passages 'sky-rocketa.'
Besides the above, a more complicated kind of slide is mentioned by Emanuel Bach and others, called the dotted slide, in which the first grace-note received the addition of a dot. Its execution however varies so considerably—as is proved by the two examples by Emanuel Bach, selected from a variety of others (Ex. 10)—that the sign has never met with general acceptance, although the ornament itself, written out in notes of ordinary size, is of constant occurrence in the works of the great masters (Ex. 11).

10. Written.

Played.

11. HAYDN, Sonata in G.

BEETHOVEN, Sonata Pathétique.

SLIDE (Fr. Coulisse; Ger. Zugstange, Stimstück; It. a tirare). A contrivance applied as a very early date to instruments of the trumpet and trombone family, for lengthening and shortening the sounding tube, and thus filling the gaps between the fundamental note and its successive harmonics. Two slide-trombones, essentially identical with the modern pattern, are to be seen, one in the Museo Borbonico at Naples, the other in the Queen's collection at Windsor. Both were found at Pompeii. [TROMBONE.] In the trombone the mouthpiece, upper joints, and bell of the instrument are held to the mouth of the player by means of the left, while the slide is held and adjusted by means of the right hand and arm. In the G bass trombone, the length of a man's arm not being sufficient to reach the lower slide positions, a jointed handle is fixed to the cross-bar of the slide by way of prolongation. In the trumpet, the extent of travel of the slide being far less, and that instrument being held in the right hand, the slide is placed between the bell and the upper part of the tube, and drawn to its closed position by a spiral spring, or an elastic ligature of gauchoche. It is drawn out to the required length by the fore and middle fingers, acting in opposition to the thumb.

A double slide-action on the principle of the trombone has been very ingeniously applied to the French Horn by Mr. Ford. It is actuated by a key somewhat resembling the usual rotary valve apparatus. It is patented, and a model has been deposited in the Museum of Patents at South Kensington. It of course has the inestimable advantage which causes the slide trumpet and trombone to excel all other wind instruments in accuracy of intonation—that namely of producing the notes by ear and not by an unalterable mechanism; but it has never been adopted by musicians. [W.H.S.]

SLOPER, E. H. LINDSAY, born in London June 14, 1836, was taught the pianoforte by Moscheles for some years. In 1840 he went to Frankfort and continued his studies under Aloys Schmitt. He next proceeded to Heidelberg, and studied harmony and counterpoint under Carl Vollweller. In 1841 he went to Paris and pursued the study of composition under Boieldieu. He remained there for five years and gained great reputation, both as composer and performer. He returned to London in 1846 and made a successful appearance at a matinée of the Musical Union. He has since devoted himself principally to teaching, but appears occasionally at public concerts. His compositions are chiefly for the pianoforte, but he has also produced some songs and other vocal music, which have had a favourable reception. [W.H.H.]

SLOW MOVEMENT. (1) A generic term for all pieces in slow time, whether separate, or forming part of a larger work. (2) A name specially applied to such pieces in slow time when they occur in a sonata (or work in sonata-form). When the sonata contains three or more movements, the slow movement may be the second, third, or fourth in the sonata, provided that there is a 'first movement' at the beginning and a finale at the close. In sonatas of only two movements, the slow movement may be either the first, as in Beethoven's Pianoforte Sonata Op. 49, No. 1, or the second, as in his Sonata Op. 90. The right of any movement to this title must depend rather on its character than its time indication, for many movements marked Allegretto are strictly slow movements. [See SONATA.] [J.A.F.M.]

SLUR. This word, taken in its original and widest sense, signifies an effect of phrasing which is more commonly expressed by the Italian term legato, i.e. connected. The sign of the slur is a curved line (Ger. Schleifbogen; Fr. Liaison) drawn over or under a group of notes, and not included within its limits are said to be slurred, and are performed with smoothness, if on a stringed instrument, by a single stroke of the bow, or in singing, on a single syllable. [See LEGATO, vol. ii. p. 112.] But although this was originally the meaning of the word, it is now used in a more restricted sense, to denote a special phrasing effect, in which the last of the notes comprised within the curved line is shortened, and a considerable stress laid on the first. This effect has already been fully described in the article PHRASING [vol. ii. p. 707.] In vocal music the slur is employed to indicate the use of
PORTAMENTO (see the word), and it is also very generally placed over two or more notes which are sung to a single syllable. In this case however the sign is superfluous, since if the passage consists of quavers or shorter notes, the connection can be shown by writing them in groups instead of separate [see QUAVES, p. 60], while even if the notes are crotchetts, the fact of there being but a single syllable sufficiently indicates the legato. Moreover an effect analogous to the slur in instrumental music, whereby the second of two notes is curtained and weakened, is perfectly possible in singing, and may very probably have been intended by the earlier composers where the sign of the slur is employed. This view is insisted upon by Mendelssohn, who in a letter to Mr. G. A. Macfarren strongly objects to the engravers of his edition of 'Israel in Egypt,' placing the slur over two quavers or semi-quavers which are to be sung to one word.

When the slur is used in combination with a series of dots, thus . . . . . , it indicates the effect called senza staccato, in which the notes are much of longer duration than if marked with the staccato-sign only, being sustained for nearly their full value, and separated by a very brief interval of silence. [See also STACCATO.] [F.T.]

SMART, SIR GEORGE THOMAS, Knight, born May 10, 1776, son of George Smart, music seller (first in Argyll Street and afterwards at 331 Oxford Street) and double-bass player, received his early musical education as a chorister of the Chapel Royal under Dr. Ayrtton. He learned organ-playing from Dr. Dupuis and composition from Dr. Arnold. On quitting the choir in 1791 he obtained the appointment of organist of St. James's Chapel, Hampstead Road, and was also engaged as a violinist at Salomon's concerts. At a rehearsal of a symphony of Haydn's for one of those concerts the drummer was absent, and Haydn, who was at the harpsichord, inquired if any one present could play the drums. Young Smart volunteered, but from inexperience was not very successful, whereupon the great composer, ascending the orchestra, gave him a practical lesson in the art of drumming. About the same time he commenced practice as a teacher of the harpsichord and singing. He soon showed an aptitude for conducting, and managed some of the opera and oratorio companies. In 1811, having successfully conducted some concerts in Dublin, he was knighted by the Lord Lieutenant. In 1815 he was chosen one of the original members of the Philharmonic Society, and between that date and 1844 conducted 49 of its concerts. From 1813 to 1825 he conducted the Lenten oratorios at one or other of the patent theatres, at one of which in 1814 he introduced Beethoven's 'Mount of Olives' to the English public. In 1818 he directed the City concerts, established by the late Baron (then Mr.) Heath. On April 1, 1823, he was appointed one of the organists of the Chapel Royal in the room of Charles Kayvette, deceased. In 1824 he accompanied Charles Kambie to Germany to engage Weber to compose an opera for Covent Garden, and when Weber came to England in 1826 to bring out his 'Oberon' he was the guest of Sir George Smart, in whose house he died on June 5. It was mainly by the exertions of Sir George Smart and Sir Julius Benedict that the statue of Weber at Dresden was erected, the greater part of the subscriptions having been collected in England. In 1836 Sir George introduced Mendelssohn's 'St. Paul' to England at the Liverpool Festival. On the death of Attwood in 1836 he was appointed one of the composers to the Chapel Royal. To a careful musician he added an administrative ability which eminently qualified him for the conductorship of musical festivals and other performances on a large scale, and his services were for many years in request on such occasions all over the country. He conducted festivals at Liverpool in 1832, 1837, 1830, 1832, and 1836; Norwich, 1834, 1827, 1830, and 1833; Bath, 1824; Newcastle-upon-Tyne, 1824 and 1842; Edinburgh, 1824; Bury St. Edmund's, 1823; Dublin and Derby, 1831; Cambridge, 1833 and 1835; Westminster Abbey, 1834; Hull, 1834 and 1840; and Exeter Hall and Manchester, 1836. He was appointed to the council of acquiring the traditional manner of singing Handel's songs, which he had been taught by his father, who had seen Handel conduct his oratorios: among the many he so instructed were Sontag and Jenny Lind. He gave lessons in singing until he was past 80. He edited Orlando Gibbons's Madrigals for the Musical Antiquarian Society, and the 'Dettingen Te Deum' for the Handel Society. He took an active part in procuring the foundation of the Mendelssohn Scholarship. His compositions consist of anthems, chants, Kyries, psalm tunes, and glees. In 1863 he published a collection of his anthems and another of his glees and canons. Two of his glees, 'The Squirrel' and 'The Butterfly's Ball,' were very popular. He died at his house in Bedford Square, Feb. 23, 1867.

His brother, HENRY, born in 1778, began his musical education at an early age, and studied the violin under Wilhelm Cramer, in which he made such progress that when only 14 he was engaged at the Opera, the Concert of Ancient Music, and the Academy of Ancient Music. He was engaged as leader of the band at the Lyceum on its being opened as an English Opera House in 1809, and continued so for several seasons. He was leader at the present Drury Lane Theatre from its opening in 1812 until 1821. On June 12, 1819, the band presented him with a silver cup as a token of their regard. He was leader of the Lenten oratorios from the time they were under the management of his brother, Sir George, in 1813, and a member of the Philharmonic Society's orchestra, which he occasionally led. In 1820 he established a manufactory of pianofortes of a peculiar construction, and on July 22, 1823, obtained a patent for improvements in the construction of pianofortes. He went to Dublin to superintend the debuts of his pupil, Miss...
Goward (now Mrs. Keeley), where he was attacked by typhus fever, and died, Nov. 25, 1823. His son
Henry Smart, a prominent member of the modern English School, was born in London Oct. 26, 1813, and after declining a commission in the Indian army, was articled to a solicitor, but quitted law for music, for which he had extraordinary natural faculties, and which he studied principally under W. H. Kearns, though to a great extent self-taught. In 1831 he became organist of the parish church of Blackburn, Lancashire, which he resigned in 1836. While at Blackburn he composed his first important work, an anthem for the tercentenary of the Reformation, in 1835. In 1836 he settled in London as organist at St. Philip's Church. In 1844 he was appointed to the organ of St. Luke's, Old Street, where he remained until 1864, when he was chosen organist of St. Pancras. He was an excellent organ-player, specially happy as an accompanist in the service, a splendid extempore, and a voluminous and admirable composer for the instrument. But his compositions were by no means confined to the organ. In 1855 an opera from his pen, 'Bertha, or, The Gnome of the Hartsburg,' was successfully produced at the Haymarket. In 1864 he composed his cantata, 'The Bride of Dunkerron' (his best work), expressly for the Birmingham Festival. He produced two cantatas, 'King Rene's Daughter' (words by Enoch), 1871, and 'The Fishermaidens,' both for female voices. An opera on the subject of 'The Surrender of Calais,' the libretto by Plancho, originally intended for Mendelssohn, was put into his hands by Messeur Chappell, about 1853, but though considerable progress was made with it, it was never completed. A sacred cantata, 'Jacoob' — words compiled by Mr. McCaul — was written for the Glasgow Festival, produced Nov. 10, 1873, and repeated Nov. 7, 1874; and two grand masses for solo chorus, and organ were written for the Festivals of the London Choral Choirs Association at St. Paul's in 1876 and 1878 — 'Sing to the Lord,' and 'Lord thou hast been our refuge.' For many years past Mr. Smart's sight had been failing, and soon after 1864 he became too blind to write. All his compositions after that date therefore were committed to paper—like those of another great ornament of the English School, Mr. Macfarren—through the truly disheartening process of dictation.

It is as a composer of part-songs and a writer for the organ that Henry Smart will be known to the future. His earlier part-songs, 'The Shepherd's Farewell,' 'The Waves' Reproof' (worthy of Mendelssohn), 'Ave Maria,' are lovely, and will long be sung; and his organ pieces (many of them published in the Organist's Quarterly Journal) are full of charming melody and effective combinations. As was his music so was the man—not original, but highly interesting, and always full of life and vigour. He was a very accomplished mechanic, and had he taken up engineering instead of music, would no doubt have been successful. As a designer of organs he was often employed, and those at Leeds and Glasgow may be named as specimens of his powers in this line. He edited Handel's 13 Italian duets and 3 trios for the Handel Society.

His health had for several years been very bad, and cancer on the liver gave him excruciating agony. In June 1879 the Government granted him a pension of £100 a year in acknowledgment of his services in the cause of music, but he did not live to enjoy it, dying July 6, 1879. His last composition was a Postlude in Eb for the organ, finished very shortly before the end. His life has been written by his friend Dr. Spark (Reeves, 1881), and the book will always be interesting, though it might perhaps have been more usefully arranged, and more accurately printed.

Charles Frederick, a younger brother of Sir George Smart, was brought up as a chorister at the Chapel Royal, and afterwards became a double-bass player in all the principal orchestras. [W.H.H.]

Smethan, Friedrich, born March 2, 1824, at Ledtomischl in Bohemia, between Olmutz and Prague, was a pupil of Prokofch and Franck, and afterwards, for a short time, of Liszt, under whose tuition he became a remarkable pianist. He then opened a musical school of his own at Prague and married Katharina Kolak. In 1856 he took the post of conductor to the Philharmonic Society at Gothenburg in Sweden, where he lost his wife in 1860. In 1866 he became conductor to the National Theatre of Prague. He is eminently a Bohemian composer, and the list of his operas in that language is large—'Married for money'; 'The Brandenburg in Bohemia'; 'Dallibor'; 'Two widows'; 'The Kiss.' Also a symphonic poem, entitled 'Mein Vaterland,' in 3 sections—'Vysesrada' (the Visegrad fortress), 'Vlasava' (the Moldau), and 'Libussa.' The first two of these, very picturesque and striking pieces, were performed at the Crystal Palace on Nov. 11, 1883, and March 5, 1881, respectively. Smetana has also published a quartet, many dances, and other pieces, etc. From 1874 he was compelled to give up the National Opera-house on account of his deafness, which has since increased so far as to deprive him of all power of hearing. But he still composes. One of his claims to notice is that he was the teacher of Dvorak.

A medallion with an inscription in his honour was recently affixed to the house in which Smetana was born, on which occasion there were great festivities, and he was presented with the freedom of the town. [G.]

Smetherell, William, a pianist in London, was author of 'A Treatise on Thorough bass,' 1794, and composer of some sonatas and other pieces for the pianoforte, and six overtures for Vauxhall Gardens. He was organist of St. Margaret on the Hill, Southwark, and Allhallows, Barking. [W.H.H.]

Smith, Charles, born in London in 1786, was in 1796 admitted a chorister of the Chapel
Royal under Dr. Ayrton, but was withdrawn from the choir in 1708 and became a pupil of John Ashley. In 1800 he sang at the Oratorios, Ranelagh, etc. Upon the breaking of his voice he acted as deputy organist for Knyvett and Stafford Smith at the Chapel Royal, and soon afterwards became organist of Croydon Church. In 1807 he was appointed organist of Welbeck Chapel. He composed the music for the following dramatic pieces: 'Yes or No,' 1809; 'The Tourist Friend,' and 'Hit or Miss,' 1810; 'Anything new,' 1811; and 'How to die for Love.' In 1815 he appeared, with success, at the Oratorios as a baritone singer. In the next year he settled in Liverpool, where he resided for many years. He composed many songs and ballads, the best of which is 'The Battle of Hohenlinden.' He ultimately retired to Crediton, Devon, where he died Nov. 22, 1856. [W.H.H.]

SMITH, FATHER, the usual appellation of BERNARD SCHMIDT, a celebrated organ-builder, born in Germany about 1630, and came to England in 1660 with two nephews, Gerard and Bernard, his sons. To distinguish him from these and express the reverence due to his abilities, he was called Father Smith. His first organ in this country was that of the Royal Chapel at Whitehall, which Pepys mentions in his Diary as having it on July 8, 1660. Subsequently he built one for Westminster Abbey, one for St. Giles's-in-the-Fields (1671), and one for St. Margaret's, Westminster (1675), of which in the following year he was elected organist at a salary of £20 a year. He was now rapidly acquiring fame and was appointed Organ-maker in ordinary to the King, apartments in Whitehall being allotted to him, called in the old plan 'The Organ-builder's Workhouse.'

In 1682 the treasurers of the societies of the Temple had some conversation with Smith respecting the erection of an organ in their church. Subsequently Renatus Harris, who had warm supporters amongst the Benchers of the Inner Temple, was introduced to their notice. It was ultimately agreed that each artist should set up an organ in the church, and in 1684 both instruments were ready for competition. In 1685 the Benchers of the Middle Temple made choice of Smith's organ; but those of the Inner Temple dissented, and it was not until 1688 that Smith received payment for his instrument, namely £100.

In 1683 he contracted for the organ of Durham Cathedral. In consequence of the reputation he had acquired by these instruments, he was made choice of to build an organ for St. Paul's Cathedral, then in course of erection. This instrument was opened on Dec. 2, 1697. Smith became Court organ-builder to Queen Anne, and died 1708.

According to Hawkins and Burney the two nephews of Schmidt, as above mentioned, were named Bernard and Gerard. But Horace Walpole alters Bernard's name to Christian. These two are very little known, although they built several fine instruments.

In 1755 Mr. Gerard Smith was organ-repairer to Chelsea Hospital. This was probably a grand-nephew of Father Smith, since from the date he could hardly have been his nephew.

CHRISTOPHER SCHRIDOR or SCHRIDER (possibly Schröder), was one of Father Smith's workmen, and previous to 1708 had become his son-in-law. After Smith's death he succeeded to his business, and in 1710 was organ-builder to the Royal Chapels. His organs do not appear to be very numerous, that of Westminster being his chief. It was built for the coronation of George II. in 1727, and was presented to the Abbey by the King (Chryssander's Handel, ii. 174, note). He put up another organ in Henry the Seventh's Chapel for the funeral of Queen Caroline, Dec. 17, 1737, when Handel's noble anthem, 'The ways of Zion,' was first sung to its accompaniment (Ibid. 437, note; Stanley's 'Westminster Abbey,' p. 166). [V.de F.]

SMITH, GEORGE TOWNSEND, son of Edward Woodley Smith (born May 23, 1775, chorister of St. Paul's Cathedral, afterwards lay vicar of St. George's Chapel, Windsor, from 1795 until his death, June 17, 1849), was born in the Horse-shoe Cloisters, Windsor, Nov. 13, 1813. He received his early musical education as a chorister of St. George's, Windsor. On quitting the choir he became a pupil of Highmore Skeats, the Chapel organist, and afterwards came to London and studied under Samuel Wesley. He next obtained an appointment as organist at Eastbourne, whence he removed to King's Lynn on being chosen organist there. On Jan. 5, 1843, he was appointed organist of Hereford Cathedral. As such he became, ex officio, conductor of the Meeting of the Three Choirs at Hereford, besides discharging the duties of which office he voluntarily undertook the laborious office of honorary secretary to the festival, and by his untiring and energetic exertions, in the course of the 12 triennial festivals which he directed, raised it musically, from a low to a very high condition, and financially, from a heavy loss to a gain. He composed an 8-voice anthem and a Jubilate for the Festivals, and other church music. He died, very suddenly, Aug. 3, 1877, universally beloved and respected.

His brother, MONTG, was also educated in the choir of St. George's. On quitting it he became a tenor singer, and is a lay vicar of Westminster Abbey, and a gentleman of the Chapel Royal (1858). He is distinguished as a ballad singer, for which his clear and distinct enunciation of the words eminently qualify him, and for his skill in 'speaking' recitatives. He is moreover an excellent musician. He received a singular benediction to the circumstance of his having been born on a Whit-Tuesday during the performance of the now abolished Eton College ceremony of 'Montem.'

Another brother, Samuel, was born in Eton in 1831. In 1831 he was admitted as one of the children of the Chapel Royal under William Hawes. Shortly after leaving the choir he obtained the appointment of organist at Hayes Church, Middlesex, and was subsequently organist at Eton and Egham. In 1857 he became
organist at Trinity Church, Windsor, and in 1859
organist of the Parish Church, which post he
still holds. [W.H.H.]
containing several hundreds of the best Scottish songs, not a few of them his own, frequently without indication. It is still considered a good compilation. In Aug. 1823 he obtained the leadership of the psalmody at St. George's Church, Edinburgh, under the Rev. Andrew Thomson, whose son John was destined in after years to become the first musical Reid professor in Edinburgh University. [See THOMSON, JOHN.] Besides anthems and other pieces (most of the former written for the boys of George Heriot's Hospital), Smith now found time to publish his 'Irish Minstrel,' followed in 1826 by an 'Introduction to Singing,' and in 1827 by 'Select Melodies of all Nations,' in one volume, one of his best works. In 1828 he brought out his 'Sacred Harmony of the Church of Scotland,' by which he is now best known. His health was at no time robust, and he suffered from dyspepsia, under which he finally sank, Jan. 3, 1839.

'Smith,' says the late George Hogarth, 'was a musician of sterling talent. His compositions are tender, and tinged with melancholy; simple and unpretending, and always graceful and unaffectedly elegant. He had the admirable good sense to know how far he could safely penetrate into the depths of counterpoint and modulation without losing his way; and accordingly his music is entirely free from scientific pedantry.' His most popular pieces are the songs 'Jessie, the Flower, o' Dunblane'; 'London's Bonnie Woods and Braes'; and 'Bonnie Mary Hay'; the duet 'Row weel, my boatie'; the trio 'Ave Sanctissima'; and the anthems 'Sing unto God,' and 'How beautiful upon the mountains'; although many more might be named, which are yet frequently sung. Owing to the modern alterations in congregational singing, the introduction of German chorales and ancient ecclesiastical melodies, and the change from florid to syllabic tunes, Smith's 'Sacred Harmony' is to a great extent superseded. But it still has its value, even at a distance of fifty years from its publication.

[1839]

SMITH, SIDNEY, born at Dorchester, July 14, 1839, received his first musical instruction from his parents, and at the age of 16 went to Leipzig, where he studied the piano under Mosecheles and Piaeidy; the violoncello under Grutzmacher; harmony and counterpoint under Hauptmann, Richter, and Papperitz; and composition under Riets. He returned to England in 1858, and in the following year, on the advice of the late Mr. Henry Blagrove, he settled in London, where he has since resided, enjoying considerable reputation as a teacher. His compositions, which are confined to F.F. pieces, are extremely popular with the numerous class of performers whose tastes are satisfied by a maximum of brilliancy combined with a minimum of difficulty. The most successful of his pieces are 'La Harpe Éoleienne,' 'Le Jet d'Eau,' 'The Spinning Wheel,' and a 'Tarantella' in E minor, which (like most of his compositions) have been published and met with the same popularity on the Continent as in England.

[1861]
SMORZANDO.

SMORZANDO (Ital., 'fading away'); A term with the same meaning as Morendo, but used indiscriminately in the course of a piece. [See Morendo.]

SNETZLER, JOHN, was born at Passau in Germany about 1710. This truly eminent organ-builder, after acquiring some fame in his own country, was induced to settle in England, where he built the noble instrument at Lynn Regis (1754); a very fine one at St. Martin's, Leicester (1774); that of the German Lutheran Chapel in the Savoy, which was the first in this country provided with a pedal clavier; and many others. Two stories are current of his imperfect way of speaking English and his quaint expressions. At the competition for the place of organist to his new organ at Halifax (1765) he was so annoyed by the rapid playing of Dr. Wainwright, that he paced the church, exclaiming, 'He do run over de keys like one cat, and do not give my pipes time to speak.' And at Lynn he told the churchwardens, upon their asking him what their old organ would be worth if repaired, 'If they would lay out £100 upon it, perhaps it would be worth fifty.'

Smetzler lived an advanced age, and died at the end of the last or commencement of the present century. Having saved sufficient money, he returned to his native country; but after being so long accustomed to London porter and English fare, he found in his old age that he could not do without them, so he returned to London, where he died. His successor was Ohrmann. [See Hill & Sons.] [V.de P.]

SNOW, VALENTINE, was probably of the same family as Moses Snow, gentleman of the Chapel Royal from 1689 until his death, Dec. 20, 1703, and also lay-Deacon of Westminster Abbey, and a minor composer. He became the finest performer upon the trumpet of his day; was a member of Handel's oratorio orchestra; and it was for him that the great composer wrote the difficult obbligato trumpet parts in 'Messiah,' 'Samson,' 'Dettingen Te Deum,' 'Judas Maccabaeus,' etc. No better evidence of his ability can be required. In Jan. 1753 he was appointed (in succession to John Shore, deceased) Sergeant Trumpeter to the King, which office he held until his death in Dec. 1770. [W.H.H.]

SNUFF-BOX, MUSICAL. A mechanical invention which has given pleasure to thousands from the peculiar—what for want of a better expression we may call Aeolian—charm arising from the production of harmonies in the solid part of the steel comb which provides the necessary reinforcement to the sounds emitted by the teeth of the comb. The motive power is a pinned cylinder resembling the barrel of a mechanical organ, and made to shift on the same principle; the working power is a spring; the mechanism and rotation are closely allied to those of a watch or clock; and the teeth of the comb which produce the notes are measured to scale.

Musical boxes were invented about the beginning of the present century, probably in Switzerland, the chief seat of their production, where there are now some twenty principal manufacturers. About 30,000 are said to be made annually, half of which are below the selling value of 50 francs each. The original musical boxes are small and not unlike a snuff-box in appearance. They are now made of all sizes, the cost ranging from 20s. to 50s.

About 1830, a very favourite composition with amateurs of the pianoforte was the 'Snuff-box Waltz,' the composer of which preserved his anonymity under the initials M.S. The scale and arpeggio passages, played with much use of both pedals, produced something of the musical-box effect upon the hearer, enhanced a few years later by the introduction in pianos of brass bridges and harmonic bars, which are to a certain extent subject to the acoustical conditions which affect the musical-box combs. Such a passage as the following, from the 'Snuff-box Waltz,' illustrates the kind of imitation that was possible:

Of late years, bells, drums, castagnettes, free reeds worked by bellows, and more recently a 'rither,' produced by a sheet of thin paper resting on the teeth of the comb, have been introduced, and have not raised the musical value of the instrument, any more than similar introductions early in the century raised the value of the pianoforte. As pointed out by Mr. Moonen in his recent Report on the Melbourne Exhibition, the real improvements have been in the mechanical portion, by the accurate 'pointing' or adjustment on the cylinder of as many as 36 airs;
the obtaining a constant movement for an hour and a half without requiring to wind up the spring during that time; the possibility of shifting the barrel in such a manner that an air ‘noted’ may be played without the necessity of going through all the others in rotation, and the important one of the interchange of barrels made to fit any box.

[A.J.H.]

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE, LA — the body which gives the famous concerts in Paris—was founded in 1828, by Habeneck and a group of eminent musicians, as already stated. [See vol. i. p. 385.] The positions of acting and honorary president are respectively filled by the chief conductor and the director of the Conservatoire. The management of the Society is in the hands of a committee elected by the members. The committee meets weekly on Tuesday morning, and its chief duty is to settle the programmes of each season. The reading and selection of new works for performance during the winter concerts is done by the Society at large, meeting for that purpose from and after October. There are two full rehearsals for each concert.

The concerts themselves and their repetition in a second series have been already described [I. 386 a]. The first series is for the ‘new’ subscribers, the second for the old, each series includes a ‘Concert spirituel,’ and since 1881 the second performance of this concert takes place, not on Easter Sunday, but on the Saturday before it. In the spring of 1882 M. Deldavos was re-elected conductor, and M. Heyberger chorus-master. M. Garcin—solo violin at the opera—is now sub-conductor.

The Société is entirely distinct from the ‘École normale de la musique française.’ It has its own library, which however contains but few unpublished works. The most interesting is a small Symphony in C by Haydn, which is always received with applause.

[G.C.]

SOCIETY OF BRITISH MUSICIANS, founded in 1834 with the object of advancing native talent in composition and performance. In the original prospectus of the Society attention was called to the contrast between the encouragement offered to British painting, sculpture, and the tributary arts at the Royal Academy, and the comparative neglect of English music and English musicians, the overwhelming preponderance of foreign compositions in all musical performances being cited as calculated to impress the public with the idea that musical genius is
an alien to this country,' and as tending also 'to repress those energies and to extinguish that emulation in the breast of the youthful aspirant, which alone can lead to pre-eminence.' One of the rules adopted was to exclude all foreign music from the programmes of the Society's concerts and to admit none but natives of Great Britain among its members; but this was set aside in 1841, when the Committee reported in favour of 'introducing a limited proportion of music by composers not members of the Society either British or foreign,' and the suggestion was adopted, though not without strong opposition, in which the editor of the 'Musical World' joined ('Musical World' of Oct. 14, 1841). In its earlier days the Society achieved a complete success, numbering in 1836 as many as 350 members, while its finances were also in a prosperous state. It not only gave concerts of works of established merit, but adopted a system of trial performances at which many new compositions were heard. The programmes included the names of all the leading English writers of the day, as a rule conducted their own works, among them Cipriani Potter, G. A. Macfarren, W. H. Holmes, W. L. Phillips, Sterndale Bennett, J. Hullah, J. H. Griesbach, T. German Reed, W. M. Rooke, H. Westrop, Joseph Barnett, H. G. Litolff, C. Lucas, T. M. Mudie, James Calkin, and John Goss. The music included orchestral and chamber compositions, varied by vocal solos and part-music, to which nearly all the above-named composers contributed original works, and the members in turn directed the performances. After 1837 the Society began to decline, and even when the introduction of music by foreign composers was resolved upon, in the hope of creating more general interest in the concerts, it failed to restore the Society to prosperity, and after another period of far from successful management a special appeal for support was put forth at the close of 1854. At that date the members included Messrs. H. C. Banister, W. S. Bennett, H. Blagrove, J. B. Calkin, C. Coote, J. T. Cooper, W. H. Holmes, C. E. Horsley, H. Lazarus, E. J. Loder, Kate Loder (now Lady Thompson), C. Neate, W. S. Rockstro, C. Severn, C. Staggall, C. E. Stephens, J. W. Thirlwall, H. J. Trust, J. Westlake, H. Westrop, J. Zerbini, and Sir George Smart. This effort was ridiculed in the 'Musical World' of Dec. 16, 1854, on the ground that the Society had no true claim to its title, as many composers and artists of note held aloof from it. The movement served however to draw some new friends to the ranks, and as a means of fulfilling its objects prizes were offered for chamber compositions, which were gained in 1861 by Ebenezer Prout and Edward Perry for string quintets; in 1863 by J. Lee Summers and W. Gibbons, also for string quintets; and in 1864 by Ebenezer Prout and J. Lee Summers, for quartets for piano and strings. The umpires on these occasions included Herr Joachim and Molique, Signor Piatti, and Messrs. Cipriani Potter, G. A. Macfarren, A. Mellon, T. M. Mudie and H. Leslie, and the prize works were publicly per-

SOCIETY OF BRITISH AND FOREIGN MUSICIANS. A benevolent society, established in 1822 to provide a fund for the relief of its members during sickness; to assist in the support of those who, by old age or unavoidable calamity may become unable to follow their profession; and to allow a certain sum at the death of a member or a member's wife. The office is at 18 Russell Place, Oxford Street, and the Secretary is Mr. G. Adams. [C.M.]
Society, the Musical Artists.

Söderman, Johan August, one of the greatest Swedish composers of modern times, was born in Stockholm, July 17, 1812—his father being director of the orchestra at a minor theatre—and at an early age displayed traces of musical genius. When 18 years of age he was selected by Stigström, the director of the orchestra at the Royal theatre in Stockholm, as instructor to a company of musicians, then on a tour to Finland. On his return Söderman wrote his first operetta, with the fantastic title, 'The Devil's first rudiments of Learning,' which was performed at the Mindre theatre at Stockholm, Sept. 14, 1856. During the following two years he stayed in Leipzig, studying under Richter and Hauptmann; in the year 1860 he was appointed chorus-master at the Royal Opera in Stockholm; and from that date until his election as a member of the Swedish Academy of Music, his life was occupied in such minor offices in the musical world as are too often the lot of great composers when cast in a small community. But however poor the offices he held, Söderman filled them with a sincerity and zeal which many a man of inferior talents might have envied.

His works are about 60 in number—operettas, songs, ballads, part-songs, funeral marches and cantatas; of which, however, only half have been printed, and these at the expense of the Swedish government after his death. Of the printed works we can only mention a few, beside the above-mentioned, namely 2 operettas, 'The wedding at Ulfsås,' and 'Regina von Emmeritz' ; overture to 'The Maid of Orleans'; songs; 'Tricks for male voices,' containing the Finnish national air 'Suomi säng'; a Circassian dance, and a concert- overture, also 'Sacred songs for organ,' containing a number of hymns of great beauty and purity, of which the best known are a Benedictus and an Agnus Dei. Though a protestant, his chief-resource is a Mass for solos, chorus and orchestra, which has only been twice performed in Stockholm, but is considered by his countrymen as equal to any by the great composers, and which is animated by such sincere devotion, and stamped by such a high degree of originality and masterly finish, as to rank among the choicest gems of Swedish music.

Another of his works worth mention is his music to the poetry of Bellman. This poet, whose genius is akin to that of Marlowe, has written a number of rhapsodies, depicting the gay, jovial, and careless nature of the Swede, with a force of animal spirit and genuine originality which few other poets have equalled; and to these productions, which every Swede knows by heart, Söderman set music.

The foreign composers who seem to have influenced his more elaborate productions are Beethoven, Schubert, and, in particular, Schumann. His compositions, though thoroughly Swedish, are not national; they bear the impress of the vigorous and energetic nature of the Northerner, which makes Scandinavian compositions so charming. Söderman died Feb. 10, 1876, at the early age of 44, and a national subscription was at once raised in Sweden for the benefit of his widow and children. It was a token of the gratitude and respect of a musical nation for a great composer.

[S.C.S.]

SOGGETTO. The Italian term for subject, as the theme of a movement. Thus in No. 12 of Bach's 'Musikalisches Opfer,' Frederick the Great's theme is called 'Il Soggetto reale.' [See Subject.]

[S.G.]

SOL. The fifth note of the natural scale according to the nomenclature of France and Italy; in English and German G. In the old hymn from which Guido is supposed to have formed the scale it occurs as follows:

Ut quaeas laxis versus frigus,
Mitra gestorum femuli tumurc,
Solve polluitis ibida reitis.

The number of double vibrations to produce sol (treble G) is—Paris normal pitch, 391.5; London 'Philharmonic pitch,' 405.

[S.G.]

SOLDATENLIEBSCHAFT—Soldiers' love. A 1-act opera, containing an overture and 16 numbers, written by Mendelssohn in 1821 (his 13th year). The author of the words is unknown. The autograph is in the Mendelssohn archives in the Berlin Library. The work was evidently a favourite with its author, for he proposed to repeat it for the silver wedding of his parents, with an operetta to be written by Fanny, and his own 'Heimkehr aus der Fremde.' It does not appear however to have been then performed.

[S.G.]

SOLENNIS, & c. Solemn. 'Missa solennis' is a term employed to designate a mass on a grand scale. Those of Beethoven in D, Schubert in A, (no. 5), and Liszt's 'Granger-Messe' are so entitled. Four of Cherubini's—in C, E, G, and B♭—are called 'Messe Solennelle,' but not that in A for the coronation of Charles X. It is a mass for voices in a Gounod's Mass in G, and Rossini's in A minor, have the same title. The term answers to the 'Hohe Messe' of Bach.

[S.G.]

SOL-FA. 'To sol-fa' is to sing a passage or a piece of vocal music, giving to the notes, not the words, but the syllables, Do (C), Re (D), Mi (E), Fa (F), Sol (G), La (A), Si (B), Do (C). Why the two syllables Sol and Fa should have been chosen to designate this process in preference to Do Re, or Re Mi, does not appear.

It may be convenient here to give the scale with the syllables for sharps or flats, as fixed by Mr. Hullah in his 'Method of Teaching Singing' (Longman, 1850).

In a hymn recently written by Arrigo Boito and composed by Mascinelli, for the opening of the monument of Guido d'Arezzo at Rome, the seven syllables are thus employed:—

* N n
The roll or stick with which the conductors of church choirs in Italy beat the time is called the Solfa.

[SOL-FAGGIO.

SOL-FAGGIO, or GORGHEGIO. Solfeggio is a musical exercise for the voice upon the syllables Ut (or Do), La, Mi, Fa, Sol, forming the Guidonian Hexachord, to which was added later the syllable Si upon the seventh or leading-note, the whole corresponding to the notes C, D, E, F, G, A, B of the modern Diatonic scale. These names may be considered the result of an accident ingeniously turned to account, the first six being the first syllables of half lines in the first verse of a hymn for the festival of St. John Baptist, occurring upon the successive notes of the rising scale, with a seventh syllable perhaps formed of the initial letters of Sanctus Johannes. [See SOLMISATION.]

The first use of these syllables is ascribed to Guido d'Arezzo as an artificial aid to pupils of slow comprehension in learning to read music, and not as possessing any special virtue in the matter of voice-cultivation; but it is by no means clear that he was the first to use them. At any rate they came into use somewhere about his time. It is probable that even in Guido's day (if voice-cultivation was carried to any grade of perfection—which is hardly likely in an age when nearly all the music was choral, and the capacities of the voice for individual expression were scarcely recognised), as soon as the notes had been learned, the use of syllables was, as it has been later, superseded by vocalisation, or singing upon a vowel. The syllables may be considered, therefore, only in their capacity as names of notes. Dr. Crotch, in his treatise on Harmony, uses them for this purpose in the major key, on the basis of the movable Do, underlining them thus, Do, etc., for the notes of the relative minor scales, and gives them as alternative with the theoretical names—Tonic, or Do; Mediant, or Mi; Dominant, or Sol, etc. The continued use of the syllables, if the Do were fixed, would accustom the student to a certain vowel on a certain note only, and would not tend to facilitate pronunciation throughout the scale.

If the Do were movable, though different vowels would be used on different parts of the voice, there would still be the mechanical succession through the transposed scale; and true reading—which Hullah aptly calls 'seeing with the ear and hearing with the eye,' that is to say, the mental identification of a certain sound with a certain sign—would not be taught thereby. Those who possess a natural musical disposition do not require the help of the syllables; and as pronunciation would not be effectually taught by them, especially after one of the most difficult and unsatisfactory vowels had been removed, by the change of Ut to Do, and as they do not contain all the consonants, and as moreover voice-cultivation is much more readily carried out by perfecting vowels before using consonants at all,—it was but natural that vocalisation should have been adopted as the best means of removing inequalities in the voice and difficulties in its management. Crescentini, one of the last male sopranis, and a singing-master of great celebrity, says, in the preface to his vocal exercises, 'Qull'esercizj sono stati da me immaginati per l'uso del vocalizzo, cosa la più necessaria per perfettinarsi nel cantare dopo lo studio fattio de' solfeggi, o sia, nomenclatura delle note.'—I have intended these exercises for vocalisation, which is the most necessary exercise for attaining perfection in singing, after going through the study of the sol-fa, or nomenclature of the notes. Sometimes a kind of compromise has been adopted in exercises of agility, that syllable being used which comes upon the principal or accented note of a group or division, e.g.

The word 'Solfeggio' is a good deal misused, and confused with 'Vocalizzo' in spite of the etymology of the two words. The preface to the 4th edition of the 'Solfeggi d'Italia' says 'La plupart des Solfèges nouveaux exigent qu'ils soient Solfèts sans nommer les notes.' Here is an absurd contradiction, and a confusion of the two distinct operations of Solfeggiaire and Vocalizzare. We have no precise equivalent in English for Solfeggio and Solfeggiaire. The French have Solfège and Solfer. We say, to Solfa, and Sol-fa— a clumsy and inequivalent verb. Substantive. As a question of voice-production, the wisdom of vocalisation, chiefly upon the vowel a (Italian), and certainly before other vowels are practised, and most decidedly before using consonants, has been abundantly proved. The use of the words in question is not therefore a matter of much importance. This appears to be in direct opposition to the advice of a very fine singer and a eminent master, Fré Francesco Toel, whose book upon singing was published at Bologna in 1733, the English translation by Galliard appearing in 1742. He says, 'Let the master never be tired in making the scholar sol-fa as long as he finds it necessary; for if he should let him sing upon the vowels too soon, he knows not how to instruct.' As long as he finds it necessary,' however, is a considerable qualification. The world lives and learns, and Crescentini's verdict may safely be accepted. The vowel a, rightly pronounced, gives a position of the resonance-chambers most free from impediment, in which the entire volume of air vibrates without after-neutralisation, and consequently communicates its vibrations in their integrity to the outer air; this therefore is the best preparation, the best starting-point for the formation of other
vowels. After this vowel is thoroughly mastered the others are comparatively easy, whereas if s or ș (Italian) are attempted at first, they are usually accompanied by that action of the throat and tongue which prevails to such a disagreeable extent in this country. When the vowels have been conquered, the consonants have a much better chance of proper treatment, and of good behaviour on their own part, than if attacked at the outset of study. Vocalisation upon all the vowels throughout the whole compass of the voice should be practised after the vowel a is perfected; then should come the practice of syllables of all kinds upon all parts of the voice; and then the critical study and practice (much neglected) of recitative.

The words Gorgheggio and Gorghegiare, from Gorgo, an obsolete word for 'throat,' are applied to the singing of birds, and by analogy to the execution of passages requiring a very quick and distinct movement or change of note, such as trills and the different kinds of turn, also re-iterated notes and quick florid passages in general. The English verb 'to warble' is given as the equivalent of gorgheggioare, but warbling is usually accepted to mean a gentle wavering or quavering of the voice, whereas agility and brilliancy are associated with the Italian word. A closer translation, 'throat-singing,' would give a rendering both inadequate and pernicious—inadequate, as throat-singing may be either quick or slow, and pernicious as suggesting unnecessary movement of the larynx, and helping to bring about that defective execution so often heard, in which there is more breath and jar than music, closely resembling unnecessary movement of the hand when using the fingers upon an instrument. The fact is, that execution, however rapid, should be perfect vocalisation in its technical and function, and perfect vocalisation has for its foundation the Portamento. The Portamento (or carrying of the voice—the gradual gliding from one note to another) removes inequalities in the voice, and facilitates the blending of registers. Increased in speed by degrees, the voice learns to shoot from note to note with lightning-like rapidity, and without the above-named convolution of the larynx which produces a partial or total cessation of sound, or at any rate a deterioration of sound during the instantaneous passage of note to note. It is this perfect passage from note to note, without lifting off or interrupting the voice, that fills space with a flood of sound, of which Jenny Lind's shake and vocalised passages were a bright example. But this kind of vocalisation is the result of years of conscientious practice and the exercise of a strong will; and it is just this practice and strong will that are wanting in the present day. Exercises are not wanting. With such books as those of Garcia, Panseron, Madame Sainton, and Randegger, etc., etc., and of course some special passages for

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The first of the two great works just named is entitled 'Solféges d'Italie, avec la Basse chiffrée, composés par Durante, Scarlatti, Hasse, Forpora, Mazzoni, Caffaro, David Perez, etc. Dedicées à Messieurs les premiers Gentilhommes de la chambre du Roi (Louis XV.), et recueillis par les Srs. Laveque et Béche, ordinaires de la Musique de sa Majesté.' The work is therefore obviously a collection of Italian Solféges made in France by Frenchmen. Laveque was a baritone in the King's Chapel from 1759 to 1781, and in 1765 became master of the boys. Béche was an alto. The first edition of the work appeared in 1768; the fourth, published by Cousineau, at Paris in 1786. It forms one large oblong volume, and is in four Divisions: I. The 'indispensable principles' of singing—names of notes, etc., and easy (anonymous) Solféges in the G clef with figured bass. II. Solféges 63 to 150 for single voices in various clefs—including G clef on 2nd line and F clef on 3rd line—in common, triple, and compound time, all with figured basses. III. Solféges 153—241, with changing clefs, and increasing difficulties of modulation and execution—ending with the Exclamations quoted in the text; all with figured basses. Divisions II and III are by the masters named in the title; each Solfége bearing the composer's name. IV. 13 Solféges for 2 voices and figured bass by David Perez, each in three or four movements. The forms of fugue and canon are used throughout the work, and some of the exercises would bear to be sung with words. One, by Hasse, is a graceful arietta. A few extracts will show the nature of the work. No. 1 exhibits the kind of instrumental passage that frequently occurs in Scarlatti's solféges. No. 2, by Leo, is very difficult, and gives much work to the voice. No. 3, from the exercises for two voices of David Perez, keeps the voice much upon the high notes. No. 4, from the same, requires, and is calculated to bring about, great flexibility. No. 5, by Durante, is curious, and is evidently intended as an exercise in pathetic expression. It has no figured bass, like the other exercises in this collection, but a part in the alto clef, clearly intended for an obbligato instrument, probably for the viol d'amore.

As Arpeggios mean 'to play upon the harp,' Gorgheggio means 'to play upon the throat,' or rather that part of the throat known as the larynx; in other words, to treat the voice for the time only as an instrument.
SOLMISATION.

homologue, and, throughout their system, this Hemitone occurred between the first and second sounds of every Tetrachord; just as, in our Major Scale, the Semitones occur between the third and fourth Degrees of the two disjunct Tetrachords by which the complete Octave is represented. Therefore, they ordained that the four sounds of the Tetrachord should be represented by the four syllables, \(\text{ut} \), \(\text{re} \), \(\text{mi} \), \(\text{sol} \); and that, in passing from one Tetrachord to another, the position of these syllables should be so modified, as in every case to place the Hemitone between \(\text{ut} \) and \(\text{re} \), and the two following Tones between \(\text{re} \) and \(\text{mi} \), and \(\text{mi} \) and \(\text{sol} \), respectively.

When, early in the 11th century, Guido d'Arezzo substituted his Hexachords for the Tetrachords of the Greek system, he was so fully alive to the value of this principle, that he adapted it to another set of syllables, sufficiently extended to embrace six sounds instead of four. In the choice of these he was guided by a singular coincidence. Observing that the Melody of a Hymn, written about the year 770 by Paulus Diaconus, for the Festival of St. John the Baptist, was so constructed, that its successive phrases began with the six sounds of the Hexachord, taken in their regular order, he adopted the syllables sung to these notes as the basis of his new system of Solmisation, changing them from Hexachord to Hexachord, on principles to be hereafter described, exactly as the Greeks had formerly changed their four syllables from Tetrachord to Tetrachord.

It will be seen, from this example, that the syllables, \(\text{ut} \), \(\text{re} \), \(\text{mi} \), \(\text{fa} \), \(\text{sol} \), \(\text{la} \)\(^{2}\) were originally sung to the notes C, D, E, F, G, A; that is to say, to the six sounds of the Natural Hexachord; and that the Semitones fall between the third and fourth syllables, \(\text{mi} \) and \(\text{fa} \), and these only. [See HEXACHORD.] But, when applied to the Hard Hexachord, these same six syllables represented the notes G, A, B, C, D, E; while, in the Soft Hexachord, they were sung to F, G, A, B, C, D. The note C therefore was sometimes represented by \(\text{ut} \), sometimes by \(\text{fa} \), and sometimes by \(\text{sol} \), according to the Hexachord in which it occurred; and was consequently called, in general terms, C \(\text{sol}-\text{fa}-\text{ut} \). In like manner, A was represented either by \(\text{la} \), \(\text{mi} \), or \(\text{re} \); and was hence called A \(\text{la}-\text{mi}-\text{re} \), as indicated, in our example, by the syllables printed above the Stave. But, under no possible circumstances could the Semitone occur between any other syllables than \(\text{mi} \) and \(\text{fa} \); and hereinafter, as we shall presently see, lay the true value of the system.

So long as the compass of the Melody under treatment did not exceed that of a single Hexachord, the application of this principle was simple enough; but, for the Solmisation of Melodies embracing a more extended range, it was found necessary to introduce certain changes, called Mutations, based upon a system corresponding exactly with the practice of the Greeks. [See MUTATION.] Whenever a given Melody extended (or modulated) from one Hexachord into another, the syllables pertaining to the new series were substituted for those belonging to the old one, at some convenient point, and continued, in regular succession, until it became convenient to change them back again; by which means the compass of the Scale could be enlarged to any required extent.

For instance, in the following example the passage begins at \((\text{a})\), in the Natural Hexachord of C, but extends upwards three notes beyond its compass, and borrows a Bb from the Soft Hexachord of F. As it is not considered desirable to defer the change until the extreme limits of the first Hexachord have been reached, it may here be most conveniently made at the note G. Now, in the Natural Hexachord, G is represented by the syllable \(\text{sol} \); in the Soft Hexachord, by \(\text{re} \). In this case, therefore, we have only to substitute \(\text{re} \) for \(\text{sol} \), at this point; and to continue the Solmisation proper to the Soft Hexachord to the end of the passage, taking no notice whatever of the syllable printed in Italics.

At \((\text{b})\), on the other hand, the passage extends downwards, from the Hexachord of G, into that of C. Here, the change may be most conveniently effected by substituting the \(\text{la} \) of the last-named Hexachord for the \(\text{re} \) of the first, at the note A.

\[\text{SOLMISATION.}\]

\[\text{SOLMISATION.}\]
The first of these Mutations is called Sol-re, in allusion to its peculiar interchange of syllables: the second is called Re-la. As a general rule, Re is found to be the most convenient syllable for ascending Mutations, and La, for those which extend downwards, in accordance with the recommendation contained in the following Distich:

Vocibus utaris colum mutando dubias
Per te quidem sursum mutatur, per te descensus.

This rule, however, does not exclude the occasional use of the forms contained in the subjoined Table, though the direct change from the Hard to the Soft Hexachord, and vice versa, is not recommended.

**Ascending Mutations.**
1. Fo-sol. From the Hard to the Soft Hexachord, changing on C.
2. Mi-la. Nat. to Hard Hex. changing on B. Soft to Nat. Hex. changing on A.
3. Re-la. Hard to Nat. Hex. changing on A. Nat. to Soft Hex. changing on D.
4. Fa-sol. Hard to Soft Hex. changing on A.
5. Re-la. Nat. to Hard Hex. changing on D. Soft to Nat. Hex. changing on G.
6. Si-ba. Hard to Soft Hex. changing on D.
8. Ut-re. Hard to Soft Hex. changing on G.

**Descending Mutations.**
10. La-re. Nat. to Hard Hex. changing on E. Soft to Nat. Hex. changing on D.
12. La-re. Soft to Hard Hex. changing on D.
13. Mi-re. Do. Do. A.
15. Sol-la. Do. Do. C.

The principle upon which this ancient system was based is that of the "Moveable Ut"—or, as we should now call it, "the Moveable Do"; an arrangement which assists the learner very materially, by the recognition of a governing syllable, which, changing with the key, regulates the position of every other syllable in the series, calls attention to the relative proportions existing between the root of the Scale and its attendant sounds, and, in pointing out the peculiar characteristics of each subordinate member of the system, lays emphasis stress upon its connection with its fellow degrees, and thus teaches the ear, as well as the understanding. We shall presently have occasion to consider the actual value of these manifold advantages; but must first trace their historical connection with the Solmission of a later age.

So long as the Ecclesiastical Modes continued in use, Guido's system answered its purpose so thoroughly, that any attempt to improve upon it would certainly have ended in failure. But, when the tendencies of the Leading-Note were brought more prominently into notice, the demand for a change became daily more and more urgent. The completion of the Octave rendered it not only desirable, but imperatively necessary, that the sounds should no longer be arranged in Hexachords, but, in Heptachords, or Septenaries, for which purpose an extended syllabic arrangement was needed. We have been unable to trace back the definite use of a seventh syllable to an earlier date than the year 1599, when the subject was broached by Erich van der Putten (Erycius Puteanus) of Dordrecht, who, at pages 54, 55 of his "Pallas modulata," proposed the use of SI, deriving the idea from the second syllable of labii. No long time, however, elapsed before an overwhelming majority of theorists decided upon the adoption of SI, the two letters of which were suggested by the initials of 'Sancte Ioannes'—the Adonic verse which follows the three Sapphics in the Hymn already quoted. The use of this syllable was strongly advocated by Sethus Calvinus, in his "Exercitatio musicæ tertia," printed in 1611. Since then, various attempts have been made to supplant it, in favour of Se, Zo, Ci, Di, Te, and other open syllables—but the suggested changes have rarely survived their originators, though another one, of little less importance—the substitution of Do for Ut on account of its greater resonance—has, for more than two hundred years, been almost universally accepted. [See Do.] Lorenzo Penna, writing in 1672, speaks of Do as then in general use in Italy; and Gerolamo Cantone alludes to it, in nearly similar terms, in 1678, since which period the use of Ut has been discontinued, not only in Italy, but in every country in Europe, except France.

In Germany and the Netherlands far more sweeping changes than these have been proposed, from time to time, and even temporarily accepted. Huberto Waerant (1517-1595), one of the brightest geniuses of the Fourth Flemish School, introduced, at Antwerp, a system called 'Bocedisation,' or 'Bobilisation,' founded on seven syllables—Bo, Ce, Di, Ga, Lo, Mo, Ni—which have since been called the 'Voces Belgicae.' At Stuttgart, Daniel Hitzler (1756-1755) based a system of 'Bebisation' upon La, Be, Ce, De, Mc, Fe, Ge. A century later, Graun (1701-1759) invented a method of 'Daménisation,' founded upon the particles, Da, Me, Ni, Po, Tu, La, Be. But none of these methods have survived.

In England, the use of the syllables Ut and Re died out completely before the middle of the 17th century; and recurring changes of Mi, Fa, Sol, La, were used, alone, for the Solmission of all kinds of Melodies. Butler mentions this method as being in general use, in 1656; and Playford calls attention to the same fact in 1655.

In France, the original syllables, with the added Si, took firmer root than ever in Italy; for it had long been the custom, in the Neapolitan Schools, to use the series beginning with Do for those Keys only in which the Third is Major.

1. "Pallas modulata, sive septem discriminata vocum" (Milan, 1605), afterwards reprinted, under the title of "Musaphonos" (Ravens, 1605).
2. It has been said, that, in certain versions of the Melody, the first syllable of the Adonic verse is actually sung to the note B; but we have never met with such a version, and do not believe in the possibility of its existence.
3. See St. vol. ii. p. 496.
4. "Albori musicale" (Bologna, 1571).
5. "Arditio Gregoriana" (Turin, 1575).
7. "Introduction to the Skill of Music" (Lond., 1608).
SOLMISATION.

For Minor Keys, the Neapolitans begin with Re; using Fa for an accidental Flat, and Mi for a Sharp. Durante, however, when his pupils were puzzled with a difficult Mutation, used to cry out, 'Only sing the syllables in tune, and you may name them after devils, if you like.'

The truth is, that, as long as the syllables are open, their selection is a matter of very slight importance. They were never intended to be used for the formation of the Voice, which may be much better trained upon the sound of the vowel, A, as pronounced in Italian, than upon any other syllable whatever. Their use is, to familiarise the Student with the powers and special peculiarities of the sounds which form the Scale; and here it is that the arguments of those who insist upon the use of a 'fixed,' or a 'moveable Do,' demand our most careful consideration. The fact that in Italy and France the syllables Ut (Do), Re, Mi, Fa, Sol, La, Si, are always applied to the same series of notes, C, D, E, F, G, A, B, and used as we ourselves use the letters, exercises no effect whatever upon the question at issue. It is quite possible for an Italian, or a Frenchman, to apply the 'fixed Do system' to his method of nomenclature, and to use the 'moveable Do' for purposes of Solmisation. The writer himself, when a child, was taught both systems simultaneously, by his first instructor, John Purkis, who maintained, with perfect truth, that each had its own merits, and each its own faults. In matters relating to absolute pitch, the fixed Do is all that can be desired. The 'moveable Do' ignores the question of pitch entirely; but it calls the Student's attention to the peculiar functions attached to the several Degrees of the Scale so clearly, that, in a very short time, he learns to distinguish the Dominant, the Sub-Mediant, the Leading-Note, or any other Interval of any given Key, without the possibility of mistake, and that, by simply sol-faing the passage in the usual manner.

The following example shows the first phrase of the 'Old Hundredth Psalm,' transposed into different Keys, with the Solmisation proper to both the fixed and the moveable Do.

(c) Moveable Do.

(d) Moveable Do.

(e) Moveable Do.

(f) Fixed Do.

SOLO ORGAN.

This example has been so arranged as to bring into prominent notice one of the strongest objections that has ever been brought against the use of the fixed Do. The system makes no provision for the indication of Flats or Sharpes. Sol represents G in the last division of our example, and G in the last but one. In a tract published at Venice, in 1746, an anonymous member of the Roman Academy called 'Arcadia,' proposed to remove the Sharpes, by adding to the seven recognised syllables five others, designed to represent the Sharpes and Flats most frequently used; viz. Fa (C#, Db), Be (D#, Eb), Tb (F#, Gb), Da (G#, Ab), No (A#, Bb). This method was adopted by Hassé, and highly approved by Giambattista Mancini: but, in 1758, a certain Signor Serra endeavoured to supersede it by a still more numerous collection of syllables; using Ca, Da, Ae, Fa, Ga, A, Be to represent the seven natural notes, A, B, C, D, E, F, G; Ce, De, E, Fa, Ga, Ao, Be, to represent the same notes, raised by a series of Sharpes; and Ci, Di, Ai, Pi, Gi, Ga, Bi, to represent them, when lowered by Flats.

None of these methods remain long in use; but the defect has not been forgotten; and, in 1830, Dr. Hullah endeavoured to remedy it by retaining the orthodox series of syllables for the natural notes, and adopting modified sounds for the sharpes and flats, as shown under the head of SOLFA.

[S.W.R.]

SOLO ('Ital. 'alone'). A piece or passage executed by one voice or performer. Aire are solos; a pianoforte piece for 2 hands is a pianoforte solo. A violin solo, strictly speaking, is a piece for the violin alone, like Bach's unaccompanied sonatas; but the term is used loosely for a concerto or other piece in which the solo instrument is accompanied by the band, the pianoforte, etc.

In an orchestral piece where one instrument has a passage which is intended to sound out prominently, it is marked 'Solo,' as in the second subject of the Adagio in Beethoven's Symphony no. 4, which is for the 1st clarinet, and marked Solo; in the flute solo near the end of the working-out in the Leonora Overture (where, however, the bassoon, equally solo, is merely marked '1.'); and in a thousand other instances. In arrangements of pianoforte concertos for 2 hands, the entry of the solo instrument is marked Solo, to distinguish it from the compressed accomplishment.

[S.]

SOLO ORGAN, a manual or clavier of an organ having stops associated with it which for the most part are intended for use solo, that is, in single notes as opposed to chords. The solo organ is generally a fourth manual placed above that of the swell; but it occasionally supersedes the choir organ, and is then placed below the

\footnote{Riflessione su due maggiori questioni della teoria sol-fa superiore a castello, etc., etc. (Venetia, 1736.)}
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SOLO ORGAN. 'Great' manual. The stops in a solo organ are most frequently (1) Flutes of 8 ft. and 4 ft.; (2) A stop of clarinet-tone; (3) a stop of oboe-tongue (orchestral oboe); (4) Reeds of 8 ft. and 4 ft. of trumpet-tone (tromba, tuba, etc.). Larger solo organs contain also stops imitative of the violin, horn, piccolo, and other instruments; perhaps also an open diapason, and, in a few cases, a carillon or glockenspiel. The solo trumpet-stops are most frequently on a heavy pressure of wind, and in order to obtain special brilliancy are sometimes 'harmonic,' as are also the flutes; that is, they have tubes of twice the ordinary length, pierced with a small hole at their half length. Some of the stops of a solo organ are often used in chords, such as for instance as flutes and reeds. This is most commonly done by means of a coupler 'Solo to Great,' by means of which the diapason or flute tones of the solo organ can be used as a valuable reinforcement of the foundation of the Great manual; and the tone of the Great organ can be similarly enriched by the solo reeds. In instruments which Vox humana, that stop is perhaps most found associated with the Swell-manual of the Solo-manual; but when used organ its pipes are generally closed box with Venetian shutters. The swell-pedal. When composed music is not to be played upon the swell-board, it is evidently wise to make the swell-manual produce proceed as it corresponds; the selection of solo stop of the manual is not applicable to the combination-stop, and the combination-stop is not applicable to the solo. There are, however, some suggested combinations which are of real merit, and namely, to use in the solo, the solo viola-tremolo, and the viola di G.

SOLO STOP. (1) A stop or register of a solo organ or fourth manual. (2) Any stop which can be used as a solo—that is, in single notes, e.g. a clarinet on the choir organ; a cornet, hautboy, or other reed, on the swell organ; a cornet or flute on either of the three manuals great, swell, or choir. The name Solo stop does not necessarily imply that full chords may not be used upon it. [See SOLO ORGAN.] [J.S.]

SOLOMON. An oratorio of Handel's; composed between 'Alexander Balus' and 'Theodora.' It was begun on May 5, 1748, and the memorialum at the end of the work by Handel, June 8, 1748, states: 'In the goal of woods of the oratorio was supported.'

SOMMERPHONE. An instrument of the saxhorn or bombard class, named after its inventor. It will be remembered as largely played in the Crystal Palace of 1851. 'The Euphonic horn of Herr Sommer' is honourably mentioned in the Reports of the Juries (pp. 331, 335) as 'an instrument of great power as well as sweetness of tone.' It possessed no very special peculiarities, and is now seldom, if ever, used. [W.H.S.]

SON AND STRANGER, THE. The title of the English version, by H. F. Chorley, o
Mendelssohn's 'Heinkehr aus der Fremde' (Return from abroad), produced at the Haymarket Theatre, London, July 7, 1851.

The original piece was by Klingemann, and was orchestrated and composed in London between Sept. 10 and Oct. 4, 1859, for the silver wedding of Mendelssohn's parents on the following Dec. 26. The parts were cast as follows:—Liubeth, Rebecka; Kauz, Devrient; Hermann, Mantius; and the Mayor, Hensel, for whom a part was written all on one note, F—which however he could not catch.

SONATA. The history of the Sonata is the history of an attempt to cope with one of the most singular problems ever presented to the mind of man, and its solution is one of the most successful achievements of his artistic instinct. A Sonata is, of course, a sound-piece, and a sound-piece, in its purest and most perfect examples, is unexplainable by title or text, and unassisted by voices; it is nothing but an unlimited concatenation of musical notes. Such notes have individually no significance; and even the simplest principles of their relative definition and juxtaposition, such as is necessary to make the most elementary music, had to be drawn from the inner self and the consciousness of things which belong to man's nature only, without the possibility of finding expression in words. The cruelest suggestion from the observation of things external. Yet the structural principles by which such unpromising materials become intelligible have been so ordered and developed by the unaided musical instinct of many successive generations of composers, as to render possible long works which not only penetrate and stir us in detail, but are in their entire mass direct, consistent, and convincing. Such works, in their completest and most severely abstract forms, are Sonatas.

The name seems to have been first adopted purely as the antithesis to Cantata, the musical piece that was sung. It begins to come into notice about the same time as that form of composition, soon after the era of the most marked revolution in music, which began at the end of the sixteenth century, when a band of enthusiasts, led by visionary ideals, unconsciously sowed the seed of true modern music in an attempt to wrest the monopoly of the art in its highest forms from the predominant influence of the church, and to make it serve for the expression of human feelings of more comprehensive range. At this time the possibilities of polyphony in its ecclesiastical forms may well have seemed almost exhausted, and men turned about to find new fields which should give scope for a greater number of workers. The nature of their speculations and the associations of the old order of things alike conspired to direct their attention first to Operas and Cantatas, and here they had something to guide them; but for abstract instrumental music of the Sonata kind they had for a long time no clue. The first suggestion was clearly accidental. It appears probable that the excessive elaboration of the Madrigal led to the practice of accompanying the voice parts with viols; and from this the step is but short to leaving the viols by themselves and making a vague kind of chamber music without the voices. This appears to have been the source of the instrumental Cantata. Sooner or later were written in tolerable numbers till some way into the eighteenth century. It does not appear that any distinct rules for their construction were recognised, but the examination of a large number, written at different periods from Frescobaldi to J. S. Bach, proves the uniform object of the composers to have been a lax kind of fugue, such as might have served in its main outlines for the vocal madrigals. Burney says the earliest examples of sonatas he had been able to discover in his devoted enquiries were by Turini, published at Venice in 1624. His description of those he examined answers perfectly to the character of the canzonas, for, he says, they consist of one movement, in fugue and imitation throughout. Sonatas did not, however, rest long at this point of simplicity, but were destined very early to absorb material from other sources; and though the canzona kind of movement maintained its distinct position through many changes in its development, and is still found in the Violin Sonatas of J. S. Bach, Handel and Porpora, the madrigal, which was its source, soon ceased to have direct influence upon three parts of the more complete structure. The suggestion for these came from the dance, and the newly-invented opera or dramatic cantata. The former had existed and made the chief staple of instrumental music for generations, but it requires to be well understood that its direct connection with dancing puts it out of the category of abstract music of the kind which was now obscurely germinating. The dances were understood through their relation with one order of dance motions. There would be the order of rhythmical motions which taken together was called a Brachsen, another that was called a Pavan, another a Gigue; and each dance-tune maintained the distinctive rhythm and style throughout. On the other hand, the radical principle of the Sonata, developed in the course of generations, is the compounding of an immense variety of rhythms; and though isolated passages may be justly interpreted as representing gestures of an ideal dance kind, like that of the ancients, it is not through this association that the group of movements taken as a whole is understood, but by the disposition of such elements and others in relation to one another. This conception took time to develop, though it is curious how early composers began to perceive the radical difference between the Structure of the Sonata. Occasionally a doubt seems to be implied by confusing the names together, by actually calling a 'collection of dance-tunes,' a sonata; but it can hardly be questioned that from almost the earliest times, as is proved by a strong majority of cases, there was a sort of undefined presentiment that their developments lay along totally different paths. In the first attempts to form an aggregate of distinct movements, the composers had to take their forms where they
could find them; and among these were the familiar dance-tunes, which for a long while held a prominent position in the heterogeneous group of movements, and were only in later times trans- 
formed into the Scherzi, which supplanted the menuet and Trio in one case, and the Scherzo or 
undo, which ultimately took the place of the 
ne, or Chaconne, or other similar dance-forms to last mentioned of the group. The third source, as above mentioned, was the a. 
notions source, and from this two general ideas were de- 
cribed: one from the short passages of instrumen- 
tural prelude interlude, and the other from the vocal portions. Of these, the first was intelligible in the drama through its relation to some point in the story, but it also early attained to a crude condition of form which was equally available apart from the drama. The other produced at first the vaguest and the chaosophical of all the movements, as the type taken was the irregular declamatory recitative which appears to have abounded in the early operas.

It is hardly likely that it will ever be ascer- 
tained who first experimented in sonatas of several distinct movements. Many composers are mentioned in different places as having con- 
tributed works of the kind, such as Farina, Cesti, Graziani, among Italians, Rosenmüller among Germans, and John Jenkins among Englishmen. Burney also mentions a Michael Angelo Rossi, whose date is given as from about 1620 to 1660. An Andante and Allegro by him, given in Paner’s Alte Meister, require notice parenthe- 
tically as presenting a curious puzzle, if the dates are correct and the authorship rightly ascribed. Though belonging to a period considerably before Corelli, they show a state of form which certainly was not commonly realized till more than a hundred years later. The distribution of subject- 
material, key, and rhythm; the way in which they are distinguished, are like the works of the middle of the 18th rather than the 17th cen- 
tury, and they belong absolutely to the Sonata order, and the conscious style of the later period. But as these stand alone it is not safe to infer anything from them. The actual structure of large numbers of sonatas composed in different parts of Europe soon after this time, proves a tolerably clear consent as to the arrangement and quality of the movements. A fine vigorous example is a Sonata in C minor for violin and figured bass, by H. J. F. Biber, a German, said to have been first published in 1681. This consists of five movements in alternate slow and quick time. The first is an introductory Largo of contrapuntal character, with clear and consistent treatment in the fugally imitative manner; the second is a Passacaglia, which answers roughly to a continuous string of varia- 
tions on a short well-marked period; the third is a chaosophical movement consisting of interspersed portions of Poco lento, Presto, and Adagio, leading into a Gavotte; and the last is a further chaosophical movement alternating Adagio and Allegro. In this group the influence of the madrigal or canzona happens to be absent; the derivation of the movements being—in the first the contra- 
pointalism of the music of the church, in the second and fourth, dances, and in the third and fifth probably operatic or dramatic declamation. The work is essentially a violin sonata with accom- 
paniment, and the violin-part points to the extra- 
ordinarily rapid advance to mastery which was made in the few years after its being accepted as an instrument fit for higher work. The writing for the instrument is decidedly elaborate and difficult, especially in the double stops and contrapuntal passages which were much in vogue with almost all composers from this time till J. S. Bach. In the structure of the movements the fugal influences are most apparent, and there are very few signs of the systematic repetition of subjects in connection with well-marked dis- 
tribution of keys, which in later times became indispensable.

Similar features and qualities are shown in the curious set of seven Sonatas for Clarier by Johann Kuhnau, called ‘Frische Clavier Fröichte,’ etc., of a little later date; but there are also in some parts indications of an awakening sense of the relation and balance of keys. The grouping of the movements is similar to those of Biber, though not identical; thus the first three have five movements or divisions, and the re- 
mainder four. There are examples of the same kind of chaosophical slow movements, as may be seen in the Sonata (No. 2 of the set) which is given in Paner’s Alte Meister; there are several fugal movements, some of them clearly and musically written; and there are some good illus- 
trations of dance types, as in the last movement of No. 3, and the Ciaconna of No. 6. But more important for the thread of continuous development are the peculiar attempts to balance toler- 
ably defined and distinct subjects, and to distribute key and subject in large expanses, of which there are at least two clear examples. In a considerable proportion of the movements the most noticeable method of treatment is to alternate two character- 
istic groups of figures or subjects almost through- 
or, in different positions of the scale and at 
irregular intervals of time. This is illustrated in the first movement of the Sonata No. 2, in the first 
movement of No. 1, and in the third movement of No. 5. The subjects in the last of these are as follows:—

The point most worth notice is that the device lies half-way between fugue and true sonata-form. The alternation is like the recurrence of subject and countersubject in the former, wandering hazily in and out, and forwards and backwards, between nearly allied keys, as would be the case in a fugue. But the subjects are not presented in
SONATA.

Single parts or fugally answered. They enter and re-enter for the most part as concrete lumps of harmony, the harmonic accompaniment of the melody being taken as part of the idea; and this is essentially a quality of sonata-form. So the movements appear to hang midway between the two radically distinct domains of form; and while deriving most of their disposition from the older manners, they look forward, though obscurely, in the direction of modern practices. How obscure the ideas of the time on the subject must have been, appears from the other point which has been mentioned above; which is, that in a few cases Kuhnau has hit upon clear outlines of tonal form. In the second Sonata, for instance, there are two Arias, as they are called. They do not correspond in the least with modern notions of an aria any more than do the rare examples in Bach's and Handel's Suites. The first is a little complete piece of sixteen bars, divided exactly into halves by a double bar, with repeats after the familiar manner. The first half begins in F and ends in C, the second half begins in F minor and back, by conclusion in F again. The subject-matter is irregularly distributed in the parts, and does not make any pretence of coinciding with the tonal divisions. The second Aria is on a different plan, and is one of the extremely rare examples in this early period of clear coincidence between subject and key. It is in the form which is often perversely misnamed 'lied-form,' which will in this place be called 'primary form' to avoid circumlocution and waste of space. It consists of twenty bars in D minor representing one distinct idea, complete with close; then sixteen bars devoted to a different subject, beginning in B♭ and passing back ultimately to D minor, recapitulating the whole of the first twenty bars in that key, and emphasising the close by repeating the last four bars. Such decisiveness, when compared with the unregulated and unbalanced wandering of longer movements, either points to the conclusion that composers did not realise the desirableness of balance in coincident ranges of subject and key on a large scale; or that they were only capable of feeling it in short and easily grasped movements. It seems highly probable that their minds, being projected towards the kind of distribution of subject which obtained in fugal movements, were not on the lookout for effects of the sonata order which to moderns appear so obvious. So that, even if they had been capable of realising them more systematically they would not yet have thought of a scheme to apply their knowledge. In full development of Sonata, it ought never to have been that composers had no idea either. It was as stepping-stone to the unknown. A gain opens a fresh vista; a new idea is completely the new material of the human organism. The untravailing of hidden laws, through the constant evolution of instincts. They do not actually exist till man has made them; they are the counterpart of his mental condition, and shape and develop with the changes of his mental powers and sensitive qualities, and apart from him have no validity. There is no such thing as leaping across a chasm on to a new continent, neither is there any gulf fixed anywhere, but continuity and inevitable antecedents to every consequent; the roots of the greatest masterpieces of modern times lie obscurely hidden in the wild dances and barbarous howlings of the remotest ancestors of the race, who began to take pleasure in rhythm and sound, and every step was into the unknown, or it may be better said not only unknown but non-existent till made by mental effort. The period from about 1600 to about 1725 contains the very difficult steps which led from the style appropriate to a high order of vocal music—of which the manner of speech is polyphonic, and the ideal type of form, the fugue—to the style appropriate to abstract instrumental music, of which the best manner is compostly expressive, and the ideal type of form, the Sonata. These works of Kuhnau's happen to illustrate very curiously the transition in which a true though crude idea of abstract music seems to have been present in the composer's mind, at the same time that his distribution of subjects and keys was almost invariably governed by fugal habits of thinking, even where the statement of subjects is in a harmonic manner. In some of those respects he is nearer and in some further back from the true solution of the problem than his famous contemporary Corelli; but his labours do not extend over so much space nor had they so much 'direct and widespread influence. In manner and distribution of movements they are nearer to his predecessor and compatriot Biber; and for that reason, and also to maintain the continuity of the historic development after Corelli, the consideration of his works has been taken a little before their actual place in point of time.

The works of Corelli form one of the most familiar landmarks in the history of music, and as they are exclusively instrumental it is clear that careful consideration ought to elicit a great deal of interesting matter, such as must throw valuable light on the state of thought of his time. He published no less than sixty sonatas of different kinds, which are divisible into distinct groups in accordance with purpose or construction. The first main division is that suggested by their titles. There are twenty-four 'Sonate da Chiesa' for strings, lute, and organ, twenty-four 'Sonate da Camera' for the same instruments, and twelve Solos or Sonatas for violin and violoncello, or 'cembalo.' In these the first and simplest matter for observation is the distribution of the movements. The average, in Church and Chamber Sonatas alike, is strongly in favour of formal periods with an alternation of strong and weak, and alternation of fast and slow movement. There is an attention at hand, but the alternation of character between movements, one in ternario and the other in quadruplo time, is commonly in terms disguised and

. . . .
racter, and generally aiming less at musical expression than the later movements. The second movement in the Church Sonatas is freely fugal, in fact the exact type above described as a Canzona; the style is commonly rather dry, and the general effect chiefly a complaisant kind of easy swing such as is familiar in most of Handel's fugues. In the Chamber Sonatas the character of the second movement is rather more variable; in some it is an Allemande, which, being dignified and solid, is a fair counterpart to the Canzona in the other Sonatas; sometimes it is a Courante, which is of lighter character. The third movement is the only one which is ever in a different key from the first and last. It is generally a characteristic one, in which other early composers of instrumental music, as well as Corelli, clearly endeavoured to infuse a certain amount of vague and tender sentiment. The most common time is 3-2. The extent of the movement is always limited, and the style, though simply contrapuntal in fact, seems to be ordered with a view to obtain smooth harmonious full-chord effects, as a contrast to the brusqueness of the preceding fugal movement. There is generally a certain amount of imitation between the parts, irregularly and fancifully disposed, but almost always avoiding the sounding of a single part alone. In the Chamber Sonatas, as might be anticipated, the third movement is frequently a Sarabande, though by no means always; for the same kind of slow movement as that in the Church Sonatas is sometimes adopted, as in the third Sonata of the Opera Secunda, which is as good an example of that class as could be taken. The last movement is almost invariably of a lively character in Church and Chamber Sonatas alike. In the latter, Gigas and Gavottes predominate, the character of which is so familiar that they need no description. The last movements in the Church Sonatas are of a similar vivacity and sprightliness, and sometimes lie in character and rhythm as to be hardly distinguishable from dance-tunes, except by the absence of the defining name and the double bar in the middle, and the repeats which are almost inevitable in the dance movements. This general scheme is occasioned by without material difference of principle by the interpolation of an extra quick movement, as in the first six Sonatas of the Opera Quinta; in which it is a sort of slow movement for the violin in a 'Moto continuo' style, added before or after the central slow movement. In a few cases the number is reduced to three by dropping the slow prelude, and in a few others the order is unarrangeable.

In accordance with the principles of classification above defined, the Church Sonatas appear to be much more strictly abstract than those for Chamber. The latter are, in many cases, not distinguishable from Suites. The Sonatas of Opera Quinta are variable. The attractive Sonata in E minor, No. 8, is quite in the recitative manner. Some are like the Sonata in C, and some are types of the mixed one universally accepted later, having several undefined movements, together with one dance. The actual structure of the individual movements is most uncertain. Corelli clearly felt that something outside the domain of the fugal tribe was to be attained, but he had no notion of strict outlines of procedure. One thing which hampered him and other composers of the early times of instrumental music was their unwillingness to accept formal tunes as an element in their order of art. They had existed in popular song and dance music for certainly a century, and probably much more; but the idea of adopting them in high-class music was not yet in favour. Corelli occasionally produces one, but the fact that they generally occur with him in Gigas, which are the freest and least responsible portion of the Sonatas, supports the inference that they were not yet regarded as worthy of general acceptance even if realised as an admissable element, but could only be smuggled in the least respectable movement with an implied smile to disarm criticism. Whether this was decisively so or not, the fact remains that till long after Corelli's time the conventio: tune element was conspicuously absent from instrumental compositions. Hence the structural principles which to a modern seem almost inevitable were very nearly impracticable, or at all events unsuitable to the general principles of the music of that date. A modern expects the opening bars of a movement to present its most important subject, and he anticipates its repetition in the latter portion of the movement as a really vital part of form of any kind. But association and common sense were alike against such a usage being universal in Corelli's time. The associations of ecclesiastical and other serious vocal music, which were then proponderant to a supreme degree, were against strongly salient points, or strongly marked earlier interest in short portions of a movement; the latter trust to parts of comparative unimportance, working-out sequentially the opening bars of a note. The experience of moderns is not to be expected to stand out in, and others who rely to be remembered mindless. Sometimes seated at once, as they are near to the later Human nature is against an inverted order renders the mind take time in about the movement of the receptive condition, the first subject makes its exceptionally striking with the latter, but then, may be, is likely to obliterate points, but then, may be, is likely to obliterate. As a matter of fact it is extraordinary, and it is the portion most of us who watch the manner in which of an average mind preponderate, something the stropping with one another, some of the paragraphsal transformation, come nearer posers do not similarly like the types which are feel such thinned in modern times as fittest. The generally not decisively fixed on the cold-blooded method for many early composers could attain as at the same period the same composers-ventures in more clearly effective actual achievement of form must be by an isolated instantaneous preponderance, and by the trivial boudhich shows at least a little indispensable of its value and importance.
devices of form are the most unsophisticated applications of much simple reasoning. In the first place, in many movements which are not fugal, the opening bars are immediately repeated in another position in the scale, simply and without periphrasis, as if to give the listener assurance of an idea of balance at the very outset. That he did this to a certain extent consciously, is obvious from his having employed the device in at least the following Sonatas—2, 3, 8, 9, 10, 11, of Opera 1\textsuperscript{18}; 2, 3, 7, 8, of Opera 3\textsuperscript{14}; and 2, 4, 5, and 11, of Opera 4\textsuperscript{14}; and Tartini and other composers of the same school followed his lead. This device is not however either so conspicuous or so common as that of repeating the concluding passage of the first half at the end of the whole, or of the concluding passages of one half or both consecutively. This, however, was not restricted to Corelli, but is found in the works of most composers from his time to Scarlatti, J. S. Bach and his sons; and it is true that even in his case that its gradual extension was the direct origin of the characteristic second section and second subject of modern sonata movements. In many cases it is the only element of form, in the modern sense, in Corelli's movements. In a few cases he hit upon more complicated principles. The Corrente in Sonata 5 of Opera 4\textsuperscript{14}, is nearly a miniature of modern binary form. The well-known Oiga in A in the fifth Sonata of Opera 5\textsuperscript{14}, has balance of key in the first half of the movement, modulation, and something like consistency to subject-matter at the beginning of the second half, and due recapitulation of principal subject-matter at the end. The last movement of the eighth Sonata of the Opera Terza, is within reasonable distance of a rondo-form, though this form is generally as the Corrente, for its absence in early sonatas as decisive, and probably the one follows as a natural development of the other. Of the simple either points to the consistency of corresponding beginning, not realising the desired contrast of some sort in the first half of the movement, without obvious or circular little. The clearest or that they were only the Tempo di Cavotta, which and easily grasped most of the Sonata of Opera Quinta. He is probably the one of the earliest of the kind of distribution common in fugal movements, that movement correspond; out for effects of the sonata of principle of structure appear so obvious. So that, even will have to be considered capable of realising them more so in their works, without the knowledge. In all the works of Sonata, it ought never to be found. His fugues the use of coordination means of expounding position is mastered. What is not so much a conquest of the unknown is to be hidden and dreamt of, which was a surprise to composers, and trying the unravellings of hidden law, through the constant merely rambles on without any perceptible aim whatever, only keeping up an equable flow of sound with pleasant interlacing of easy counterpoint, led on from moment to moment by suspensions and occasional imitation, and here and there a helpful sequence. Corelli's position as a composer is inseparably mixed up with his position as one of the earliest masters of his instrument. His style of writing for it does not appear to be so elaborate as other contemporaries, both older and younger, but he grasped a just way of expressing things with it, and for the most part the fit things to say. The impression he made upon musical people in all parts of the musical world was strong, and he was long regarded as the most delightful of composers in his particular line; and though the professors of his day did not always hold him in so high estimation, his influence upon many of his most distinguished successors was unquestionably powerful. It is possible, however, that appearances are deceptive, and that influences of which he was only the most familiar exponent, are mistaken for his peculiar achievement. Thus knowing his position at the head of a great school of violinists, which continued through several generations down to Haydn's time, it is difficult to disunite him from the honour of having fixed the type of sonata which they almost uniformly adopted. And not only this noble and vigorous sonata, but all the sonatas of Corelli, Vivaldi, Locatelli, Nardini, Veracini, and outlying members like Léclair and Rust, but men who were not specially attached to their violins, such as Albinoni and Purcell, and later, Bach, Handel and Porpora, equally adopted the type. Of Albinoni not much seems to be distinctly known, except that he was Corelli's contemporary and probably junior. He wrote operas and instrumental music. Of the latter, several sonatas are still to be seen playing. Chaconne, of course, not familiar, though at one time they enjoyed a wide popularity. The chief point about them is that in many for violin and figured bass he follows not only the same general outlines, but even the style of Corelli. He adopts the four-move- ment plan, with a decided canons in the second place, a slow movement first and third, and a quick movement to end with, such as in one case a Corrente. Purcell's having followed Corelli's lead is repudiated by enthusiasts; but at all events the lines of his Golden Sonata in F are wonderfully similar. There are three slow movements, which come first, second, and fourth; the third movement is actually called a Canon; and the last is a quick movement in 3-8 time, similar in style to corresponding portions of Corelli's Sonatas. The second movement, an Adagio, is the most expressive, being happily devised on the principle above referred to, of repeating a short figure in different positions throughout the movement. In respect of sonata-form the work is about on a par with the average of Corelli or Biber.

The domain of Sonata was for a long while
SONATA

almost monopolised by violinists and writers for the violin. Some of these, such as Geminiani and Locatelli, were actually Corelli's pupils. They clearly followed him both in style and structural outlines, but they also began to extend and build upon them with remarkable speed. The second movement continued for long the most stationary and conventional, maintaining the Canzona type in a loose fugal manner, by the side of remarkable changes in the other movements. Of these the first began to grow into larger dimensions and clearer proportions even in Corelli's own later works, attaining to the dignity of double bars and repeats, and with his successors to a consistent and self-sufficing form. An example of this is the admirable Larghetto affettuoso with which Tartini's celebrated 'Trillo del Diavolo' commences. No one who has heard it could fail to be struck with the force of the simple device above described of making the entire as the opening passage is made to stand out from all the rest more characteristically than usual. A similar and very good example is the introductory Largo to the Sonata in G minor, for violin and figured bass, by Locatelli, which is given in Ferdinand David's 'Hohe Schule des Violinspiels.' The subject-matter in both examples is exceedingly well handled, so that a sense of perfect consistency is maintained without concrete repetition of subjects, except, as already noticed, the closing bars of each half, which in Locatelli's Sonata are rendered less obvious through the addition of a short coda starting from a happy interrupted cadence. It is out of the question to follow the variety of aspects presented by the introductory slow movement; a fair proportion are on similar lines to the above examples, others are isolated. Their character is almost uniformly solid and large; they are often expressive, but generally in a way distinct from the character of the second slow movement, which from the first was chosen as the fittest to admit a vein of tenderer sentiment. The most important matter in the history of the Sonata at this period is the rapidity with which advance was made towards the realisation of modern harmonic and tonal principles of structure, or, in other words, the perception of the effect and significance of relations between chords and distinct keys, and consequent appearance of regularity of purpose in the distribution of both, and increased freedom of modulation. Even Corelli's own pupils show consistent form of the sonata kind with remarkable clearness. The last movement of a Sonata in C minor, by Geminiani, has a clear and emphatic subject to start with; modulation to the relative major, Eb, and special features to characterise the second section; and conclusion of the first half in that key, with repeat after the supposed orthodox manner. The second half begins with a long section corresponding to the working out of 'free fantasia' and as of another movement, and concludes the first subject and the second section in C minor; the part chiefly from modern vio-
These writers of violin sonatas were just touching on the clear realisation of harmonic form as accepted in modern times, and they sometimes adopted the later type, though rarely, and that obscurely; they mastered the earlier type, and used it freely; and they also used the intermediate type which combines the two, in which the principal or first subject makes its appearance both at the beginning of the first half and near the end, where a modern would expect it. As a sort of embryonic suggestion of this, the Tempe di Gavotta, in the eighth Sonata of Corelli’s Opera Seconda, is significant. Complete examples are—the last movement of Tartini’s fourth Sonata of Opus 1, and the last movement of that in D minor above referred to; the last movement of Geminiani’s Sonata in C minor; the main portion, excluding the Coda, of the Corrente in Vivaldi’s Sonata in A major; the last movement of a Sonata of Nardini’s, in D major; and two Capricios in Bb and C, by Franz Benda, quoted in F. David’s ‘Hohe Schule,’ etc.

The four-movement type of violin sonata was not invariably adopted, though it preponderates so conclusively. There is a set of twelve sonatas by Locatelli, for instance, not so fine as that in F. David’s collection, which are nearly all on an original three-movement plan, concluding with an ‘Aria’ and variations on a ground-bass. Some of Tartini’s are also in three movements, and a set of six by Nardini are also in three, but always beginning with a slow movement, and therefore, though almost of the same date, not really approaching the distribution commonly adopted by Haydn for Clavier Sonatas. In fact the old Violin Sonata is in many respects a distinct genus, which maintained its individuality alongside the gradually stereotyped Clavier Sonata, and only ceased when that type obtained possession of the field, and the violin was re-introduced, at first as it were furtively, as an accompaniment to the pianoforte. The general characteristics of this school of writers for the violin, were nobility of style and richness of feeling, an astonishing mastery of the instrument, and a rapidly-growing facility in dealing with structure in respect of subject, key, modulation and development; and what is most vital, though less obvious, a perceptible growth in the art of expression and a progress towards the definition of ideas. As a set-off there are occasional traces of pedantic manners, and occasional crudities both of structure and expression, derived probably from the associations of the old music which they had so lately left behind them. At the crown of the edifice are the Sonatas of J. S. Bach. Of Sonatas in general he seems not to have been too ready to express his opinion. He wrote many for various instruments, and for various combinations of instruments. For clavier, for violin alone, for flute, violin, and clavier, for viol da gamba and clavier, and so on; but in most of these the outlines are not decisively distinct from Suites. In some cases the works are described as ‘Sonatas or Suites,’ and in at least one case the introduction to a chunky 'sonata' is called a Sonata. Some instrumental works which are called Sonatas only, might quite as well be called Suites, as they consist of a prelude and a set of dance-tunes. Others are heterogeneous. From this it appears that he had not satisfied himself on what lines to attack the Sonata in any sense approaching an original idea. With the Violin Sonata he was otherwise; and in the group of six for violin and clavier he follows almost invariably the main outlines which are characteristic of the Italian school descended from Corelli, and all but one are on the four-movement plan, having slow movements first and third, and quick movements second and fourth. The sixth Sonata only differs from the rest by having an additional quick movement at the beginning. Not only this but the second movements keep decisively the formal lineaments of the ancient type of free fugue, illustrated with more strictness of manner by the Canzonas. Only in calibre and quality of ideas, and in some peculiar idiosyncrasies of structure do they differ materially from the works of the Italian masters. Even the first, third, and fifth Sonatas in the other set of six, for violin alone, conform accurately to the old four-movement plan, including the fugue in the second place; the remaining three being on the general lines of the Suite. In most of the Sonatas for violin and clavier, the slow movement is a tower of strength, and strikes a point of rich and complex emotional expression which music reached for the first time in Bach’s imagination. His favourite way of formulating a movement of this sort, was to develop the whole accompaniment consistently on a concise and strongly-marked figure, which by repetition in different conditions formed a bond of connection throughout the whole; and on this he built a passionate kind of recitative, a free and unconstrained outpouring of the deepest and noblest instrumental song. This was a sort of apotheosis of that form of rhapsody, which has been noticed in the early Sonatas, such as Biber’s and Kuhnau’s, and was occasionally attempted by the Italians. The six Sonatas present diversities of types, all of the loftiest order; some of them combining together with unflagging expressiveness perfect specimens of old forms of contrapuntal ingenuity. Of this, the second movement of the second Sonata is a perfect example. It appears to be a pathetic colloquy between the violin and the treble of the clavier part, to which the bass keeps up the slow constant motion of staccato semiquavers: the colloquy at the same time is in strict canon throughout, and, as a specimen of expressive treatment of that time-honoured form, is almost unrivalled.

In all these movements the kinship is rather with the contrapuntal writers of the past, than with the types of Beethoven’s adoption. Even Bach, immense as his genius and power of invagination was, could not leap over that period of formation which it seems to have been indispensable for mankind to pass through, before equally
noble and deep feelings could be expressed in the character of modern manner. Though he looked for the future in masters of expression an combination than any composer till his century, he still had to use forms of actual and fugal order for the expression of highest thoughts. He did occasionally make use of binary form, though not in these Sonatas. But he more commonly adopted, and combined with more or less fugal treatment, an expansion of simple primary form to attain structural effect. Thus, in the second movements of the first and second Sonatas, in the last of the third and sixth, and the first of the sixth, he marks first a long complete section in his principal key, then takes his way into modulations and development, and discussion of themes and various of contrapuntal enjoyment, and concludes with simple complete recapitulation of the first section in the principal key. Bach thus stands singularly aside from the direct line of the development of the Sonata as far as the structural elements are concerned. His contributions to the art of expression, to the development of resource, and to the definition and treatment of ideas had great effect, and are of the very highest importance to instrumental music; but his almost invariable choice of either the suite-form, or the accepted outlines of the violin sonata, in works of this class, caused him to diverge into a course with which he found its final and supreme limit. In order to continue the work in veins which were yet unexhausted, the path had to be turned a little, and joined to courses which were coming up from other directions. The violin sonata continued to make its appearance here and there as has already been mentioned, but in the course of a generation it was entirely supplanted by the distinct type of clavier sonata.

Meanwhile there was another composer of this time, who appears to stand just as singularly apart from the direct high road as Bach, and who, though he does not occupy a pedestal so high in the history of art, still has made by no means low or inconspicuous, and which he shares with no one. Domenico Latti was Bach’s senior by a few years, not enough to place him in an earlier generation; and in fact though his so different in quality, they have the marks them as belonging time.

His most valuable contribution is the immense number of sonatas which he wrote for the harpsichord. The connection between Study and Sonata is dearly marked with him; it looks as if one was the other in most cases, for the structure style vary very little, and not necessary dramatically at all, between one and the other, whatever they are. They do not constitute an appearance which is considered to be esoteric Sonatas. Although they have built their fugal family they trace their roots to the Suite.

They are in fact, in a fair proportion of cases, an attempt to deal with direct ideas in a modern sense, without appealing to the glamour of conscious association, the dignity of science, or the familiarity of established dance rhythms. The connection with what goes before and with what comes after is alike obscure, because of the daring originality with which existing materials are worked upon; but it is not the less inevitably present, as an outline of his structural principles will show.

His utterance is at its best sharp and incisive; the form in which he loves to express himself is epigrammatic; and some of his most effective sonatas are like strings of short propositions bound together by an indefinable sense of consistency and consequence, rather than by actual development. These ideas are commonly brought home to the hearer by the singular practice of repeating them consecutively as they stand, often several times over; in respect of which it is worth remembering that his position in relation to his audience was not unlike that of an orator addressing an unenlightened mob. The capacity for appreciating grand development of structure was as undeveloped in them as the power of following widely-spread argument and conclusion would be in the mob. And just as the mob-orator makes his most powerful impressions by short direct statements, and by hammering them in while still hot from his lips, so Scarlatti drove his points home by frequent and generally identical reiterations; and then when the time came round to refer to them again, the force of the connection between distant parts of the same story was more easily grasped. The feeling that he did this with his eyes open is strengthened by the fact that even in the grouping of the repetitions there is commonly a perceptible method. For instance, it can hardly be by accident that a certain point of the movement, after several simple repetitions, he should frequently mark as the complication of repeating several short ideas within the repetition of large ones.

The following example is a happy illustration of his art, and of his way of elaborating such repetitions.
It must not be supposed that he makes a law of this procedure, but the remarkably frequent occurrence of so curious a device is certainly suggestive of conscious purpose in structural treatment. The result of this mode is that the movements often appear to be crowded with ideas. Commonly the features of the opening bars, which in modern times would be held of almost supreme importance, serve for very little except to determine the character of the movement, and often never make their appearance again. On the other hand he carries the practice before referred to, of making the latter part of each half of the movement correspond, to an extraordinary pitch, and with perfect success; for he almost invariably adopts the key distribution of binary form in its main outlines; and though it would not be accurate to speak of such a thing as a 'second subject' in his sonatas, the impression produced by his distribution of repetition and the clearness of his ideas is sufficient, in his best movements, to give a general structural effect very similar to complete binary form on a small scale. In order to realise to what extent the process of recapitulation is carried by him, it will be as well to consider the outline of a fairly characteristic sonata. That which stands fifteenth in the easily available edition of Breitkopf & Härtel commences with eight bars only in E minor; the next forty-six, barring merely a slight and unimportant digression, are in G major. This concludes the first half. The second half begins with reference to the opening figures of the whole and a little key digression, and then a characteristic portion of the second section of the first half is resumed, and the last thirty-four bars of the movement are a recapitulation in E minor of the last thirty-five of the first half, the three concluding bars being condensed into two.

In many respects his principles of structure and treatment are altogether in the direction of modern ways, and alien to fugal principles. That vital principle of the fugue—the persistence of one principal idea, and the interweaving of it into every part of the structure—appears completely alien to Scarlatti's disposition. He very rarely wrote a fugue; and when he did, if it was successful that was less because it was a good fugue than because it was Scarlatti's. The fact that he often starts with imitation between two parts is unimportant, and the rarest accident of association. He generally treats his ideas as concrete lumps, and disposes them in distinct portions of the movement, which is essentially an unfugal proceeding; but the most important matter is that he was probably the first to attain to clear conception and treatment of a self-sufficing effective idea, and to use it, if without science, yet with management which is often convincingly successful. He was not a great master of the art of composition, but he was one of the rarest masters of his instrument; and his divination of the way to treat it, and the perfect adaptation of his ideas to its requirements, more than counterbalance any shortcoming in his science. He was blessed with ideas, and with a style so essentially his own, that even when his music is transported to another instrument the characteristic effects persist, often with unmistakable vivacity, humour, genuine fun, are his most familiar traits. At his best his music sparkles with life and freshness, and its vitality is apparently quite unimpaired by age. He rarely approaches tenderness or sadness, and in the whole mass of his works there are hardly any slow movements. He is not a little 'bohemian,' and seems positively to revel in curious effects of consecutive fifths and consecutive octaves. The characteristic daring of which such things are the most superficial manifestations, joined with the clearness of his foresight, made him of closer kinship to Beethoven and Weber, and even Brahms, than to the typical contrapuntalists of his day. His works are genuine 'sonatas' in the most radical sense of the term—self-dependent and self-sufficing sound-pieces, without programma. To this the distribution of movements is at least of secondary importance, and his continuing himself to one alone does not vitiate his title to be a foremost contributor to that very important branch of the musical art. No passion was strong enough to bid his bow. His pupil Durante wrote some sonatas, consisting of a Studio and a Divertimento apiece, which have touches of his manner, but without sufficient of the nervous elasticity to make them important. The contemporary writers for clavier of second rank do not offer much which is of high musical interest, and they certainly do not arrive at anything like the richness of thought and expression which is shown by their fellows of the violin.

There appears however amongst them a tendency to drop the introductory slow movement characteristic of the violin sonata, and by that means to draw nearer to the type of later clavier or pianoforte sonatas. Thus a sonata of Wagensell's in F major presents almost exactly the general outlines to be met with in Haydn's works—an Allegro assai in binary form of the old type, a slow Andantino grave, and a Menuetto. A sonata of Hasse's in D minor has a similar arrangement of three movements ending with a Gigue; but the first movement is utterly vague and indefinite in form. There is also an Allegro of Hasse's in B♭, quoted in Panzer's
Alte Meister, which deserves consideration for the light it throws on a matter which is sometimes said to be a crucial distinction between the early attempts at form and the perfect achievement. In many of the early examples of sonata-form, the second section of the first part is characterized by groups of figures which are quite definite enough for all reasonable purposes, but do not come up to the ideas commonly entertained of the nature of a subject; and on this ground the settlement of sonata-form was deferred some fifty years. Hasse was not a daring originator, neither was he likely to strike upon a crucial test of perfection, yet in this movement he sets out with a distinct and complete subject in Eb of a robust Handelian character:

and after the usual extension proceeds to F, and announces by definite emphasis on the Dominant the well-contrasted second subject, which is suggestive of the polite reaction looming in the future:

The movement as a whole is in the binary type of the earlier kind.

The period now approaching is characterized by uncertainty in the distribution of the movements, but increasing regularity and definition in their internal structure. Some writers follow the four-movement type of violin sonata in writing for the clavier; some strike upon the grouping of three movements; and a good many fall back upon two. A sonata of Galuppi's in D illustrates the first of these, and throws light upon the transitions: The first movement is a beautiful Adagio trio type, with the endings of each sounding; after the manner traced from second is an Allegro not of the fugal or Canzona order, but clear binary of the older kind. A violin sonata of Locatelli's, of probably earlier date, has an Allesmande of excellent form in this position, but this is not sufficiently definite in the inference it affords to throw much light on any transition or assimilation of violin sonata-form to earlier sonata-form. Galuppi's adoption of a movement of clear sonata qualities in this place supplies exactly the link that was needed; and the fugal or canzona type of movement being so supplanted, nothing further was necessary but expansion; and the omission of the introductory Adagio (which probably was not so well adapted to the earlier keyed instruments as to the violin), to arrive at the principle of distribution adopted in the pelmest days of formalism. Later, with a more powerful instrument, the introductory slow movement was often reintroduced. Galuppi's third movement is in a solid march style, and the last is a Giga. All of them are harmonically constructed, and the whole work is solid and of sterling musical worth.

Dr. Arne was born only four years after Galuppi, and was amenable to the same general influences. The structure of his sonatas emphasizes the fact above mentioned, that though the order of movements was passing through a phase of uncertainty their internal structure was growing more and more distinct and uniform. His first sonata, in F, has two movements, Andante and Allegro, both of which follow harmonically the lines of binary form. The second, in E minor, has three movements, Andante, Adagio, Allegro assissimo. The first and last are on the binary lines, and the middle one in simple primary form. The third Sonata consists of a long vague introduction of arpeggios, elaborated in a manner characteristic of the time, an Allegro which has only one subject but is on the binary lines, and a Minuet and two Variations. The fourth Sonata is in some respects the most interesting. It consists of an Andante, Siciliano, Fuga, and Allegro. The first is of continuous character but nevertheless in binary form, without the strong emphasis on the points of division between the sections. It deserves notice for its expressiveness and clearness of thought. The second movement is very short, but pretty and expressive, of a character similar to examples of Handel's tenderer moods. The last movement is particularly to be noticed, not only for being decisively in binary form, but for the ingenuity with which that form is manipulated. The first section is represented by the main subject in the treble, the second (which is clearly marked in the dominant key) has the same subject in the base, a device adopted also more elaborately by W. Friedemann Bach. The second half begins with consistent development and modulation, and the recapitulation is happily managed by making the main subject represent both sections at once in a short passage of canon. Others of Arne's sonatas afford similar though less clear examples which it is superfluous to consider in detail, for neither the matter nor the handling is so good in them as in those above described, most of which, though rich in thought or treatment, not inferior.
in character, have genuine traits of musical expression and clearness of workmanship.

In the same year with Dr. Arne was born Wilhelm Friedemann Bach, the eldest son of John Sebastian. He was probably the most gifted, the most independent, and unfortunately the wildest and most unmanageable of that remarkable family. Few of his compositions are known, and it is said that he would not take the trouble to write unless he was driven to it. Two sonatas exist, which are of different types, and probably represent different periods of his acquired career. One in D major is its richness, elaborateness, expressiveness, is well worthy of the son of so great a stock; the other is rather cheap, and though masterly in handling and disposition of structure, has more traces of the elegance which is sweeping over the world of music than of the grave and earnest nobleness of his father and similar representatives of the great master.

The first, in D, is probably the most remarkable example, before Beethoven, of original ingenuity manifesting sonata form under the influence of fugal associations and by means of contrapuntal devices. The whole is worked out with careful and intelligible reasoning, but to such an elaborate extent that it is quite out of the question to give even a complete outline of its contents. The movements are three—Un poco allegro, Adagio, Vivace. The first and last are speculative experiments in binary form. The first half in each represents the balance of expository sections in tonic and complementary keys. The main subject of the first reappears in the bass in the second section, with a new phase of the original accompaniment in the upper parts. The development portion is in its usual place, but the recapitulation is tonally reversed. The first subject and section is given in a relative key to balance the complementary key of the second section, and the second section is given in the original key or tonic of the movement; so that instead of repeating one section and transposing the other in recapitulation, they are both transposed analogously. In each of the three movements the ends of the halves correspond, and not only this but the graceful little figure appended to the cadence is the same in all the movements, establishing thereby a very delicate but sensible connection between them. This figure is as follows:—

![Musical Notation](image)

The formal pauses on familiar points of harmony characteristic of later times are conspicuously few, the main divisions being generally marked by more subtle means. The whole sonata is so unconspicuously full of expressive figures, and would require to be so elaborately phrased and 'sung' to be intelligible, that an adequate performance would be a matter of considerable difficulty. The second Sonata, in C, has quite a different appearance. It is also in three movements—Allegro, Grave, and Vivace. The first is a masterly, clear and concise example of binary form of the type which is more familiar in the works of Haydn and Mozart. The second is an unimportant intermezzo leading directly into the Finale, which is also a binary form of the composite type. The treatment is the very reverse of the previous sonata. It is not contrapuntal, nor fugal. Little pains are taken to make the details expressive; and the only result of using a bigger and less careful brush is to reduce the interest to a minimum, and to make the genuineness of the utterances seem doubtful, because the writer appears not to have taken the trouble to express his best thoughts.

Wilhelm Friedemann's brother, Carl Philip Emmanuel, his junior by a few years, was the member of the younger family who attained the highest reputation as a representative composer of instrumental music and a writer on that subject. His celebrity is more particularly based on the development of sonata-form, of which he is often spoken of as the inventor. True, his sonatas and writings obtained considerable celebrity, and familiarity induced people to remark things they had overlooked in the works of other composers. But in fact he is neither the inventor nor the establisher of sonata-form. It was understood before his day, both in details and in general distribution of movements. One type obtained the reputation of supreme fitness later, but it was not nearly always adopted by Haydn, nor invariably by Mozart, and was consistently departed from by Beethoven; and Emmanuel did not restrict himself to it; yet his predecessors used it often. It is evident therefore that his claims to a foremost place rest upon other grounds. Among these, most prominent is his comprehension and employment of the art of playing and expressing things on the clavier. He understood it, not in a new sense, but in one which was nearer to public comprehension than the treatment of his father. He grasped the phase to which it had arrived, by constant development in all quarters; he added a little of his own, and having a clear and ready-working brain, he brought it home to
the musical public in a way they had not felt before. His influence was paramount to give what decided direction to clavier-playing, and it is possible that the style of which he was the foster-father passed on continuously to the masterly treatment of the piano forte by Clementi, and through him to the culminating achievements of Beethoven.

In respect of structure, most of his important sonatas are in three movements, of which the first and last are quick, and the middle one slow; and this is a point by no means insignificant in the history of the sonata, as it represents a characteristic balance of principal divisions, in respect of style and expression as well as in the external traits of form. Many of these are in clear binary form, like those of his elder brother, and his admirable predecessor, yet to be noted, P. Domenico Paradies. He adopts sometimes the old type, dividing the recapitulation in the second half of the movement; sometimes the later, and sometimes the composite type. For the most part he is contented with the opportunities for variety within this form supplies, and casts a greater proportion of movements in it than most other composers, even to the extent of having all movements in a work in different phases of the same form, which in later times was rare. On the other hand, he occasionally experiments in structures as original as could well be devised. There is a Sonata in F minor which has three main divisions corresponding to movements. The first, an Allegro, approaches vaguely to binary form; the second, an Adagio, is a rough betting like simple primary form, concluding with a curious bareless cadenza: the last is a Fantasia of the most elaborate and adventurous description, full of experiments in modulation, enharmonic and otherwise, changes of time, abrupt surprises and long passages entirely divided of bar lines. There is no definite subject, and no method in the distribution of keys. It is more like a rhapsodical improvisation of a most inconsequent and unpredictable kind. In his few works showing a treated concerted purpose, such as is generally expected in a sonata movement. This species of experiment has not survived in high-class modern music, except in the rarest cases. It was however not unfamiliar in those days, and superb examples in the same spirit were provided by John Sebastian, such as the Fantasia Cromatica, and parts of some of the Toccatas. John Ernst Bach also left something more after the manner of the present instance as the prelude to a fugue. Emanuel Bach's position is particularly emphasised as the most prominent composer of sonatas of his time, who clearly shows the tendency of the new counter-current away from the vigour and honest comprehensiveness of the great school of which his father was the last and greatest representative, towards the elegance, polite ease, and artificiality, which became the almost indispensable conditions of the art in the latter part of the 18th century. Fortunately the process of prop-
common an ingredient in sonatas as it afterwards became. The last movement of No. 3 is called an aria; the arrangement of parts of which, as well as that of the last movement of No. 9, happens to produce a rondo, hitherto an extremely rare feature. His formulation and arrangement of subjects is extremely clear and masterly, and thoroughly in the sonata manner—that is, essentially harmonical. In character he leans towards the style of the latter part of the 18th century, but has a grace and sincerity which is thoroughly his own. In a few cases, as in the last movements of the Sonatas in A and D, Nos. 6 and 10, which are probably best known of all, the character assumed is rather of the bustling and hearty type which is suggestive of the influence of Scarlatti. In detail they are not so rich as the best specimens of Emanuel’s, or of Friedemann Bach’s workmanship; but they are thoroughly honest and genuine all through, and thoroughly musical, and show no sign of shuffling or lackiness.

The two-movement form of clavier sonata, of which Paradies’s are probably the best examples, seems to have been commonly adopted by a number of composers of second and lower rank, from his time till far on in the century. Those of Durante have been already mentioned. All the set of eight, by Domenico Alberti, are also in this form, and so are many by such forgotten contributors as Roesser and Berthelemon, and some by the once popular Schobert. Alberti is credited with the doubtful honour of having invented a formula of accompaniment which became a little too familiar in the course of the century, and is sometimes known as the ‘Alberti Bass.’ This specimen is from his and Sonatas.

\[\text{Music notation}\]

He may not have invented it, but he certainly called as much attention to it as he could, since not one of his eight sonatas is without it, and in some movements it continues almost throughout. The movements approach occasionally to binary form, but are not clearly defined; the matter is for the most part dull in spirit, and poor in sound; and the strongest characteristic is the unfortunate one of hitting upon a cheap device, which was much in vogue with later composers of mark, without having arrived at that mastery and definition of form and subject which alone made it endurable. The times were not quite ripe for such usages, and it is fortunate for Paradies, who was slightly Alberti’s junior, that he should have attained to a far better definition of structure without resorting to such cheapening.

There are two other composers of this period who deserve notice for maintaining, even later, some of the dignity and nobility of style which were now falling into neglect, together with clearness of structure and expressiveness of detail. These are Rolle and George Benda. A sonata of the former’s in Eb shows a less certain hand

\[\text{Music notation}\]

1 In some modern reprints of this Sonata the order of the movements has been reversed.

in the treatment of form, but at times extraordinary gleams of musically poetical feeling. Points in the Adagio are not unworthy of kinship with Beethoven. It contains broad and daring effects of modulation, and noble richness of sentiment and expression, which, by the side of the obvious tendencies of music in these days, is really astonishing. The first and last movements are in binary form of the old type, and contain some happy and musical strokes, though not so remarkable as the contents of the slow movement. George Benda was a younger and greater brother of the Franz who has been mentioned in connection with Violin Sonatas. He was one of the last writers who, using the now familiar forms, still retained some of the richness of the earlier manner. There is in his work much in the same tone and style as that of Emmanuel Bach, but also an earnestness and evident willingness to get the best out of himself and to deal with things in an original manner, and as was by this time becoming rare. After him, composers of anything short of first rank offer little to arrest attention either for individuality in treatment or earnestness of expression. The serious influences which had raised so many of the earlier composers to a point of memorable musical achievement were replaced by associations of far less genuine character, and the one with which something could be constructed in the now familiar forms of sonata, seduced men into intolerable uniformity of structure and commonplace prettiness in matter. Some attained to evident proficiency in the use of instrumental resource, such as Turini; and some to a touch of genuine though small expressiveness, as Hasse and Grazioli; for the rest the achievements of Sarti, Sacchini, Schobert, Méhul, and the otherwise great Cherubini, in the line of sonatas, do not offer much that requires notice. They add nothing to the process of development, and some of them are remarkably behindhand in relation to their time, and both what they say and the manner of it is equally unimportant.

Midway in the crowd comes the conspicuous form of Haydn, who raised upon the increasingly familiar structural basis not only some fresh and notable work of the accepted sonata character, but the great and enduring monument of his symphonies and quartets. The latter do not fall within the limits of the present subject, though they are in reality but the great instrumental expansion of this kind of music for solo instruments. An arbitrary restriction has been put upon the meaning of the word Sonate, and it is necessary here to abide by it. With Haydn it is rather sonata-form which is important, than the works which fall under the conventional acceptance of the name. His sonatas are many, but they are of exceedingly diverse value, and very few of really great importance. As is the case with his quartets, some of which internal evidence would be sufficient to mark as early attempts, are curiously innocent and elementary; and even throughout, with a few exceptions, their proportionate value is not equal to that of other classes.
of his numerous works, but the great span of his musical activity—stretching from the times of the Bach family to fairly on in Beethoven's mature years, changes in the nature of key and instrument influence the development of their resources which, during his lifetime, make it inevitable that there should be a marked difference in the appearance and limits of different members of the collection. However, he is always himself, and though the later works are wider and more richly expressed, they represent the same mental qualities as the earliest. At all times his natural bent is in favor of simplification, as against the old contrapuntal modes of expression. His easy good-humour speaks best in simple but often ingeniously balanced tunes and subjects, and it is but rare that he has recourse to polyphonic expression or to the kind of idea which calls for it. Partly on this account and partly on account of narrowness of capacity in the instrument to which in solo sonatas he gave most attention, his range of technical resources is not extensive, and he makes but little demand upon his performers. His use of tunes and decisively outlined subjects is one of the most important points in relation to structure at this period. Tunes had existed in connection with words for centuries, and it is to their association with verses balanced by distinct rhythmic grouping of lines, that the sectional tune of instrumental music must ultimately be traced. It appears not to be a genuine instrumental product, but an importation; and the fact that almost all the most distinguished composers were connected with opera establishments, just at the time that the tune-element became most marked in instrumental works, supports the inference that the opera was the means through which a popular element ultimately passed into the great domain of abstract music. In preceding times the definition of subject by hard outlines and systematic conformity to a few normal successions of harmony was not universal; and the adoption of tunes was rare. In Haydn and Mozart the culmination of regularity in the building of subject is reached. The virtue of this process is that it simplifies the conditions of structure in the whole movement. When a correct system of centralisation is found by which the creative power is restrained within the limits which illustrate but one single tonality, the extent of which this suggests to the hearer are so limited as to be satisfied with equally simple order in other parts of the complete structure. The creative power is not sufficiently developed to be able to restrain the direct activity within comprehensible bounds, the part of the music can only be to make perfect balance without restriction impossible. Thus the first essential of a movement is so decentralised that it is possible for any particular key cannot possible be followed by the hearer, one of the principal reasons of abstraction music has been violation in the balance of parts rendered undistinguishable. Yet the subject or section may remain in its course, and touch upon many alien tonalities without violating these conditions; but then the horizon is broadened so as to necessitate an equal relative extension in every part of the movement. If a poet sets out with a passage expanded to the full with imagery and implication, in which almost the same suggestive outlines of horizons of thought, and carries inference behind it as complicated as those which lie in simple external manifestations of nature, it is useless for him to go back afterwards to a more limited and statuesque mode of expression. Even a person of little cultivation would feel at once the violation of artistic proportion. A relative degree of height and intensity must be maintained at the risk of the work being a whole unendurable. But if a more restricted field of imagination be appealed to at the outset, the work may be the more easily and perfectly carried out in simpler and narrower limits. In abstract music, balance, proportion, equality in the range of emotional and structural elements, are some of the most important conditions. Not that there is to be equal intensity all through, but that the salient and subordinate parts shall be fairly proportionate; and this cannot be tested or stated by formulas of science, but only by cultivated artistic instinct. In music the art of expressing an idea within the limits and after the manner necessary for abstract music had to be discovered. The process of selection from experimental types had brought this to the closest point consistent with completeness in the latter half of the 18th century. At that time the disposition of the musical mind was specially set upon obviously intelligible order and certainty in the structural aspect of works. It was a necessary condition for art to go through; and though not by any means the sole or supreme condition of excellence, it is not strange that the satisfaction derived from the sense of its achievement should cause people, in social circumstances which were peculiarly favourable, to put disproportionate stress upon it; and that modern writers who have not been able to keep pace with the inevitable march and change in the conditions of musical utterance should still insist on it as if it were the ultimate aim of art: whereas in fact its prominence in that epoch was a passing phase having considerable dependence upon unique social conditions, and its existence in art at any time is only one of numberless constituent elements. The condition of art at that time enabled the greatest composers to express the utmost of their ideas, and to satisfy their auditors, within the limits of a very simple group of harmonies. And this simplified the whole process of building the works to the utmost. Haydn manipulates the resources which lie within such limits to admiration. Hardly any composer so successfully made uniformity out of compounded diversity on a small scale. He delights in making the separate limbs of a subject of different lengths, and yet, out of their total sum, attaining a perfect and convincing symmetry. The harmonic progression of the subjects is uniformly obedient to the principles of a form which is on a preconceived plan, and without some such device.
the monotony of well-balanced phrases must soon have become wearisome. With regard to the actual distribution of the movements, Haydn does not depart from that already familiar in the works of earlier composers. Out of 40 sonatas, comprising works for piano forte alone, for piano forte with accompaniment, and some adaptations, 10 have only two movements, 29 have three, and only one has four, this last comprising the only Scherzando in the whole collection of one hundred and eleven movements. Nearly all the first movements are in binary form with an occasional rondo; the last is often a rondo, more often in binary form, and occasionally a theme and variations. In the sonatas which have more than two movements, at least twice as many retain the old adagio as those which have the characteristic minuet and trio; but as a set-off, several of the sonatas either conclude with a dance form, or a rondo, or set of variations in the 'Tempo di Minuetto.'

The actual structure of the movements presents occasional peculiarities. In a few cases the pure old binary type, with repeat of first subject at the beginning of the second half, reappears. A considerable number are in the composite form, in which the first subject makes two distinct reappearances in full in the second half, as before described. The two halves of the movement are generally, but not invariably, repeated—the first half almost invariably; in fact, the absence of the double bar in the middle of the Sonata in D major (no. 32 in Breitkopf & Härtel's edition) appears to be the only exception. The distribution of subjects in balancing keys appears to be absolutely without exception, as tonic and dominant, or tonic minor and relative major. Each movement has usually two distinct subjects, but occasionally, as is observable in Haydn's predecessors, the second is not strongly marked. In a few cases the same subject serves for both sections. There are a few examples of his anticipating Beethoven's usage of introducing clear accessory subjects to carry on the sections. Thus the above-mentioned Sonata in D major begins as follows:

and after completing the period proceeds in the same key with this distinct accessory subject:

Haydn illustrates forcibly the usefulness of defining the main division of the movement, not only by emphasising the harmonic formula of the cadence, but by appending to it a characteristic phrase or figure, the position of which, immediately before the full stop, renders it particularly easy to recognise. The purpose and fitness of this has been already discussed. Haydn's cadence figures are generally peculiarly attractive, and seem to be made so of set purpose. The following is one of the fullest and longest illustrations, from a Sonata in E:\:

As a rule the outlines of his binary movements are more persistently regular than those of his rondos. Haydn was the first composer of mark to adopt the rondo with frequency in sonatas. It had existed in isolation and in suites for a long while, and examples there are in plenty by Couperin and other early Frenchmen, who were much given to it; and also by various members of the Bach family, including the great John Sebastian. But hundreds of sonatas, from the highest to the lowest grade, may be taken at random with a fair probability of not finding a single example. The influence of the opera may probably be traced again; in the set tunes and dance types as significantly as in the general structure. However, though Haydn's kind of rondo is peculiarly familiar and characteristic, he does not make use of the form in his sonatas nearly so proportionately often as other composers do. The proportion is comparison with Mozart is almost as one to two. The value and appropriateness of this form is a matter of opinion. The greatest masters have used it frequently, and Beethoven with the profoundest effect. The usage of some other composers may be fairly described as ostensibly obvious, and it lends itself with greater readiness than any other plan of its scope to frivolity and commonplace. Haydn's subjects are often singularly slight, but his development of the form is almost always ingenious. Thus he varies his disposition of the episodes, so that sometimes the main subject and a single episodical subject alternate in different circumstances throughout; at other times they are disposed so as to resemble the recapitulation in binary form. In the return of the main theme he always exercises some consideration. In hardly any case does he simply repeat the theme as it stands throughout; commonly each reappearance is a fresh variation. Occasionally the middle repeats are variations, and the first and last statements simple and identical; and sometimes variations of theme and episode alternate. In all such points his readiness
and energy are apparent, and make his treatment of the form a model in its particular line.

The slow movements of all the composers of sonatas till Beethoven's time are rather artificial and inclined to pose, owing partly to the weakness and want of sustaining power in their instruments. They contain too little of the deep and liberal feeling which is necessary to make the highest impression, and too much decorative finger-play, corresponding no doubt to the roulades and vocalises for which opera singers found such admirable opportunities in the slow beats of adagios. Haydn's management of such things is artistic, and he occasionally strikes upon an interesting subject, but hardly any of the movements approach to the qualities expected in the ideal slow movement of modern times.

His distribution of the keys of the movements is simple. In some of the earlier Sonatas all three are in the same, or major and minor of the same key. In sonatas which have examples he adopts the familiar antithesis of such orderings as in late works preponderate so strongly. In one case he adopts a very unusual antithesis. This is in the largest and most elaborate of all the sonatas, of which the first and last movements are in E♭, and the middle movement in E♭.

One point requires notice in connection with his violin sonatas, viz., that they are the very reverse of those of the great school of half a century earlier; for inasmuch as with them the violin was everything, with Haydn it is harmony. Except in obviously late sonatas it does little more than timidly accompany the pianoforte. It was in this manner that the violin, having departed grandly by the front door in the old style, crept back again into modern instrumental music by the back. But small as such beginnings were, Haydn's later and fuller examples are the ostensibly starting-point of a class of music which in the present century has extended the domain of the solo sonata, by enlarging its effective forces, and obtaining a new province for experiment in the combination of other instruments with the pianoforte upon equal terms, and with equal respect to their several idiocies.

John Christian Bach, the youngest son of John Sebastian, was Haydn's contemporary and junior by three years. In his day he was considered an important composer for the pianoforte, and his style is held to have had some influence upon Mozart. A sonata of his, in B♭, op. 17, is fluent and easily written, but not particularly interesting, and thoroughly in the style of the latter part of the 18th century. It consists of three movements, all in binary form of the older type. Another sonata, in C minor, is, for the date, in very singular form; beginning with a slow movement, having a fugue in the middle, and ending with a 'Tempo di Gavotta.' Its style is not strikingly massive, but there are many traits in it which show that his parentage was not entirely without influence. The fugue, though ably written, has too much of the hybrid effect common in such works, after the harmonic structural ideas had laid strong hold of men's minds, to be worthy of comparison with the genuine achievements of his father. The style of the work is broad, however, and some ideas and turns of expression may not unreasonably be taken to justify the influence attributed to him.

The difference of age between Haydn and Mozart was twenty-four years, but in this interval there was less change in the form of the sonatas than might be expected. It was, in fact, an almost stationary period, when the attainment of satisfactory structural principles by the labours of a century and more of composers left men time to pause and contemplate what appeared to them to be perfection; the rhythmic wave of progress poised almost balanced for a short time before the rush which brought about an unexpected culmination in Beethoven.

The difference between Haydn and Mozart is plainly neither in structure nor altogether in style of thought and expression, but in advantages of temporal position. Haydn was necessarily at the time of struggle and uncertainty. He found much ready to his hand, and he tested it and applied it, and improved it; and when Mozart came there was little to do but adapt his supreme gifts of fluency, clearness, and beauty of melody to glorify the edifice.

The progress of artistic instinct is at present an unexplained phenomenon; it can only be judged from observation that the children of a later generation are born with a predisposed facility to realise in perfect clearness the forms which preceding generations have been wanderingly and dimly striving after. It is possible that the affinity between genuine music and the mental conditions of the race is so close that the progress of the latter carries the former with it as part of the same organic development. At all events, Mozart was gifted with an extraordinary and hitherto unsurpassed instinct for formal perfection, and his highest achievements lie not more in the tunes which have so captivated the world, than in the perfect symmetry of his best works. Like Haydn, his ideas are naturally restricted within limits which simplify to the utmost the development of the form which follows from them. They move in such perfect obedience to the limits and outlines of the harmonic progressions which most certainly characterise the key, that the structural system becomes architecturally patent and recognisable to all listeners that have any understanding. In his time these formal outlines were fresh enough to bear a great deal of use without losing their sweetmess; and Mozart used them with remarkable regularity. Out of thirty-six of his best-known sonatas, twenty-nine are in the now familiar order of three movements, and no less than thirty-three have the first movement in binary form. That binary form is moreover so regular, that the same pauses and the same successions of harmony, and the same occurrences of various kinds, may often be safely anticipated at the same point in the progress of the movements. He makes some use, often conspicuously, of the device of repeating short phrases con-
executively, which has already been described in connection with Scarlatti's work. Thus in a Sonata in D major for Violin and Piano forte, the first section of the first movement may be divided into seven distinct passages, each of which is severally repeated in some form or other consecutively. There are some peculiarities, such as the introduction of a new subject in the working-out portion of the work, instead of keeping consistently to development of principal ideas; and the filling of the gaps of a rondo with a variety of different ideas, severally distinct; but as these points are not the precursors of further development, they are hardly worth discussing. It only requires to be pointed out that occasionally in pianoforte and other sonatas he makes experiments in novel distribution and entirely original manipulation of the structural elements of binary and other forms; which is sufficient to prove not only that he recognised the fitness of other outlines besides those that he generally adopted; but that he was capable of fitting himself to novel situations, if there had been any call for effort in that direction. As it happened, the circumstances both of musical and social life were unique, and he was enabled to satisfy the highest critical taste of his day without the effort of finding a new point of departure.

His treatment of rondo-form is different and less elementary than Haydn's. Haydn most commonly used a very decisively sectional system, in which every characteristic portion, especially the theme, was marked off distinctly and completely. This accorded with the primitive idea of ronds as exemplified, often very happily, in the works of early French composers, and in certain forms of vocal music. The root-idea appears in the most elementary stages of musical intelligence as a distinct verse or tune which forms the staple of the whole matter, and is, for the sake of contrast, interspersed with digressions of subordinate interest. It is so obvious a means of vivifying at something like structural balance, that it probably existed in times even before the earliest of which evidence remains. In the earliest specimens to be found in sonatas, the traces of their kinship can be clearly followed. Reference has been already made to the two examples in the sonatas by Paradis, which consist of an aria, a contrasting passage, and then the aria pure and simple again, and so forth. Haydn adopted the same general outline. He frequently begins with a complete theme systematically set out with double bars and repeats, and a full conclusion. He then begins something entirely different either in a new related key, or in the minor of the principal key, and makes a complete whole of that also, and so on right through, alternating his main tune with one or more others all equally complete. Under such circumstances his principle of giving variations at each return of the theme or repetition of an episode is almost indispensable to avoid monotony. Mozart rarely makes any point of this plan of adopting variations in his sonata-rondos, because it is not required. He does not often cast his theme in such extremely distinct outlines. In structure it is more what an ordinary binary subject would be; that is, complete and distinct in itself as an idea, without being so carried out as to make its connection with the rest of the movement a matter of secondary rather than intrinsic consequence. Haydn's conception is perfectly just and rational, but Mozart's is more mature. The theme and its episodes are more closely interwoven, and the development of the whole has a more consistent and uniform texture. Mozart does not avoid varying his theme; on the contrary, he constantly puts in the most delicate strokes of detail, and of graceful adornment, and sometimes resort to delightfully ready development of its resources; but with him it is not so indispensible, because his conception of the form gives it so much more freedom and elasticity.

The central movement of his three-movement sonatas is almost invariably a slow one, commonly in the key of the subdominant. The style in these is almost that of character; that is, rather artificial and full of grace, which require to be given with a somewhat conscious elegance of manner, not altogether consonant with the spirit of later times. They rarely touch the point of feeling expected in modern movements of the kind, because the conception formed of the proper function of the slow movement in his time was clearly alien to that of the 19th century. As specimens of elegance and taste, however, Mozart's examples probably attain the highest point possible in their particular genus.

The technique of his sonatas, from the point of view of instrumental resources, is richer and fuller than Haydn's, but still thin and rather empty in sound to ears that are accustomed to the wonderful development of the resources of the modern pianoforte; but the refinement and self-containment of his style makes him particularly acceptable to artists who idealise finish and elegance in solo performance, and in works of ensemble in works for combined instruments, as the highest and most indispensable condition of art. His instinct for adapting his thoughts to instrumental idiocynes of the was of a very high order when the instruments were familiar and properly developed. This with the pianoforte was not yet achieved, and consequently some of his forms of expression are hardly adapted to its nature, and seem in these days to be rather compromises than perfectly suitable utterances.

With regard to the technical matter of the development of the resources of the pianoforte, Mozart's contemporary, Mario Clementi, occupies a most important position. Clementi, in his early days, according to his own admission, applied himself rather to the development of the resources of playing than to the matter being played, and attained a degree and a kind of mastery which no one before his time had heard the like of. When he began to apply himself more to the matter, this study served him in good stead; and his divination of the treatment most appropriate to the instrument, expanded by this means in practical application, marks his
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As among the very first in which the most important qualities of modern pianoforte music on a great scale are shown. They begin to approach the broad and almost orchestral style which is sometimes said to be characteristic of Beethoven; and the use of octaves and fuller combinations of sound, and the occasional irradiation of passages which bring into play stronger muscles than those of the fingers, are all in the direction of modern usage. In respect of structure, it is not necessary to consider more than that he commonly accepted the three-movement type of sonata, beginning with a movement in sonata form and ending with a rondo, and having a slow movement in the middle. His handling is free and at the same time thoroughly under control. One of his characteristics is the love of importing little touches of learning or scientific ingenuity into the treatment; as in the Sonata in G (of four movements) in which two canons in direct and contrary motion take the place of the minuet and trio. In another sonata, in F, one figure is woven in, being repeated in the direct and in the contrary movement, appearing in the different sections diminished and inverted, and in various phases of expression which quite alter its aspect. His slow movements are sometimes equally simple and expressive, but often of ornamental order which has been sufficiently commented on.

In one celebrated case he anticipated the modern taste for programme by calling one of his longest and most pretentious sonatas 'Didone abbandonata. Scena tragica.' But appearances of dramatic purpose do not turn him aside from regularity of form any more than in other sonatas. His style is not exempt from the family likeness which is observable in all composers of the latter part of the century. His ideas are large and broad, and not unworthy to have exerted some influence upon both Mozart and Beethoven. A certain dryness and reticence makes him unlikely to be greatly in favour in modern times, but his place as an important figure in the development of the piano sonata in its relation with the pianoforte is assured.

One further composer who deserves some consideration in connection with the sonatas before Beethoven's time is J. L. Dussek, who was born ten years after Clementi, and soon after Mozart. His most noteworthy characteristics are an individual though not invariable style, and an instinct of a high order for the qualities and requirements of the pianoforte. There is some diversity in point of value between his early and his later sonatas. The former are rather narrow in idea and structure, whereas the latter, such as Opus 70 in Ab, are quite remarkable for freedom and elaboration of form and subject. Both in this sonata and in the Opus 77 he makes use of the hitherto almost unknown device of extending the effect of the first sections by subordinate transitions as well as by accessory subjects. In the first movement of Opus 70 there is the unusual feature of a happy modulation out and back again in the actual substance of the second subject—a characteristic which is common enough in the works of such moderns as Schumann and Brahms, but was exceedingly rare in Dussek's time. Another characteristic which Dussek has in common with more modern writers is the infusion of a certain amount of sense and sentiment even into his passages and flourishes, which with his immediate predecessors had been too commonly barren. He also takes thought to enliven his recapitulations by variation or ingeniously diversified transposition of order in the ideas (as in Opus 77). His writing for the instrument is brilliant and sparkling, and has certain reminiscences of Weber in it. The ideas are sometimes, even in his best works, trite and vapid, but more often delicate and attractive. The slow movements have a sustained and serious manner, also unusual in his time, and said to be derived from his having studied the organ considerably in his younger days. He stands historically with giants on either hand, and this has contributed to make him appear somewhat of a parenthesis in the direct development of the pianoforte. Their vastness of artistic proportion did not however suppress his personality, or extinguish his individuality, which is still clear in his own line, and has exerted some influence both upon the modern style of playing, and also upon the style of musical thought of a few modern composers for the pianoforte to whom the giants did not strongly appeal.

The direct line of development after Haydn, Mozart, and Clementi, is obviously continued in Beethoven. As we have pointed out, the changes which took place after Emanuel Bach's labours were less rapid and remarkable than in times preceding. The finishing touches had been put to the structural system, and men were so delighted with its perfection as structure, that they were content to hear it repeated over and over again without calling for variety or individuality in the treatment, and very often without caring much about the quality of the thing said. The other side of development was technical. The pianoforte being a new instrument, the manner of musical speech best adapted to it had to be discovered. With the earlier composers forms of expression better suited to other instruments were adopted; but by degrees experiments in effect and assiduous attention to the capabilities of the hand, such as Clementi gave in his early years, had brought the mechanism of expression to a tolerably consistent and complete state; so that when Beethoven appeared he was spared the waste of force incident to having to overcome elementary problems of instrumental technique, and the waste of effect incidental to compromises, and was enabled to concentrate all his powers upon the musical material.

Beethoven's works introduce a new element into the problem, and one that complicates matters by its very novelty. With his predecessors the structure of the sonata had been a paramount consideration, and often straitened somewhat the freedom of the idea. The actual subjects seem
drilled into a regular shape, admitting of very little variation, in order that the development of the movement might march direct and undeviating in its familiar course. Musicians had arrived at that artificial state of mind which deliberately chose to be conscious of formal elements. Their misconception was a natural one. The existing conditions of art might lead a man to notice that uncultivated people delighted in simple and single tunes, and that cultivated people enjoyed the combination of several, when disposed according to certain laws, and to conclude from this that the disposition was of more importance than the matter. But, in fact, the mind is led from point to point by feelings which follow the ideas, and of these and their interdependence and development it is necessarily conscious; but of the form it is not actively conscious unless the ideas have not sufficient force to possess it, or the necessities of logical consequence. It is in such a case that it is most clearly and vividly realised that structural qualities can be so excessively emphasised. The production of a genuine master must be ultimately reducible to logical analysis, but not on the spot or at once; and to insist upon art being so immediately verifiable is not only to set the conclusion to be drawn from its historical development upside down, but to refer the enjoyment of its highest achievements to the contemplation of dry bones. The imagination and the reason must both be satisfied, but before all things the imagination.

In the middle years of the 18th century the imaginative side had not a fair chance. Music was too much dependent upon the narrow limits of the taste of polite circles, and the field of appeal to emotion was not free. But when at last the natural man threw off the incubus that had so long oppressed him, the spiritual uprising and the broadening of life brought a kind of vigour into a world of ideas surely.

Beethoven was the first great composer to whom the limitless field of unconventionalised human emotion was opened, and his disposition was ready for the opportunity. Even in the ordinary trifles of life he sometimes showed by an apparently superfluous rebellion against polite usage his antipathy to artificiality, and the bent of his sympathy towards unmistakable realities of human feeling. He thus became the prototype of genuine modern music, and the first exponent of its essential qualities; and the sonata form being ready in its main outlines for his use, and artistic instinct having achieved the most perfect spontaneity in its employment, he took possession of it as an appropriate mode of formulating some of the richest and most impressive of his thoughts. With him the idea asserted its rights. This is not to say that structure is ignored, but that the utmost expansion and liberty is admitted in the expression of the vital parts which can be made consistent with perfect balance in the unfolding of the whole; and this obviously depends upon the powers of the composer. Under such circum-

stances he can only be guided by the highest development of instinct, for the process of balance and distribution becomes so complicated that it is almost out of the reach of conscious analysis, much more of the dictates of science. The evolution of this vital ingredient, the idea, is so obscure and difficult that it is out of the question to enter upon it in this place. It is an unhappy fact that the scientists who have endeavoured to elucidate music, with a few great and honourable exceptions, foreseeing that the analysis of ideas was quite beyond their reach, at all events until immense advances are made in the sciences which have direct reference to the human organism, have set their faces to the structural elements, as if music consisted of nothing but lines and surfaces. The existence of ideas is so habitually ignored that it necessarily appears to be nonexistent in their estimate of art. On the other hand, the philosophers who have tried anything like a study of the surface not to be in accord; though in reality their views are both compatible and necessary, but require a more detailed experience of the art and of its historical development to explain their interaction. But meanwhile the external method of the scientist gains disproportionate preeminence, and conscientious people feel uneasy that there may be no such things as ideas at all, and that they will be doing better to apply themselves to mathematics. As a matter of fact, the idea is everything, and without it music is absolutely null and void; and though a great and comprehensive mathematician may make an analysis after the event, a synthesis which is merely the fruit of his calculations will be nothing more than a sham and an imposture.

In fact the formulation of the idea is a most vital matter in musical history, and its progress can be traced from the earliest times, proceeding simultaneously with the development of the general character of the instrument.

The expressive raw material was drawn from various sources. The style of expression developed under the influences of religion in the ages preceding the beginnings of instrumental music, supplied something; dance music of all orders, mimetic and merely rhythmic, supplied much; the pseudo-realism of the drama, in respect of vocal inflections and imitations of natural circumstances, also something; and the instinctive surviving in the race from countless past ages, the actual cries arising from spontaneous nervous reaction, and many other similar causes, had a share in suggestion, and in actual, though unrealised, motive power. And all these, compounded and inseparably intermingled, supplied the basis of the expressive element in music. Through all the time from Monteverde to Beethoven this expressive element was being more and more clearly drawn into compact and definite proportions; floating at first vaguely on the surface, springing out in flashes of exceptional brightness here and there, and at times presenting almost perfect maturity by fits of individual good fortune; but hardly ever so free but that some of the matrix is felt to be
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It obtained complete but restricted symmetry with the composers immediately preceding Beethoven, but arrived only at last with him at that expansion which made it as once perfect and intelligible, and yet boundless in range within the limits of the art-material at the composer's command.

Prior to Beethoven, the development of a long work was based upon antitheses of distinct tunes and concrete lumps of subject representing separate organisms, either merely in juxtaposition, or loosely connected by more or less empty passages. There were ideas indeed, but ideas limited and confined by the supposed necessity of the structure of which they formed a part. But what Beethoven seems to have aimed at was the expansion of the term 'idea' from the isolated subject to the complete whole; so that instead of the subjects being separate, though compatible items, the whole movement, or even the whole work, should be the complete and uniform organism which represented in its entirety a new meaning of the word 'idea,' of which the subjects, in their close connection and inseparable affinities, were subordinate limbs. This principle is traceable in works before his time, but not on the scale to which he carried it, nor with his conclusive force. In fact, the condition of art had not been sufficiently mature to admit the terms of his procedure, and it was barely mature enough till he made it so.

His early works were in conformity with the style and structural principles of his predecessors; but he began, at least in pianoforte works, to build as once upon the topmost stone of their edifice. His earliest sonatas (op. 2) are on the scale of their symphonies. He began with the four-movement plan which they had almost entirely reserved for the orchestra. In the second sonata he already produces an example of his own peculiar kind of slow movement, full, rich, decisive in form, unaffected in idea, and completely divested of the elaborate graces which had been before its most conspicuous feature. In the same sonata also he produces a scherzo, short in this instance, and following the lines of the minuet, but of the genuine characteristic quality. Soon, in obedience to the spread of his art, the capacity of the instrument seems to expand, and to attain an altogether new richness and, a fullness it never showed before, and many parts of the 4th Sonata (op. 7), especially the Largo, which shows the unmistakeable necessities which ultimately expanded into a compressed slow movement of the Opus 106. As early as the 2nd Sonanta he puts near upon the limits of the first sections; he makes his second subject in the first movement modulate, but he develops the cadences into a very noticeable subject. It is for this reason unnecessary to follow in detail the variations in which he expanded the structures of the sonata, as it has already been described in the article BEETHOVEN, and the details are given in the article FORM. In regard to the subject and its treatment, a for-
As has been already explained, an expansion of this kind makes inevitable a similar expansion in the whole structure of the movement, and a much wider choice of relative keys than simple tonic and dominant in the expository sections; or else a much freer movement in every part of the sections, and emphasis upon unexpected relations of harmony. Even without this, the new warmth and intensity of the subject precludes mere repetition of the accustomed usages, and necessitates a greater proportianate vitality in the subordinate parts of the work. The relative heat must be maintained, and to fall back upon familiar formulas would clearly be a jarring anomaly. In this manner the idea begins to dictate the form. But in order to carry out in equal measure the development of the idea, every resource that the range of music can supply must be admissible to him that can wield it with relevance. Hence Beethoven, as early as Opus 31, no. 2, introduces elements not in the strictest sense with extraordinary effect. Later, he resumes the rhapsodical movement which Bach and earlier composers had employed in a different sense, as in the Sonata in Eb, op. 81, and in the third division of that in A, op. 101, and in the most romantic of romantic movements, the first in E major of op. 109. And lastly, he brings back the fugue as the closest means of expressing a certain kind of idea. In these cases the fugue is not a retrogression, nor a hybrid, but a new adaptation of an old and invaluable form under the influence of perfectly assimilated harmonic principles. The great fugue in the Sonata in Bb, op. 106, for instance, is not only extraordinary as a fugue, but is distributed in a perfectly ideal balance of long contrasting periods in different states of feeling, culminating duly with a supreme rush of elaborate forces, as complex and as inexorable as some mighty action of nature. In these sonatas Beethoven goes all moods, and all to the absolute manner free from formality or crude artifice, which is the essential characteristic of genuine modern music. In a few of the earlier sonatas he reverts to manners and structural effects which are suggestive of the principles of his predecessors. But these occasional inclusions of external influence are with rare exceptions inferior to the works in which his own original forces of will speaks with genuine and characteristic freedom. The more difficult the problem suggested by the thought which is embodied in the subject, the greater is the result. The full richness of his nature is not called out to the strongest point till there is something preternaturally formidable to be mastered. The very statement of the opening bars of such sonatas as that in D minor, op. 31, no. 2; C major, op. 53; F minor, op. 57; Bb, op. 106; C minor, op. 111, is at such a level of daring breadth and comprehensive power that it becomes obvious in a moment that the work cannot be carried out on equal proportionate terms without almost superhuman concentration, and unlimited command of technical resources, both in respect of the instrument and the art of expression. In such cases, Beethoven rises to a height which has only been attained by two or three composers in the whole history of music, in that sublimity which is almost his peculiar monopoly. But, fortunately for average beings, and average moods of people who have not always a taste for the sublime, he shows elsewhere, on a less exalted scale, the highest ideals of delicate beauty, and all shades of the humours of mankind, even to simple exuberant playfulness. The beauty and the meriment often exist side by side, as in the exquisite little Sonata in G, op. 14, no. 2, and in that in F# major, op. 78; and in a looser and stronger spirit in company with more comprehensive ranges of feeling, in the Sonatas in A, op. 101. In all these and many more there is an ideal continuity and oneness which is musically felt even where there is no direct external sign of the connection. In a few, however, there are signs of more than this. In the Bb Sonata, op. 106, the disposition of intervals in the subjects of the various movements has led to the inference that he meant to connect them by transformations of one principal subject or germ. The same occurs with as much prominence in the Sonata in Ab, op. 110, which is in any case a specimen where the oneness and continuity are peculiarly felt. It is possible that the apparent transformations are not so much conscious as the result of the conditions of mind which were necessary to produce the oneness of effect, since concentration upon any subject is liable to exert influence upon closely succeeding action, whether of the mind or body, and to assimilate the fruit unconsciously to the form of the object contemplated. This, however, would not lessen the interest of the fact, but would possibly rather enhance it. It only affects the question whether or no Beethoven consciously reasoned about possible ways of extending and enhancing the opportunities of sonata-form—too large a subject to be entered readily or crudely, which is the essential characteristic of genuine modern music. In a few of the earlier sonatas he reverts to manners and structural effects which are suggestive of the principles of his predecessors. But these occasional inclusions of external influence are with rare exceptions inferior to the works in which his own original forces of will speaks with genuine and characteristic freedom. The more difficult the problem suggested by the thought which is embodied in the subject, the greater is the result. The full richness of his nature is not called out to the strongest point till there is something preternaturally formidable to be mastered. The very statement of the opening bars of such sonatas as that in D minor, op. 31, no. 2; C major, op. 53; F minor, op. 57; Bb, op. 106; C minor, op. 111, is at such a level of daring breadth and comprehensive power that it becomes obvious in a moment that the work cannot be carried out on equal proportionate terms without almost superhuman concentration, and unlimited command of technical resources, both in respect of the instrument and the art of expression. In
SONATA

with new life and heat by a breath from the genius of the people. His two best sonatas, in $A_b$ and $D$ minor, are rich in thought, forcible, and genuinely full of expression. He always adopts the plan of four movements, and disposes them in the same order as Beethoven did. His treatment of form is also full and free, and he often imports some individuality into it. As simple instances may be taken—the use of the introductory phrase in the first movement of the Sonatas in $C$, in the body of the movement; the rondo structure of the slow movements, especially in the Sonata in $D$ minor, which has a short introduction, and elaborate variations in the place of exact returns of the subject; and the interpersion of subjects in the first movement of the Sonatas in $E$ minor, op. 70, so as to knit the two sections of the first half doubly together. An essentially modern trait is his love of completing the cycle of the movement by bringing in a last allusion to the opening features of the whole movement at the end, generally with some new element of expression and vivacity. Specially noticeable in this respect are the first and last (the 'Moto perpetuo') of the $C$ major, the last of the $A_b$, and the first and last in both the $D$ minor and $E$ minor Sonatas. Weber had an exceptional instinct for dance-rhythms, and this comes out very remarkably in some of the minuets and trios, and in the last movement of the $E$ minor.

As a whole the Weber group is a decidedly important item in pianoforte literature, instinct with romantic qualities, and aiming at elaborate expressiveness, as is illustrated by the numerous directions in the $A_b$ Sonata, such as 'con anima,' 'con duolo,' 'con passione,' 'con molt' affetto,' and so forth. These savour to a certain extent of the opera, and require a good deal of art and musical sense in the variation of time and the phrasing to give them due effect; and in this they show some kinship to the ornamental adagios of the times previous to Beethoven, though dictated by more genuinely musical feelings.

Schubert's sonatas do not show any operatic traits of the old manner, but there is plenty in them which may be called dramatic in a modern sense. His instincts were of a preeminently modern type, and the fertility of his ideas in their superabundance clearly made the self-restraint necessary for sonata-writing a matter of some difficulty. He was tempted to give liberty to the rush of thought which possessed him, and the result is sometimes delightful, but sometimes also bewildering. There are movements and even groups of them which are of the supremest beauty, but hardly any one sonata which is completely satisfactory throughout. His treatment of form is often daring even to rashness, and yet from the point of view of principle offers but little to remark, though in detail some perfectly magical feats of harmonic progression and strokes of modulation have had a good deal of influence upon great composers of later times. The point which he serves to

sight of his work, can be little more than

commentary. It may be seen, without much

effort, that mankind does not achieve more than

one supreme triumph on the same lines of art.

When the conditions of development are ful-

filled the climax is reached, but there is not more

than one climax to each crescendo. The con-

ditions of human life change ceaselessly, and

with them the phenomena of art, which are

their counterpart. The characteristics of the

art of any age are the fruit of the immediate

past, as much as are the emotional and intel-

lectual conditions of that age. They are its

signs, and it is impossible to produce in a suc-

ceeding age a perfect work of art in the same

terms as those which are the direct fruit of a

different and earlier group of causes; and it is

partly for this reason that attempts to return to

earlier conditions of art, which leave out the

essential characteristics of contemporary feeling,

invariably ring false.

The time produced other real men besides

Beethoven, though not of his stamp. Weber and

Schubert were both of the genuine modern

type, genuinely musical through and through,

though neither of them was a born writer of

sonatas as Beethoven was. Beethoven possessed,

together with the supreme gift of ideas, a

power of prolonged concentration, and the cer-

tainty of self-mastery. This neither Weber nor

Schubert possessed. Beethoven could direct his

thought with infallible certainty; in Weber and

Schubert the thought was often too much their

master, and they both required, to keep them

perfectly certain in the direction of their original

musical matter, the guiding principle of a con-

sciously realised dramatic or lyrical conception,

which was generally supplied to them from

without. As should be obvious from the above

survey of the process of sonata development, the

absolute mastery of the structural outlines, the

sureness of foot of the strong man moving, unaided,

but dir ing in his path, amidst the conflicting

suggestions of his inspiration, is indispensable to the

achievement of great and genuine sonatas.

The more elaborate the art of expression be-

comes, the more difficult the success. Beethoven

probably stood just at the point where the ex-

tremerest elaboration and the most perfect mastery

of combination on a large scale were possible.

He himself supplied suggestion for yet further

elaboration, and the result is that the works of

his successors are neither so concentrated nor so

well in hand as his. Weber was nearest in

point of time, but his actual mastery of the art

of composition was never very certain nor

thoroughly regulated, though his musical in-

stincts were almost marvellous. He had one

great advantage, which was that he was a great

pianist, and had the gift to extend the resources

of the instrument by the invention of new and

characteristic effects; and he was tolerably suc-

cessful in avoiding the common trap of letting

effort end for substance. Another advantage

was the supreme gift of melody. His tunes are

in the most part of the old order, but infused

...
Illustrate peculiarly in the history of music is the transition from the use of the idea, as shown in Beethoven's Sonatas on a grand and richly-developed scale, to the close and intensely emotional treatment of ideas in a lyrical manner, which has as yet found its highest exponent in Schumann. In this process Schubert seems to stand midway—still endeavouring to conform to sonata ways, and yet frequently overborne by the invincible potency of the powers his own imagination has called up. The tendency appears further illustrated by the exquisite beauty of some of the smaller and more condensed movements, which lose nothing by being taken out of the sonata; being, like many of Schumann's, specimens of intense concentration in short space, the fruit of a single flash of deep emotion. Among the longer movements, the one which is most closely unified is the first of the A minor, op. 143, in which a feature of the first subject is made to preponderate conspicuously all through, manifestly representing the persistence of a special quality of feeling through the varying phases of a long train of thought.

Like many other movements, it has a strong dramatic element, but more under appropriate control than usual.

As a whole, though illustrating richly many of the tendencies of modern music, the Sonatas cannot be taken as representing Schubert's powers as a composer of instrumental music so satisfactorily as his Quartets, his String Quintet, and some of his finest Symphonies. In these he often rose almost to the highest point of musical possibility. And this serves further to illustrate the fact that since Beethoven the tendency has been to treat the sonata-form with the fresh opportunities afforded by combinations of instruments, rather than on the old lines of the solo sonata.

Two other composers of sonatas of Beethoven's time require notice. These are Woelfl and Hummel. The former, chiefly on account of his once celebrated sonata called 'Ne plus ultra,' in which he showed some of the devices of technique which he was considered to have invented—such as passages in thirds and sixths, and ingenious applications of the shake. The matter is poor and vapid, and as throwing light upon anything except his powers as a player, is worthless. Its very title condemns it, for Woelfl had the advantage of being Beethoven's junior; and it is astonishing how, by the side of the genuine difficulty of Beethoven's masterpieces, such a collection of tricks could ever have been dignified, even by the supposition of being particularly difficult. It seems impossible that such work should have had any influence upon genuinely musical people; but the sonata has all the signs of a useful piece for second-rate popular occasions; for which the variations on 'Life let us cherish' would doubtless be particularly appropriate.

Hummel in comparison with Woelfl was a giant, and certainly had preeminent gifts as a pianoforte-player. Like Weber he had an aptitude for inventing effects and passages, but he applied them in a different manner. He was of that nature which cultivates the whole technical art of speech till able to treat it with a certainty which has all the effect of mastery, and then instead of using it to say something, makes it chiefly serviceable to show off the contents of his finger répertoire. However, his technique is large and broad, full of sound and brilliancy, and when the works were first produced and played by himself they must have been extremely astonishing. His facility of speech is also wonderful, but his ideas were for the most part old-fashioned, even when he produced them—for it must not be forgotten that he was eight years younger than Beethoven and twenty-six younger than Clementi. The spirit which seems to rule him is the consciousness of a pianist before an audience, guided by the chances of display. His modulations are free and bold, but they are often superfluous, because the ideas are not on the level of intensity or broad freedom that mark the others. He probably saw that modulation was a means of effect, but did not realise that there is a ratio between the qualities of subject and the development of the movement that springs from it. From this it will be obvious that his sonatas are not written in the mood to produce works that are musically important. He had the very finest possible opportunities through living in Mozart's house during his most impressionable days, and the fruit is sufficiently noticeable in the clearness with which he distributes his structural elements, and in much of his manner of expressing himself; but he had not the inventive gift for musical ideas, which contact and even familiar intercourse with great masters seems inadequate to supply. The survival of traits characteristic of earlier times is illustrated by some of his slow movements, in which he brought the most elaborate forces of his finished technique to serve a style of artificial adagio, where there is a hyper-elaborated grace at every corner, and a shake upon every note that is long enough; and if a chord be suitable to rest upon for a little, it is adorned with quite a collection of ingenious finger exercises, artificially manipulated scales and arpeggios, and the like contrivances; which do not serve to decorate anything worthy of the honour, but stand on their own merits. There are occasional traits of expression and strokes of force in the sonatas, but the technique of the pianist preponderates excessively over the invention of the composer. At the same time the right and masterly use of the resources of an instrument is not by any means a matter of small moment in art, and Hummel's is right and masterly in a very remarkable degree.

After the early years of the present century, the sonata, in its conventional sense of instrumental work for a solo or at most for two instruments, occupies an smaller and decreasing space in the domain of music. Great composers have paid it proportionately very little attention, and the few examples they afford have rather as
effect of being out of the direct line of their natural mode of expression. In each, for instance, the characteristic qualities of modern music, in the treatment of ideas in short and malleable forms specially adapted to their expression, are found abundantly, and in these his genuine qualities are most clearly displayed. His sonatas are less successful, and less familiar to musicians; because, though quite master enough to deal with structure clearly and definitively, it was almost impossible for him to force the ideas within the limits which should make that structure relevant and convincing. They are children of a fervid and impassioned genius, and the classical dress and manners do not sit easily upon them. Moreover the luxuriant fancy, the richness and high colour of expression, the sensuous qualities of the harmony, all tend to emphasise detail in a new and peculiar manner, and to make the sonata-principle of the old order appear irrelevant. The most successful are the Sonatas in Bb minor for pianoforte, op. 35, and that for pianoforte and cello in G minor, op. 65. In both these cases the first movements, which are generally a sure test of a capacity for sonata-writing, are clearly disposed, and free from superfluous wandering and from tautology. There are certain idioms, it is true, which are especially striking in the recapitulation, which in both cases is almost limited to the materials of the second section, the opening features of the movement being only hinted at in conclusion. The subjects themselves are fairly appropriate to the style of movement, and are kept well in hand, so that on the whole, in these two cases, the impression conveyed is consistent with the sonata-character. In scherzos Chopin was thoroughly at home, and moreover they represent a province in which far more abandonment is admissible. In both sonatas they are successful, but that in the Pianoforte Sonata is especially fascinating and characteristic, and though the modulations are sometimes rather reckless the main divisions are well proportioned, and consequently the general effect of the outline is sufficiently clear. The slow movements of both are very well known; that of the Pianoforte Sonata being the Funeral March, and the other being a kind of romance in Chopin's own free manner, which is familiar to players on the cello. The last movement of the Pianoforte Sonata is a short but characteristic outburst of whirling notes, in general character not unlike some of his Preludes, and equally free and original in point of form, but in that respect not without precedent among the last movements of early masters. In the mind of the composer it possibly had a poetical connection with the Funeral March. The other last movement is a free kind of rondo, and therefore more consonant with the ordinary principles of form, and is appropriate, without being so interesting as the other movements. The total effect of these sonatas is naturally of an entirely different order from that of the earlier types, and not so convincing in one sense as the works of great masters of this kind of form; they are nevertheless plausible as wholes, and in details most effective; the balance and appropriate treatment of the two instruments in the op. 65 being especially noteworthy. The other sonatas for pianoforte, in C minor and B minor, are more unequal. The first appears to be an early work, and contains some remarkable experiments, one of which at least has value, others probably not. As examples may be mentioned the use of 5-4 time throughout the slow movement, and the experiment of beginning the recapitulation of the first movement in Bb minor, when the principal key is C minor. In this sonata he seems not to move with sufficient ease, and in the B minor, op. 58, with something too much to have the general aspect of a successful work of the kind. The technical devices in the latter as in the others are extremely elaborate and effective, without being offensively ornate, and the ideas are often clear and fascinating; but as a complete and convincing work it is hardly successful.

Sonatas which followed implicitly the old lines without doing more than formulate subjects according to supposed laws do not require any notice. The mere artificial reproduction of forms that have been consciously realised from observation of great works of the past without importing anything original into the treatment, is often the most hopeless kind of plagiarism, and far more deliberate than the accidents of coincidence in ideas which are obvious to superficial observers.

As examples of independent thought working in a comparatively untrodden field, Mendelssohn's six sonatas for the organ have some importance. They have very little connection with the Pianoforte Sonatas, or the history of its development; for Mendelssohn seems to have divined that the binary and similar instrumental forms of large scope were unsuitable to the genius of the instrument, and returned to structural principles of a date before those forms had become prominent or definite. Their chief connection with the modern sonata type lies in the distribution of the keys in which the respective movements stand, and the broad contrasts in time and character which subsist between one division or movement and another. Different members of the group represent different methods of dealing with the problem. In the large movements fugal and contrapuntal principles predominate, sometimes alternating with passages of a decidedly harmonic character. In movements which are not absolute fugues the broad outlines of form are commonly similar to those already described as exemplified in Bach's Sonatas, and in the first and last movements of his 'Concerto dans le style Italien.' This form in its broadest significance amounts to a correspondence of well-defined sections at the beginning and end, with a long passage of 'freetantasia,' sometimes fugally developed, in the middle. The clearest example in these sonatas is the first movement of the 3rd Sonata, in A major, in which the corresponding divisions at either end are long, and strongly...
contrasted in the modern quality and more simultaneous motion of the parts, with the elaborate fugal structure of the middle division. In the last movement of the Sonata in Bb the corresponding sections are very short, but the effect is structurally satisfying and clear. In no case is the structural system of keys used with anything approaching the clearness of a pianoforte sonata. Material is contrasted with material, sometimes simply as subjects or figures, sometimes even in respect of style; as a chorale with recitative, chorale with fugal passages, or harmonic passages with contrapuntal passages. Sometimes these are kept distinct, and sometimes, as in the first movement of the Sonata in Bb, they are combined together at the end. The general laying out of the complete works, though based on the same broadest radical principles, is in actual order and manner quite distinct from that of pianoforte sonatas. The longer movements alternate with very short ones, which contain resemble Romances, Lieder ohne Worte, or such expressive lyrical types; and occasionally the whole sonata concludes with a little movement of this sort, as no. 3 in A and no. 6 in D. They are generally in the simplest kind of primary form with a proportionately important coda. In point of actual style and treatment of the instrument there is a great diversity in different sonatas. In some the solid old contrapuntal style predominates, in similar proportion to that in the organ preludes, sonatas, etc. of Bach; but this rarely occurs without some intermixture of modern traits. The most completely and consistently modern in style is the Sonata in D major, no. 5, which is practically in three divisions. The first is a chorale, the second a kind of 'song without words' in B minor, and the third a species of fantasia, in which the sections are balanced by distinct figures, without more elaborate structure than emphasis upon the principal key at the beginning and end, and variety of modulation with some thematic development in the middle. In other sonatas different modes of writing for the instrument are used as a means of enforcing the contrast between one movement and another. Thus in the 2nd Sonata the first division is a kind of prelude in a modern manner, chiefly homophonic and orchestral; the second corresponds to a distinct romance or 'song without words' with clearly defined melody and graceful and constantly flowing independent accomplishment. In the third movement, which though in 3-4 time has something of a march quality, the modern harmonic character is very prominent, and the last movement is a fugue. Similar distribution of styles and modes of writing are as clearly used in the 1st and 4th Sonatas; in the former more elaborately.

Among the few attempts which have been made to add something genuine to the literature of the Pianoforte Sonata, that in F, op. 11, by Schumann, first published under the pseudonym of Florestan and Eusebius, is most interesting. This was clearly an attempt to adapt to the sonata-form the so-called romantic ideas of which Schumann was so prominent and successful a representative. The outward aspect of the matter is twofold. First, the absolute subordination of the sectional distribution to the ideas contained, and, secondly, the interchange of the subject matter so as to connect the movements absolutely as well as intrinsically. The first point is illustrated by the continuity of the Allegro Vivace and the constant shifting and swaying of modulation and changing of tempo; also by the variety of the subjects and the apparently irregular manner of their introduction, if judged from the point of view of the older sonatas. Thus the part which corresponds to the first section comprises a first subject, containing a figure which may be called the text of the movement, and many subsidiary features and transitions. The second section follows continuously, with new matter and allusions to the first subject, all in a constant slow motion, till at the end of the first half of the movement a long continuous subject in A is reached, which in its sustained and earnest calmness seems to supply the point of rest after the long preceding period of activity. This same subject is the only one which is given with complete fullness at the end of the whole movement, the rest of the subject-matter, though all represented in the recapitulation, being considerably condensed and contorted. The second point is illustrated by the connection between the introduction and the two following movements. The introduction itself is in an elaborate kind of primary form. Its impressive principal subject is reintroduced in the middle of the succeeding allegro; and the subject of the middle portion serves as the main staple of the beautiful air which is the central movement of the whole sonata. The success of such things certainly depends on the way in which they are done, and mere description of the idea is merely the same as a show of players in a theatre, not itself of these effectiveness in this case. There can hardly be a doubt that in these devices Schumann hit upon a true means of applying original thought to the development of the structural outlines, following the suggestion which is really contained in Beethoven's work, that the structure is perceptible through the disposition of the ideas, and not by emphasizing the harmonic sections. The actual distribution of the structure which is hidden under the multiplicity of ideas is remarkably careful and systematic. Even in the development portion there is method and balance, and the same is true of large expanses in the last movement. The freedom with which Schumann uses subordinate transitions makes the balance of keys a matter requiring great concentration; but it is remarkable in his work, as contrasted with similar modern examples by other composers, that he rarely makes random and unrestrained flights, but keeps within the bounds which make proportionate balance possible. It is no doubt a matter of very great difficulty to carry out such principles as this work seems to embody; but if the sonata form be really capable of any
freh extension it will probably be to a great extent on such lines.

Schumann's second sonata, in G, op. 22, though written during almost the same period, seems to be a retrogression from the position taken up by that in F#. It is possibly a more effective work, and, from the pianist's point of view, more capable of the composer to some extent emerging. And yet in detail it is not so interesting, nor is it technically so rich, nor so full and noble in sound. He seems to aim at orthodoxy with deliberate purpose, and the result is that though vehement and vigorous in motion, it is not, for Schumann, particularly warm or poetical. The second subjects of the first and last movements are characteristic, and so is great part of the peculiarly sectional and epigrammatic scheme. The andantino also has remarkable points about it, but is not so fascinating as the slow movement of the F# Sonata.

The principles indicated in the sonata opus xxi reappear later with better results, as far as the total impression is concerned, in larger forms of instrumental music, and also in the D minor Sonata for violin and pianoforte. In this there is a close connection between the introduction and the most marked feature of the succeeding quick movement, and similar linking of scherzo and slow movement by means of a reference to the subject of the former in the progress of the latter, with a distinctly poetical purpose. The Sonata in A for the same combination of instruments is not on such an elaborate scale, nor has it as many external marks to indicate a decided purpose; but it is none the less poetical in effect, which arises in the first movement from the continuity of structure and the mysterious sadness of spirit which it expresses, and in the slow movement from its characteristic tenderness and sweetness.

Liszt, in his remarkable Sonata in B minor dedicated to Schumann, undoubtedly adopts the same principles of procedure, and works them out with more uncompromising thoroughness. He knits the whole sonata into an unbroken unity, with distinct portions passing into one another, representing the usual separate movements. The interest is concentrated upon one principal idea, to which the usual second subjects and accessories serve as so many commentaries and antitheses, and express the influences which react upon its course. This is further illustrated by the process sometimes defined as 'transformation of themes,' already referred to in connection with Beethoven's Sonatas in Bb and Ab; which is really no more than a fresh way of applying that art of variation which had been used from almost the earliest times of sonata-writing, in recapitulating subjects in the progress of a moment, as well as in regular set themes and variations; though it had not been adopted before to serve a poetical or ideal conception pervading and unifying the whole work. In the actual treatment of the subject-matter, Liszt adopts what Beethoven had done, the various opportunities afforded not only by harmonic structural principles, but by the earlier fugal and contrapuntal devices, and by recitative, adapting them with admirable breadth and freedom to a thoroughly modern style of thought. It seems almost superfluous to add that the purpose is carried out with absolute mastery of technical resource, in respect both of the instrument and of the disposition of the various movements.

The pianoforte sonatas of Brahms are as astounding specimens of youthful power and breadth and dignity of style as exist in the whole range of the art; but it must at present be considered doubtful if they represent his mature convictions. Both sonatas appear to have been written before he arrived at the age of twenty; and it is probable that he was then more influenced by the romantic theories which Schumann represented, than he is in his later works, as far as his tendencies can be judged from their constitution. Consequently the fact of the earlier sonatas having evidently poetical purpose and intent cannot be taken as any proof that the great mass of his works (which it is to be hoped will yet be greatly enlarged and enriched) would justify us in regarding him among those who consistently maintain a poetic conception of instrumental music. On the other hand, his adoption of shorter and more individual forms, such as capriccio, intermezzi, rhapsodies, in his mature age, lends at least indirect countenance to the view that the tendency of music is to subordinate form to idea; and that if the classical form of the sonata is not expansible enough, other forms must be accepted which will admit of more freedom of development. This implies a question as to the proper meaning of the word 'sonata,' and a doubt as to its being legitimately assimilable to the tendency to centralise the interest upon the idea, as a contrast to the old practice of making an equal balance between two main subjects as a means of structural effect. If the word is to be so restricted, it will only be another conventional limitation, and, it may be added, must before long put an end to further enrichment of the literature of so-called sonatas.

In the finest of Brahms's two early sonatas, that in F minor, the first slow movement is headed by a quotation from a poem of Sternau, and another movement is called Rückblick. These are clearly external marks of a poetical intention. In the actual treatment of the subjects there is no attempt to connect the movements; but the freedom of transition, even in the actual progress of a subject (see the second subject of the first movement), is eminently characteristic of the composer, and of a liberal view of sonata development. In the last movement—a rondo—the most noticeable external mark of continuity is the elaborately ingenious treatment of the subject of the second episode in the latter part of the movement. Brahms has not added further to the list of solo pianoforte sonatas, but he has illustrated the tendency to look for fresh opportunities in combinations of solo instruments, as in his pianoforte quartets and quintets, which are really just as much sonatas as those usually so
sonata.

designated; in fact, one of the versions of the Quintet, which stands as a duet for two pianofortes, is in that form published as a ‘sonata.’ One of the latest examples of his chamber music is the Sonata for pianoforte and violin. This requires notice as the work of a great master, but throws very little light on any sort of extension of the possibilities of sonata-form. There seems to be a sort of poetic design in the complicated arrangement of the first half of the first movement, in which the characteristic figures of the first subject reappear, as if to connect each section with the centre of interest; and the half concludes with a complete restatement of the first subject simply and clearly in the original key, as is the case also in the same composer’s Serenade in A for small orchestra. It may be observed in passing that this device curiously recalls the early composite form, in which the first subject reappears at the beginning of the second half [see p. 5590]. There is one other slightly suggestive point—namely, the reappearance of the introductory phrase of the slow movement in one of the episodes of the final Rondo. The work as a whole is not so large in character, or so rich in development, as many others of Brahms’s earlier works in the form of chamber music. This is probably owing to the unsuitability of the combination of violin and pianoforte for such elaboration of structure and mass of sound as is best adapted to show the composer to the highest advantage.

Certain traits in his treatment of form, such as the bold digressions of key at the very outset of a movement, and the novel effects of transition in the subjects themselves, have already been described in the article Form. It is only necessary here to point out that Brahms seems most characteristically to illustrate the tendency in modern music which has been styled ‘intellectualism’; which is definable as elaborate development of all the opportunities and suggestions offered by figures, harmonic successions, or other essential features of subjects or accessories, so as to make various portions of the work appear to grow progressively out of one another. This sometimes takes the form of thematic development, and sometimes that of reviving the figures of one subject in the material or accompaniment of another, the object being to obtain new aspects of close and direct logical coherence and consistency. Beethoven is the prototype of this phase of modern music, and the examples of it in his later instrumental works are of the finest description. Fortunately the field is a very large one, and rich in opportunities for composers of exceptional gifts; of whom in this department of art Brahms is certainly the first living representative. There are several examples which illustrate this tendency in the F minor Quintet, which also in its form of a Duo for pianoforte is called ‘Sonata.’ One of the most obvious is the case in which the cadence concluding a paragraph in formal features of subjects or accessories, so the phrase being immediately taken up by a different instrument and embodied as a most signif-

Under the same head of Intellectualism is sometimes erroneously included that broad and liberal range of harmony which characterizes the best composers of the day. This may doubtless call for intellectual effort in those who are unfamilar with the progress of art, or of inexpensive powers of appreciation, but in the composer it does not imply intellectual purpose, but only the natural step onwards from the progressions of harmony which are familiar to those which are original. With composers of second rank such freedom is often experimental, and destructive to the general balance and proportion of the structure, but with Brahms it appears to be a special study to bring everything into perfect and sure proportion, so that the classical idea of instrumental music may be still maintained in pure severity, notwithstanding the greater extension and greater variety of range in the harmonic motion of the various portions of the movement. In fact Brahms appears now to take his stand on the possibility of producing new instrumental works of real artistic values on the classical principles of abstract music, without either condescending to the popular device of a programme, or accepting the admisibility of a modification of the sonata-form to suit the impulse or apparent requirements of a poetical or dramatic principle.

A sonata which bears more obviously on the direction of modern art in the poetic sense is that of Sierradale Bennett, called ‘The Maid of Orleans.’ This is an example of programme-music in its purest simplicity. Each of the four movements has a quotation to explain its purpose, and in the slow movement the second section has an additional one. Nevertheless the movements are simple adaptations of the usual forms, the first standing for an introduction, the second representing the usual binary allegro, the third a slow movement in condensed binary form, and the last a rondo. There is but little attempt at using any structural means, such as original distribution of subject-matter, to enforce the poetic idea: so the
whole can only be taken as an illustration of a poem in sonata form. But this nevertheless has some importance, as showing the acceptance of the aptitude of sonata-form for such purposes by a composer who was by no means in full sympathy with the lengths to which Schumann was prepared to carry the romantic theories.

Among other living composers who treat sonata-form in a poetic fashion, we may name Raff and Rubinstein. The works of the former are always admirable in the treatment of the instruments, and both composers frequently present subjects of considerable fascination; but neither have that weight or concentration in structural development which would demand detailed consideration. Poetic treatment is commonly supposed to absolve the composer from the necessity of attending to the structural elements; but this is clearly a misconception. Genuine beauty in subjects may go far to stone for clarity and movement; but is only a partial advancement, and those only are genuine masterpieces in which the form, be it ever so original, is just as clear and convincing in the end as the ideas of which it is the outcome.

The whole process of the development of the Sonata as an art-form, from its crudest beginnings to its highest culmination, took nearly two hundred years; and the progress was almost throughout steady, continuous, and uniform in direction. The earlier history is chiefly occupied by its gradual differentiation from the Suite-form, with which for a time it was occasionally confounded. But there always was a perceptible difference in the general tendency of the two. The Suite gravitated towards dance-forms, and movements which similarly had one principal idea or form of motion pervading them, so that the balance of contrasts lay between one movement and another, and, not conspicuously between parts of the same movement. The Sonata gradually, but towards more complicated conditions and away from pure dance-forms. Diversity of character between subjects and figures was admitted early into single movements, and contrasts of key were much more strongly emphasised; and while in the Suite, except in extremely rare cases, all the movements were in one key, amongst the very earliest Sonatas there are examples of a central movement being cast in a different key from the rest.

In a yet more important manner the capacity of the Sonata was made deeper and broader by the quality and style of its music. In the Suite, as we have said, the contrasts between one movement and another were between forms of the same order and character—that is, between dance-forms and their analogues; but in the Sonata the different movements very soon came to represent different origins and types of music. Thus in the early violino sonatas the slow introductory first movement (usually) shows traces of ecclesiastical influence, the second, which is the solid kind of allegro corresponding to the first movement of modern sonatas, was clearly derived from the secular vocal madrigals, or part music for voices, through the instrumental canzonas which were their closest relations. The third, which was the characteristic slow movement, frequently showed traces of its descent from solo vocal music of various kinds, as found in operas, cantatas, or other similar situations; and the last movement earliest and latest showed traces of dance elements pure and simple. A further point of much importance was the early tendency towards systematic and distinct structure, which appears most frequently in the last movement. The reason for the apparent anomaly is not hard to find. The only movement in the group on a scale corresponding to the last was the second, and this was most frequently of a fugal disposition. The fugue was a form which was comparatively well understood when the modern harmonic forms were still in embryo; and not only did it suffice for the construction of movements of almost any length, but it did not in itself suggest advance in the direction of the sonata kinds of form, though it was shown to be capable of amalgamation with them when they in their turn had been definitely brought to perfection. In the dance movements on the other hand, when the fugal forms were not used, all that was supplied as basis to work upon was the type of motion or rhythm, and the outlines of structure had to be found. As long as the movements were on a small scale the structure which obtained often was the equal balance of repeated halves without contrasting subjects, of which the finest examples are to be found in Bach's Suites. The last movement was in fact so long a pure suite movement. But when it began to take larger dimensions, emphasis began to be laid upon that part of the first half of the movement which was in the dominant key; then the process of characterising it by distinct figures or subjects became prominent: and by degrees it developed into the second section. Meanwhile the opening bars of the movement gradually assumed more distinct and salient features, making the passage stand out more clearly from its immediate context; and in this form it was repeated at the beginning of the second half of the movement, the second section being reserved to make a complete balance by concluding the whole in a manner analogous to the conclusion of the first half. So far the change from the suite type of movement rests chiefly on the clearer definition of parts, and more positive exactness in the recapitulation of the subjects; but this is quite sufficient to mark the character as distinct, for in the movements of the Suite (excluding the prelude) balance of subject and key were never systematically recognised. The further development of binary form, in which the recapitulation of the distinct subjects was reserved for the conclusion, took some time to arrive at, but even at this early stage the essential qualities of sonata-form are clearly recognisable. The Violin Sonata was naturally the kind which first attained to perfection, since that instrument had so great an advantage in
point of time over the keyed instruments used for similar purposes; and its qualities and requirements so reacted upon the character of the music as to make it appear almost a distinct species from the Clavichord Sonata. But in fact the two kinds represent no more than divergence from a similar source, owing to the dissimilar natures of the instruments. Thus the introductory slow movement was most appropriate to the broad and noble character of the violin, and would appeal at once by its means to an audience of any susceptibility; whereas to the weak character of the early keyed instruments, so deficient in sustaining power, it was in general inappropriate, and hence was dropped very early. For the same reason in a considerable proportion of the early clavier sonatas, the third or principal slow movement was also dropped, so that the average type of sonatas for clavier was for a time a group of two movements, both generally in a more or less quick time. In these the canzona movement was early supplanted by one more in accordance with the modern idea, such as is typified in the clavier sonata of Galuppi in four movements [see p. 563], and by occasional allemandes in the earlier sonatas. As keyed instruments improved in volume and sustaining power the central slow movement was resumed; but it was necessary for some time to make up for deficiencies in the latter respect by filling in the slow beats with elaborate graces and trills, and such ornaments as the example of opera-singers made rather too inviting. The course of the violin solo-sonata was meanwhile distinctly maintained till its climax, and came to an abrupt end in J. S. Bach, just as the clavier sonata was expanding into definite importance. In fact the earliest landmarks of importance are found in the next generation, when a fair proportion of works of this class show the lines taken by clavier sonatas familiar to a modern. Such are the disposition of the three movements with the solid and dignified allegro at the beginning, the expressive slow movement in the middle, and the bright and gay quick movement at the end; which last continued in many cases to show its dance origin. From this group the fugal element was generally absent, for all the instinct of composers was temporarily enlisted in the work of perfecting the harmonic structure in the modern manner, and the tendency was for a time to direct special attention to this, with the object of attaining clear and distinct symmetry. In the latter part of the 18th century this was achieved; the several movements were then generally cast on nearly identical lines, with undeviating distribution of subjects, pauses, modulations, cadences, and double bars. The style of thought conveyed for a while sufficiently well to this discipline, and the most successful achievements of instrumental music up to that time consisted in this manner. Intrinsically the artistic product appeared perfect; but art could not stand still at this point, and composers soon felt themselves produced from putting the best and most genuine of their thoughts into trammels produced by such regular procedure. Moreover the sudden and violent changes in social arrangements which took place at the end of the century, and the transformation in the ways of regarding life and its interests and opportunities which resulted therefrom, opened a new point of public emotion, and introduced a new quality of cosmopolitan human interest in poetry and art. The appeal of music in its higher manifestations became more direct and immediate; and the progress of the idea became necessarily less amenable to the control of artificialities of structure, and more powerful in its turn of reacting upon the form. This is what lies at the root of much which, for want of a more exact word, is frequently described as the poetic element, which has become so prominent and indispensable a quality in modern music. By this change of position the necessities of structural balance and proportion are not supplanted, but made legitimate use of in a different way. The idea which we have already been; and the sonata-form, while still satisfying the indispensable conditions which make abstract music possible, expanded to a fuller and more coordinate pitch of emotional material. Partly under these influences, and partly no doubt owing to the improvements in keyed instruments, the Clavier Sonata again attained to the group of four movements, but in a different arrangement from that of the Violin Sonata. The slow introduction was sometimes resumed, but without representing an ingredient in the average scheme. The first movement was usually the massive and dignified Allegro. The two central portions, consisting of a highly expressive slow movement and the scherzo, which was the legitimate descendant of the dance movement, were ruled in their order of succession by the qualities of the first and last movements, and the work ended with a movement which still generally maintained the qualities to be found in a last movement of Corelli or Tartini. The tendency to unify the whole group increased, and in so far as the influence of intrinsic character or of the idea became powerful it modified the order and quality of the movements. For particular purposes which approve themselves to musical feeling the number of movements varied considerably, some exceedingly fine and perfect sonatas having only two, and others extending to five. Again, it is natural that in certain moods composers should almost resent the call to end with the conventional light and gay movement; and consequently in later works, even where the usual form seems to be accepted, the spirit is rather ironical than gay, and rather vehement or even fierce than light-hearted. The same working of the spirit of the age had powerful effects on the intrinsic qualities of the Scherzo; in which there came to be found, along with or under the veil of ideal dance motion, sadness and intensity, bitterness, humour, and many more phases of strong feeling; for which the ideal dance rhythms, when present, are made to serve as a vehicle;
but in some cases also are supplanted by
different though kindred forms of expression.
In other respects the last movement moved fur-
ther away from the conventional type, as by
the adoption of the fugal form, or by new use of the
Variation-form in a more continuous and con-
sistent sense than in early examples. In many
cases the movements are made to pass into one
another, just as in the earlier stages the strong
lines which marked off the different sections in
the movements were gradually toned down; and
by this means they came to have less of the
appearance of separate items than limbs or divi-
sions of a complete organism. This is illustrated
most clearly by the examples of slow movements
which are so modified as to be little more than
Intermezzi, or introductory divisions appended
to the last movement; and more strongly by a
few cases where the distinct lines of separation
are quite done away with, and the entire work
built up in a chain of long divisions representing
broadly the old plan of four distinct movements
with kindred subjects continuing throughout.
Since Beethoven the impetus to concentrate
and individualise the character of musical works
has driven many genuine composers to the adop-
tion of forms which are less hampered by any
suspicion of conventionality; and even with
sonatas they seemed to have grasped the object
in view with less steadiness and consistency
than in previous times. Some have accepted
the artifice of the double exposition; others admit
some
doubtful traits of theatrical origin; others de-
develop poetic and aesthetic devices as their chief
end and object, and others still follow up the
classical lines, contenting themselves with the
opportunities afforded by new and more elabo-
rate perfect treatment of details, especially in
music for combinations of solo instruments. In
the latter case it is clear that the field is more
open than in sonatas for single instruments,
since the combination of such instruments as the
piano and violin or pianoforte and cello in
large works has not been dealt with by the
great masters so thoroughly and exhaustively
as the solo sonata. But in any case it is ap-
parent that fresh works of high value on the
classical lines can hardly be produced without
increasing intellectualism. The origin and reason
of existence of abstract music are, at least on
one side, intellectual; and though up to a cer-
tain point the process of development tended
to reduce the intellectual effort by making the
structural outlines as clear and certain as possi-
ble, when these were decisively settled the
current naturally set in the direction of compli-
cation. The inevitable process of cumulating
one device of art upon another is shown in the
free range of modulation and harmony, and in
the increasing variety and richness of detail both
in the subjects and in the subordinate parts of
works. In such cases the formal outlines may
cease to be strictly amenable to a definite external
theory; but if they accord with broad general
principles, such as may be traced in the history
of the other music so far, and if the total effect is
extrinsically as well as intrinsically complete and
convincing, it appears inevitable to admit the
works to the rank of 'Sonatas.' The exact
meaning of the term has in fact been enforced
with remarkable uniformity during the whole
period from the beginning to the present day,
and decisively in favour of what is called abstract
music. Fair examples of the successful disregard
of form in favour of programme or a dramatic
conception can hardly be found; in fact, in the
best examples extant, programme is no more
than the addition of a name or a story to an
otherwise regular formal sonata; but on the
other hand there is plenty of justification of the
finest kind for abstract works in free and more
original forms, and it rests with composers to
justify themselves by their works, rather than
for reasoning to decide finally where the limit
shall be.

[C.H.E.P.]

SONATINA. This is a work in the same form
and of the same general character as a sonata, but
shorter, simpler, and slenderer. The average form
of the sonata appears to be the most successful
yet discovered for pure instrumental works of
large scope. It is admirably adapted for the
expression and development of broad and noble
ideas; and the distribution of the various move-
ments, and the clearness with which the main
sections and divisions of each movement are
marked out, give it a dignity and solidity which
seem most appropriate in such circumstances.
But the very clearness of the outlines, and the
strength of contrast between them, divide and
another, make the form less fit for works of
smaller scope. As long as such a work is
laid out on a scale sufficiently large to admit
variety of treatment and freedom of movement
within the limits of these divisions, there is
fair chance of the work having musical value
proportional to the composer's capacity; but
if the limits are so narrow as to admit little
more than more statements of the usual form,
and no more than the conventional order of
modulations, the possibilities of musical sense
and sentiment are reduced to a minimum, and a
wont of positive musical interest commonly re-
results. Consequently sonatinas form one of
the least satisfactory groups of musical products.
The composers who have produced the greatest
impression with short and concise movements in
modern times have uniformly avoided them, and
adopted something of a more free and lyrical cast,
in which there is a more appropriate kind of unity,
and more of freedom and individuality in the
general outlines. It might be quite possible to
group these small pieces so as to present a very
strong analogy to the sonata on a small scale;
but it has not been attempted, owing possibly to
a feeling that certain limitations of style and
character are generally accepted in the musical
world as appropriate for works of the sonata
class, and that it would be superfluous to violate
them.

The sonatina form has however proved pe-
culiarity convenient for the making of pieces
intended to be used in teaching. The familiar
SONATINA.

Outlines and the systematic distribution of the principal harmonies afford the most favourable opportunities for simple but useful finger-passages, for which the great masters have supplied plentiful formulae; and they furnish at the same time excellent means of giving the student a dignified and conscientious style, and a clear insight into the art of phrasing. These works may not have any strong interest of a direct kind for the musical world, but they have considerable value in so far as they fulfill the purposes they are meant to serve. The most famous and most classical examples of this kind are Clementi's sonatinas, of op. 36, 37, and 38. And much of the same character are several by F. Kuhlau, which are excellently constructed and pure in style. Of modern works of a similar kind there are examples by L. Koechler. Those by Carl Reinecke and Hermann Goets are equally excellent for teaching purposes, and have also in general not a little agreeable musical sentiment, and really attractive qualities. Some of Beethoven's works which are not definitely described as such are sufficiently concise and slight to be called sonatinas: as for instance those in G and G minor, op. 49, which were first announced for publication as 'Sonates faciles' in 1805. That in G major, op. 79, was published as a 'Sonatine' in 1810, though it is rather larger in most respects than the other little examples. Another 'sonatina' by him for mandolin, with pianoforte accompaniment, is given at vol. ii. p. 205 of this Dictionary. Prior to Beethoven the average scale of sonatas was so small that it seems difficult to see how a diminutive could be contrived; and indeed the grand examples which made the degrees of comparison specially conspicuous were not yet in existence. A modern work on such a scale, and made in the conventional manner, would probably be considered as a Sonatina, and apart from teaching purposes it would also be likely to be of anachronism.

C.H.H.P.

SONG.

In relation to the study of music, a Song may be defined as a short metrical composition, whose meaning is conveyed by the combined force of words and melody, and intended to be sung with or without an accompaniment. The Song, therefore, belongs equally to poetry and music. For the purposes of this Dictionary the subject should undoubtedly be treated with exclusive regard (were it possible) to music; but the musical forms and structure of songs are so much determined by language and metre, that their poetic and literary qualities cannot be entirely put aside. In the strictest sense, lyrical pieces alone are songs; but adherence to so narrow a definition would exclude many kinds of songs whose importance in the history of music demands that they should be noticed here. Attention, however, will be directed only to homophonic forms of songs—i.e., songs for one voice or unisonous chorus. Polyphonic forms—madrigals, glees, part-songs, etc.—fall under other heads of this work, to which the reader will be referred. Mention will likewise be made only of songs in the language of the composer of their music, and with accompaniment for one instrument.

A distinction will also, as far as possible, be observed between songs which are, as it were, the rude spontaneous outcome of native inspiration, the wild indigenous fruit of their own soil, and those other more regular and finished compositions which are written with conscious art by men who have made music their study. For want of a better term it will be convenient, where the difference must be emphasized, to designate this class of songs by the German phrase Kunstlied, or Artistic Song; while the former class, whose origin and authorship are generally obscure, may be called National or Popular Songs. Such are the Volkslieder of Germany, the Casti Popolare of Italy, and the Ballads of England.

It should, moreover, be mentioned that the heads or subdivisions under which songs will be ranged must be geographical rather than chronological; that is to say, they will be grouped in regard to country and not to period. For the study of any other branch of modern music among the leading nations of Europe, a chronological arrangement would probably be more useful and instructive, because at each successive epoch their musical productions have been sufficiently similar to admit of collective treatment. But the Song is that branch of music in which national peculiarities linger longest, and international affinities grow most slowly. This is, of course, primarily due to the fact that language, which is local, is an integral element of song. Secondly, it is caused by the popular origin of songs. Being of the people and for the people, they flourish most in a sphere where the influences of foreign example and teaching can hardly reach them. Hence it happens that even where the Artistic Song has lost every trace of its native soil, national melodies preserve a distinctively local colour. In some countries of Europe the development of the Song can be followed from the primitive form of folk-song to the highest type of artistic composition; but in others the art of music has scarcely yet advanced beyond the stage of national melodies.

It remains only to add that, although the year 1450 has been fixed in the preface to this Dictionary as a convenient point of departure for a general study of modern music, an account of the Song in Europe would be incomplete without, at least, a brief reference to the Troubadours, whose epoch was anterior to that date.

TROUBADOURS.

These versifiers, to whom the Song owes so much, derived their name from 'brother' or 'trouver' (to find, or 'invent'), and they first appeared about the end of the 11th century, in the southern provinces of France. The earliest of the Troubadours on record was William, Duke of Guene, who joined the first Crusade in 1096 and died in 1126. The 12th and 13th centuries gave birth to hundreds of

1 Thus in Greek the poet was the eróteor, or 'maker.'
SONG.

them, but their prime was past when the Troubadour Academy of Toulouse was founded for the culture and preservation of their art. That Academy, known as 'The Seven Maintainers of the Gay Science' was founded in the year 1320, and a few years later was visited by Petrarch.

Some strong impulse was evidently given to the human mind in Europe towards the close of the 11th century, and the songs of the Troubadours, like the numerous schools of philosophy which illustrated the 12th century, were fruits of an awakened ardour for intellectual pursuits. It was not unnatural that in Languedoc and Provence the new life should especially manifest itself in music and verse, for the circumstances of those provinces were favourable to the development of sentiment and imagination. The leisure that is bred of peace and plenty was to be found there, for the country was prosperous and comparatively undisturbed by internal warfare. Its climate was sunny, and its people prone to gaiety. It was the ideal of chivalry that had refined their manners, and their flexible and melodious language—the Langue d'Oc or Romance tongue—was admirably fitted for lighter forms of poetic composition. The Provençal Troubadours were thus able to invent a variety of metrical arrangements, perfectly new to Europe. As might have been expected from their southern temperaments and the customs of that chivalrous time, their effusions were principally love-songs. Sartises, and panegyrics, exhortations to the crusade, and religious odes came to be intermingled with amatory poems; but love, which first inspired the song of the Troubadour, ever remained its favourite theme. The very names by which different classes of songs were distinguished reveal their origin. In the pastorelle the poet was feigned to meet and woo a shepherdess. The sals and serers, morning and evening songs, were obviously anthems and serenades. The lanso, or contentions, were metrical dialogues of lively repartee on some disputed point of gallantry. And the serente was of course an address of the devoted lover to his mistress. To this last form of composition, which was also much employed in satire, a special celebrity belongs from the fact that its metre—the terza rima or rhyme of alternate lines—was adopted by Dante for his 'Divina Commedia,' and by Petrarch in his 'Trionfi.' To the Troubadours likewise may be ascribed the canzo and canzona, the soulia (solation, soulagement), a merry amusing song, and the los (lay), which was wont to be suffused with melancholy. The invention of the Troubadours was not less fertile in dance-songs, combining solo and chorus. Such were the famous carol or rondel de carol (Lat. choricum), and the espringeria or jumping dance. From the same source sprang the balada, or ballad, which, as its name implies, was also a dance song.

During their palmy era, the Troubadours would seem to have been for the most part men of gentle birth and high rank; and there was no reward which they would deign to receive for their works but fame and the applause of the ladies to whom their homages were paid. At first, perhaps, they sang their own verses; but the functions of the poet and the singer soon became distinct. Hence a class of professional musicians came to be attached to the retinue of princes and nobles, and they sang the songs of their own lords or other composers. They were known as 'Jongleurs' or 'Chanteurs'; or if their sole business was to be instrumental accompanists of dances, they were called 'Estrumantes.' To the musical accomplishments out of which their profession arose, the Jongleurs soon added other modes of popular diversion, such as juggling and acrobatic feats, and they were of course paid for the entertainment which they gave. It was their habit also to wander from country to country, and court to court. Inferior, therefore, as the Jongleur was to the Troubadour, the celebrity was the last to depart. He disappeared much on the former, and we can understand the earnestness with which Pierre d'Auvergne and other Troubadours entreated their Jongleurs not to alter their verses and melodies.

The rise of the Troubadours proper in southern France was quickly followed by the appearance of a corresponding class of versifiers in northern France and in Spain. In northern France they were called 'Trouvères,' and they wrote in the Langue d'Oc. There was less gaiety about the northern Troubadours than about the southern, but in other respects the resemblance between them was very close. The Menestrier or 'Ministral' of the north corresponded to the Jongleur of the south; but the Menestrier seems to have attained and kept a higher standard of culture and taste than the Jongleur. Indeed several poets of mark were Menestriers. At the courts of our own Norman kings the Trouvère's art was held in honor. Henry I. was a votary of literature; Henry II. studiously encouraged poetry; and Richard Cœur de Lion was himself a Trouvère.

Among illustrious Troubadours or Trouvères of the 12th and 13th centuries whose names survive, there were (besides William Duke of Guisnes, and Richard L.) Pierre Rogier; Bernart de Vendeis; Bertran de Born; Arnaud Daniel; Guiraut de Bornes; the Chatelain de Coucy; Blondel des Noyers; Thibaut de Champagne, King of Navarre, &c. Many of their melodies have come down to us. The earliest are stiff, but the flowing grace and ease of the later compositions indicate a rapid improvement. Even about so old a piece as the Chatelain de Coucy's famous 'Quant le rostignol' there is a charm of pretty sentiment, but its merit is inferior to that of Thibaut's 'L'Autorier par la maine.' We cite them both as illustrations of Troubadour music.1

1 Burney and Parve put these examples into modern notation, and where they differ, Burney's are the small notes. See Ambrose, 'Geschichte,' II. 259—262.
SONG.

Quant le Rosignol.

CHATELAIN DE COUTY.

Quanto ti luo sei - goas jo - la chante
sur la for - e d'e-sth, que mait la ro - se
et le lys et la ro - se et ver pré
plains de bon - ne vou - len-ta chanterie confins d'
mis mais di tant suis es - be his que
rai si tare haut pen - se qu'paim es lert accom-
plis li - sur - vin dont sai - e gén.

L'Autorie par la matino.

(Le Rol) THIBAUT DE NAVARRE.

L'autorie par la ma-ti - née on't un bos et un vergier
et disait un son premier chii mien li mais d'a - mor
Tançons ce - le par en - tor ka je lot de frainser
et li dis ma de - la er: Belo, das vous doynt bon jour.

The melodies of the Spanish 'Trobadores' were naturally very similar to those of the Provencal Troubadours, and their system of notation was precisely the same. Spain too, like France, counted kings and princes among her Trobadores; such as Alphonso II., Peter III., and Alphonso X. The last has left 400 poems which, with their melodies, are still preserved in the Escorial.

Italy was more slowly caught by the poetic flame. Towards the middle of the 13th century, Raymond Berenger, Count of Provence, visited the Emperor Frederick II, at Milan, bringing Troubadours and Jouleurs in his train; and not until then do we hear of them in Italy. A similar patronage was extended to them by Raymond's son-in-law Charles of Anjou, King of Naples and Sicily. To the common people of Italy these singers appeared as retainers of princely courts, and they called them sommini di sorti. They also called them ciarlatani, be-

cause the exploits of Charlemagne were a con-
stant theme of their songs, and the word ciat
to stood for 'Charles' in Italian pronunciation. Thus taught by foreigners, Italy soon produced her own 'Trovatori' and 'Gioocolani.' But the first Italian Trovatori deemed their own dialect to be unsuitable to poetry, and wrote in the Provencal language. This practice, however, was not destined to last, for in the year 1260 Dante, the founder of the Italian language, was born. After him no Italian could longer doubt the capacities of his own tongue for all forms of poetry; and the verse of the Troubadour begins to 'pale an uneffectual fire' before the splen-
dours of the great poet of the Middle Ages.

Henceforward the history of the Song will be separately traced in the different countries of Europe, beginning with Italy.

ITALY.

Notwithstanding the subordination of lyric song to other branches of music in Italy, her long and careful study of 'la melica poetica'—poetry wedded to music—has not been sur-
passed elsewhere. Dante's sonnete and Pet-
trarch's Trionfi, to which allusion has been made above, were among the earliest poems set to music. Dante's own contemporary and friend, Casella, who set his sonnet 'Amor che nella mente', to music, is believed to have also com-
posed the music for a Ballata by Lemois de Pistoja, still extant in the Vatican. Both the
Ballata and Intonuote were very old forms of composition, and both were love-songs sung to a dance.

After them the Maggioliata, or May-
day songs, had their hour of popularity. These also were love-songs, and bands of young men sang them in springtime as they danced before the windows of the ladies whom they wooed. Later yet the Casti Corna sciaccheri came into vogue. Originally they were mere carnival songs, but under the skilful hand of Lorenzo de'Medici a kind of consecutive drama grew out of them.

During the 14th century there existed a class of dilettante musicians called Cantori al libro; and these were distinct from the Cantori a listo who were more learned musicians. It was the habit of the former class to improvise, for until the 16th century musical notation re-
mained so complex and difficult, that only ac-
accomplished musicians were able to write down their songs.

In the 15th century, compositions of the Netherland school of music, with their severe contrapuntal style, found their way into Italy, and began to exercise an influence there; but the prevailing type of Italian secular song continued to be of a very light order. Petrucci, the first musical publisher, who published in 1502 the motets and masses of the Netherlands composers, had nothing better to offer of native productions than the Frottola, tuneful but fri-

volous part-songs. Similar in lewity were the

1 Ariana, in his 'Le Rivoluzione del Teatro Musicale Italian,' gives the date of the 15th century Ballata of Frederick III. and another Ballata by Dante. (See pp. 117 and 130.)
rustic songs, Cansoni Villanesche, or Villanelle, or Frottola, which peasants and soldiers sang as drinking-songs. In form the Villanelle adhered to the contrapuntal style, though in spirit they were essentially popular. More refined and yet more trifling were the Frottola alla Napoliensia, gallant addresses from singing-masters to their feminine pupils. The so-called Fa-la-la was a composition of somewhat later date, and more merit. Those which Gastoldi wrote (about 1591) were good; so too were his Balletti. Gradually the term Frottola disappeared; the more serious Frottola passed into the Madrigali, while the gayer and merrier type was merged in the Villanelle. A Frottola, printed in Juntus's Roman collection of 1526, evidently became so long a Villanelle, for it is still sung in Venice with the same words and melody, "Le son tre fantasioli, tutti tre da marider." Originally it was a part-song, with the melody in the tenor. The Villanelle were, as a rule, strophic—the same melody repeated in each stanza—but the Frottola had different music for each verse.

The vocal music, to which our attention has thus far been directed, consisted either of part-songs or unisonous chorus, with little or no accompaniment. Sometimes the principal or upper voice had a sort of cantilena, but solo-singing was still unknown. The first instance of it is supposed to have occurred in 1539, in an Intermezzo, in which Sileno sings the upper part of a madrigal by Cortecce, accompanying himself on the violone, while the lower parts, which represented the Satyrs, are taken by wind instruments. But the piece itself shows that it was far from being a song for one voice with accompaniment. It will be noticed that the under parts are as much independent voices as the upper one.

Fragment of a Madrigal.

Sonato da Sileno con violone, sonando tutta la partit,
e cantando lo soprascorso.

1st Tenor. Sileno. CORTECCE, 1529.

O bax affiul de Tore O so-col

di vo a lor non rapi' tene ai

According to the historian Doni, Galilei was the first composer who wrote actual melodies for one voice. Doni further tells us that Galilei set to music the passage of the 'Inferno' which narrates the tragic fate of Count Ugolino, and that he performed it himself 'very pleasingly' with viola accompaniment. But be that as it may, an epoch in musical history was undoubtedly marked by Giulio Caccini, when he published, in 1601, under the title of 'Le Nuove Musiche,' a collection of Madrigali, Cansoni, and Arias for one voice. These compositions have a figured bass, and some are embellished with floriture. Caccini was promptly followed in the path which he had opened by numerous imitators, and thus the monodic system was virtually established. Indeed he may be regarded as the inventor of the 'expressive monodia,' for he was the first to attempt to render certain thoughts and feelings in music, and to adapt music to the meaning of words. Caccini is said to have sung his own pieces, accompanying himself on the theorbo; and in the preface to his collection he gives minute directions as to the proper mode of singing them. The airs are well supplied with marked expression, as the following example from his 'Nuove Musiche' will show:

(Scenar di coro. Eclamazione spiritosa.)

CACCINI.

Deb! Deb! do ve so seguit

(curt. pia viso)

deb! do ve son spe rit ti gio ce chi di quater

(ra li to son es e ma i An re

Senza misura, quasi fuor di lamento con la suddetta espressione.)

are de vi re chere te pe regre in questa parte e quel

3 Without keeping to the time, as if speaking in accordance with the already expressed distemper.

1 For examples by Cambio (1547) and Donati (about the same date), see Kissmaier's 'Schatzkanne und Beschaffenheit der weltlichen Gesänge.' Appendices Nos. 55th and 56th. Several collections of Villanelle still exist, and amongst others an important one in Naples.

2 For examples by Cambio (1547) and Donati (about the same date), see Kissmaier's 'Schatzkanne und Beschaffenheit der weltlichen Gesänge.' Appendices Nos. 55th and 56th. Several collections of Villanelle still exist, and amongst others an important one in Naples.
Another example, and further information, will be found in the article on Monodia.

Caccini also prepared the way for the Cantata, which subsequently reached its highest perfection under Carissimi, Stradella, Scarlatti, and others. [See Cantata.] The composers of the transition period, which witnessed the growth of the Cantata, were Badesco da Foggia, who published five books of 'Monodies' in 1616; Brunelli, who published in the same year two books of 'Scherzi, Arie, Canzonette e Madrigali'; F. Capello, whose most remarkable work was a set of 'Madrigali a voce sola'; Fornaci, celebrated for his 'Amorosi respiri musicali' which appeared in 1617; Luigi Rossi, and Salvador Rossi.\(^1\)

If Cortezzo's madrigal be compared with the following example from Capello's 'Madrigali a voce sola,' it will be seen how great a change and advance had been made in solo-singing during less than a century. And a striking resemblance may be observed between Capello and his successor Stradella.

**Madrigale a voce sola.**

**GIOVANNI FRANCESCO CAPPELLO.**

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1 For the existing collections of Rossi's 'Monodie' see the article on Rossi.
2 Salvador Rossi certainly was Carissimi's contemporary, but the examples Burney gives in his History show that he wrote much like the above-mentioned composers.

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The popular taste in music at any period can best be ascertained from the class of compositions which publishers then found to be most in demand. Thus Petrucci, at the beginning of the 16th century, was issuing Frottola, Villanella, etc., but a hundred years later the Venetian publisher Vincento supplied the public with little pieces like those above-mentioned by Foggia, Capello, etc. The Madrigal and the Cantata were both important, at least as regards chamber-music, during the 16th and 17th centuries; but they were soon doomed to insignificance by the rise of a great and overshadowing rival, namely the Opera. For an account of the origin of the Opera and its marvellous popularity the reader must turn to the article on Opera. It need only be said here that all other kinds of secular vocal music had to yield precedence in Italy to it and its offshoots, the Secchi, the Cavatina, the Aria, etc. Ambros says that the Arie of early Operas were simply monodic Villenelle, Villottel, or Canzoni alla Napoletana; but he also tells us that the leaders 'compleated' from Operas, which at first had nothing in common with Canti popolari beyond being melodiously caught by the ear, acquired by degrees a place similar to that held by the Volkslied in Germany. Nevertheless, it is clear that Italian musicians held the popular songs of other countries in higher estimation than their own. The best songs in Petrucci's 'Canti Cento-cinquant,' published in 1503, belong to France, Germany, and the Netherlands. And Italian masters preferred French or Gallo-Belgian themes for their masses.\(^2\) Traces, no doubt, of Canti popolari may be found in Italian compositions of the 15th and 16th centuries—as, for instance, in Adrian Willaert's 'Cansoni di Ranzante—but very few of them have come down to us in their complete or native form. Canzoni alla Francesca\(^4\) (as they

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3 'L'homme armé' is a well-known example.
4 The Cansoni alla Francesca were mostly written in four parts; many of them were canons.
were called) were popular in Italy early in the 16th century. Of the popular hymns of Italy during the Middle Ages mention has been made under LAUDY SPIRITUAL.

Materials for a satisfactory treatment of the Canti popolari of Italy do not exist. Though much has been written about their words, no treatise exists on their tunes. Neither does there appear to be any collection which can safely be trusted to give us veritable old songs. Of late years large collections of modern Canti popolari have been published, such as the Cassonetti Veneziane, Stornelli Toscani, Canti Lombardi, Napoletani, Siciliani, etc.; and as their titles indicate, these publications purport to be collections of local songs in the several provinces of Italy. But whether they can be accepted as the genuine productions which they profess to be, is questionable. They would rather seem to be new compositions or new arrangements and developments of old popular tunes. Moreover it is very doubtful whether any of them are really sung by the peasants of the districts to which they are ascribed, except the Canti Lombardi. The melodies at least of these are for the most part genuine.

A far stronger claim than any which the songs of these collections can put forward to the title of Canti popolari, may be advanced in favour of countless popular melodies taken from favourite Operas. The immense popularity of operatic tunes in Italy cannot surprise us when we remember that the theatre is there an ubiquitous institution, and that the quick ear of the Italian instantly catches melodies with a distinct rhythm and an easy progression of intervals. Again, the chorus-singers of the Opera are often chosen from among the workmen and labourers of the place; and thus even difficult choruses may be heard in the streets and suburbs of towns which possess a theatre. Having regard, therefore, to the wide diffusion of the Opera in Italy, and its influence on all classes during the two centuries and a half, it is reasonable to conclude that it must have checked the normal development of popular songs, and also, perhaps, obliterated the traces of old tunes. A good instance of the conversion of a theatrical melody not only into a popular, but even into a national song, is afforded by Monti’s verses ‘Bella Italia, amore spodato.’ These were adopted in 1859 to the Cabaleta of the basso, in the first act of Bellini’s ‘Sonambula.’ ‘Tu no l sai, con quelli ometti,’ and were heard to be everywhere in public resort in Northern Italy.

The so-called Canti nationali belong to a period commencing about the year 1821. They have all been inspired by the political movements of this century for the regeneration of Italy, and their tone is naturally warlike. The most celebrated of them are ‘Addio, mis bella, addio,’ which is an adaptation of Italian to ‘Partant pour la Syrie’; ‘Daghele a passo,’ a ballet song written by Paolo Giorza in 1852; ‘Oh, dolce piacer, goder liberta;’ ‘Inno di Mameli;’ ‘Pravelli armati’ ‘La bandiera tricolore;’ ‘All’ armi, All’ armi,’ by Pieri; and the ‘Inno di Garibaldi.’ The years in which Italy was most deeply stirred by struggles for independence were 1821, 1848, and 1859, and all the songs just cited can be traced to one or other of those revolutionary periods.

The harmonic and formal structure of the Canti popolari is usually very simple. They are very rarely sung in parts, though sometimes an under part is added in thirds. Their accompaniments are also extremely simple. A weak and very modern colouring is imparted to the harmony by an excessive use of the chord of the dominant seventh; but otherwise the harmony adheres to the tonic chords, and very seldom modulates into anything except the nearest related keys. No Canti popolari written in the old scales are extant; indeed, since the time of Caccini their emancipation from the ecclesiastical modes has been complete. The form and rhythm of the songs are equally simple, consisting of four-bar phrases; the time is more frequently 3-8 or 6-8 than common time. The poetry is in stanzas of four lines, the accents occurring regularly, even in provincial dialects; and the songs are generally trochaic—that is, the melody is repeated for each stanza. It should be added, to avert misconception, that the terms Canti, Cassonetti, and Stornelli have been very loosely and indiscriminately employed. But, speaking

This most popular air is a striking illustration of the fictitious manner in which songs sometimes acquire a national renown. The circumstances which made ‘Daghele a passo’ famous were as follows. In 1859, when Milan was a hot-bed of Italian conspiracy and insurrections against the Austrian rule in Lombardy, the performance of a ballet-dancer at the Teatro della Cannobiana was received by the spectators with mingled expressions of approval and disapproval, which gave rise to disorder in the theatre. The police interfered, and took the part of the majority, whose opinion was adverse to the dancers. This incited the popular sympathies on her side, and her cause was thereupon identified with patriotic aspirations. Further disturbances followed, and the police stopped the run of the ballet. Thereupon the idea to which the ballet-girl danced her passe a sole passed into the streets of Milan and was heard everywhere, even in the popular with the proper words, and partly Milanese. It was a hybrid song of love and war, with the refrain ‘Daghele a passo’ (meaning ‘move a step forward’), and it was received by the public as an abbreviation to patriotic action. To Austrians ears the tune and the words were an insolent challenge, and they demanded its abandonment. There was a declaration a few months later between Austria and the Kingdom of Piedmont. ‘Daghele a passo’ was then played in derision by the military bands of Austria, while her troops were advancing from Lombardy into Piedmont. But Austria was soon compelled to evacuate Piedmont, and her retreating armies even heard the same song sung by the advancing soldiers of Italy. Province after province was subsequently annexed to Piedmont, and with each successive annexation the area of the popularity of ‘Daghele a passo’ was extended, until it was heard all over the Italian kingdom. This is its melody:

\[\text{Allegro.}\]

\[\text{Allegro.}\]

\[\text{Allegro.}\]
generally, Stornelli are lively love-songs; Can-soni and Canzonette narrative songs, while Canto is a generic term applicable to almost any form. See Stornelli.

For about a century and a half—from the latter part of the 17th century to the earlier part of the present century—the Canzoni and Canzonette da Camera of Italy exhibited neither merit nor improvement. A few collections were published from time to time, but apparently very slight attention was paid to them. They were mostly of a religious tendency; not hymns, but Canzoni spirituali e morali, as they were called. Even when the Canzoni Madrigalische were reduced to two voices (as, for instance, those of Benedetto Marcello, published at Bologna in 1717) they continued to be essentially polyphonic, one voice imitating the other. How poor and uninteresting was the true monodic Canzone of those days may be learnt from the following example by Gasparini, dating probably about 1730.

For many important forms of music, such as the Opera, the Cantata, the Sonata, and the Fugue, etc., we are primarily and especially indebted to the Italians; but as regards the modern Artistic Song we owe them little. Just as the ‘couplets’ and favourite tunes of the Opera supplied the people with Canti popolari, so did its Aria and Cavatina provide the pieces which the educated classes preferred to hear at concerts and in drawing-rooms. Until quite a recent date there was no demand for songs proper; few composers, therefore, deemed it worth their while to bestow pains on this kind of work. To write an opera is the natural ambi-

SONG.

SGN.

1 It is curious to note how limited in the composers of voice for which modern Italian composers write songs intended to circulate and be sung in foreign countries, while the songs that they write for the home market of Italy often exceeds two octaves.
SOONG.

of 'La Regata Veneziana,' where the rhythmical figure in the left hand represents the regular movement of oars, whilst the right hand has continuous legato passages in double notes.

'Go passa la Regata.'

Very clever accompaniments are also met with in the compositions of Marco Sala, Faccio, Boszino, Coronato, and Smaroglia. The last two have paid especial attention to the words of their songs. But pre-eminent in every respect above other living writers of songs in Italy is a young Florentine, Benedetto Lunck by name. For beauty of melody, skilful accompaniment, originality and grace, a very high place would be assigned in any country to Lunck's publication 'La Simona,' which contains twelve songs for soprano and tenor. And such capacities as he encourages the hope that the standard of Italian songs may yet be raised by careful study to that higher level of thought and conception which has been reached in other lands.

For further information on the Troubadours and the Italian Song see:

'Leben und Werke der Troubadours'; Friedrich Diets. 'Ueber die Lais'; Ferdinand Wolf. 'The Troubadours'; E. Hueffer. 'Storia e Ragioni'; Il Quadri. 'Le Rivoluzioni del teatro musicale Italiano'; Arteaga. 'Histoire de la Musique en Italie'; Orioff. 'Dizionario e Bibliografia della Musica'; Lichtenthal. 'Schickhale und Beschaffenheit des weilichen Gesanges'; Kissweiler. 'Stenno storico della scuola musicale di Napoli'; Florimo. 'Histoire de la Musique moderne'; Marsillac. 'Italienische Tondichter'; Naumann. 'Geschichte der Musik'; Ambros. The writer also owes her warmest thanks to Mr. G. Mazzuccato for information given to her.

FRANCE.

What was done for music by the Troubadours of Provence and the 'Trouvères' of Northern France, has been briefly described above. Their development of the Song in France was carried further by the eminent 'Chansonniers' of the 13th century, Adam de la Hale and Guillaume Machaud. The former, surnamed 'le Bosu d'Arras,' was born in 1240; the latter in 1285; and they may be regarded as connecting links between the 'Trouvères' and the learned musicians of later times. Like the 'Trouvères,' they invented both the words and the melodies of their songs, but they also attempted to write in the polyphonic forms of vocal composition; and imperfect as these attempts were, they marked a step in advance of the 'Trouvères.' To Adam de la Hale and Machaud the Chanson owes much. Not only can the germ of the future Vaudeville be detected in Adam de la Hale's pastoral 'Robin et Marion,' but its chansons also are strictly similar in structure and character to those of the present day. In ancient and modern chansons alike, we find a strongly marked rhythm, easy intervals, repetition of one melodic phrase, paucity of notes, and extreme simplicity of general plan. Though nearly six hundred years have passed since 'Robin et Marion' was written, the song 'Robin m'aîme' is still sung in Hennepau.

In the year 1749* two volumes of French and Latin poems, with descriptions of the music to which some of them were set, were discovered by Count de Caylus in a royal library of France, both words and music being the work of Guillaume de Machaud, 'poet and musician.' The subjects of the poems are very varied, and among them are a great number of lais, virelais, ballades, and rondeaux, some for a single voice, and others in four parts. And as in these full pieces the words are placed under the tenor part only, it may be inferred that this was the principal melody. The majority are in Old French, and the few Latin poems of the collection are chiefly motets, and for a single voice. Machaud seems to have been most renowned for his graceful and rhythmical ballettes, or dance-songs, which as a rule are written in triple or compound time. It should be noted that in the songs of this early period the melody is never prolonged and drawn

1 This example is taken from Mathilde Loyer's and Ernest David's 'Histoire de la Musique'; p. 105.
2 Burney, History of Music, vol. 2. These volumes are still preserved in the Bibliothèque Nationale.
出 to the detriment of the words, but closely follows the quick succession of syllables without visible effort. These old melodies often have the Iambic rhythm; for instance—

Adam de la Hale.

Il n’est si bon se vi - se de que ma - tos.

which in modern times has ceded place to the Trochaic; as—

Words: ‘Les grandes Vérités.’
Afr. ‘Le fanfare de S. Cloud.’

Oh, le bon vie - he me fret - tes, Que tu es au nous vivons.

Contemporary with Machaut, or a little his junior, was Jehannot Lescurel, who wrote romances still extant in MS., one of which has been translated into modern notation by M. Félix. This romance—‘A vous douce débonnaire’—exhibits a rather more developed melody and a more modern tendency than other productions of the same date.

Even if it be true, as some assert, that during the 14th and 15th centuries the Church exercised an exclusive dominion over music, she was, nevertheless, a friend to secular music. By taking popular tunes for the themes of their masses and motets—such as ‘L’Omme armé,’ ‘Tant je me deduis,’ ‘Se la face ay pale,’ used by Dufay; or ‘Baisse-moi,’ by Roselli; ‘Malheur me bat’ by Joquin de Prés, etc., the musicians of the Church preserved many a tune which would otherwise have perished. For want of such adoption by the Church we have lost the airs to which the curious Noëls, printed in black letter at the end of the 15th century, were sung. The names of the airs (‘Faulse trahison,’ etc.) remain as superscriptions to the text, but every trace of the airs themselves has vanished. In that great age of serious polyphonic music a high place was held by the French school, or, to speak more correctly, the Gallo-Belgian school, for during the 14th and 15th centuries no distinction, as regards music, can be drawn between Northern France and Belgium. The frontier between the two countries was an often-shifted line; in respect of race and religion they had much in common; and many a composer of Belgian birth doubtless had his musical education in France. By the Italians the French and Belgian composers were indiscriminately called Galifi; and indeed no attempt has ever been made to distinguish a Belgian from a French school of music anterior to the end of the 16th century.

The direct use made of secular music for ecclesiastical purposes is remarkably illustrated by the works of Clément Marot. He was a translator of a portion of the Psalms; and the first thirty of them, which he dedicated to his king, François I., were set or ‘parodied’ to the favorite dance airs of the Court.1 Popularity was thus at once secured for the Psalms which members of the Court could sing to their favourite courantes, sarabandes, and boureées. After Morat’s death Bessé continued his work, at Calvin’s instance. Much doubt long existed as to whom belonged the honour of having set the Psalms to music. Some ascribed it wholly to Marot, others to Goudimel; but M. Douen has now made it certain that these men, together with Janne de Fer, Franço, Claudin, and perhaps others, adapted the Psalms to existing profane songs.2 In the ‘Psaume Flambard Primitif’ (1540) all the Psalms are for one voice, and, with only two exceptions, they can all be traced back to their sources in popular French and Flemish songs. For contises, moreover, as well as masses, secular airs have been openly utilised by composers of the Roman Catholic Church.3

That secular music was thus made to minister to the Church, it had a separate, though less exculpable, sphere of its own. This is attested by the ‘voix-de-ville, voix-de-ville’ (better known by their modern name of vaudeville), and airs-de-décore, collected and published in the 16th century, but evidently belonging to the preceding century. Much grace, indeed, and gaiety were evolved in the French songs and romances of this period, and it would be wrong to disparage such composers as François Tourist, Gaultier de Vaudemont, Guillaume de Heurtebise, Pierre Verment,4 and Francois L., whose song ‘O triste départir’ is full of feeling. More important work, undoubtedly, was however being done by their polyphonic contemporaries. A celebrated collection, with a dedication to Charles IX. by Ronard, was published in 1573, under the title of ‘Meslanges de Chansons,’ containing songs for 4, 6, and sometimes 8 voices, all by the best-known Gallo-Belgian masters, such as Joquin, Mouton, Claudin, etc. These songs, like the earlier, are all of the same date, are full of canonic devices. Clément Jannequin, Crespel, and Ral wrote many songs in four or more parts. Pierre Roémond’s sonnets were set to music by Philippe de Monte in g. 5, and 7 parts; and his songs in 4 parts by Bertrand and Reynard. Mention

2 See J. Douen, ‘Chansons et Chansons populaires.’
3 This song is to be found in the ‘Psalter Musical,’ vol. xiii. no. 34.
4 See Ambros, ‘Gesch. d. Musik,’ vol. iii. pp. 15, 16, etc.
5 Weberin says, in his ‘Rhein des Freunde pass,’ vol. ii. p. 378, that when any dance air became popular, clowns immediately ‘parodied’ it; i.e. put words to it, so that it could be sung in a popular style. ‘Parodien’ thus used had no sense of barriques, but simply meant adaptation. The celebrated publishers and editors, ‘la maison Ballard,’ based a quantity of these songs; ‘L’Alhambra’ a numerous, and everyday example, is really a minuet.
7 According to Douen (vol. i. pp. 115 and 70) the Roman Catholic churchmen have never ceased to adapt secular airs to ecclesiastical use from the 16th century down to the present time; and he supports the statement by references to ‘La pieuse Alouette avec son tire-foire’ (Gaultier de Vaudemont), ‘Les prétres de Notre-Dame,’ reuse of the little valley (seulement) around Vire, Normandy, in which, as is well known, various favourite dancing-songs, and hence drinking-songs, are sung, and with an old term originally applied to chansons sung in the valleys, and afterwards extended to all songs with gay rhythmic words. Pierre de la Rue is mentioned by Hébraud in the prologue to the second book of ‘Pantagruel.’
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should also be made of Gombert, Josquin’s celebrated pupil. And Certon has shown in his "Troubadours, when the great modal school had achieved national recognition, polyphonic music began to decline even when it had been the mark of the Gallo-Belgian school. It surrendered its individuality by absorption into the Italian school. Thenceforward original melodies of their own invention were expected of musicians, and the old practice of choosing themes for compositions in popular songs or current dance-tunes died out, though its disappearance was gradual, for no ancient or inveterate usage ever ceases all at once.1 The French composers were likewise affected by the great innovations of this time, viz. the creation of discords by Monteverde, and the application of music to the drums. In the latter years of the 16th century songs for one voice began to find favour and to drive airs for 3, 4, 5, or 6 voices from the ground which they had occupied for more than 150 years. And that most characteristic type of French songs, the romance, was soon to commence, or rather to resume, a reign of popularity which is not yet ended. But to define the romance to be a song divided into several "couplets," the air of a romance is always simple, naïve, and tender, and the theme of its words is generally satirical. Unlike the chanson, it is never political or satirical. It was one of the very earliest fruits of French grace, sensibility, and gallantry; and, though its attributes may have varied from time to time, it has remained unchanged in its essence from the era of the Troubadours until now. There was, it is true, a period after the disappearance of the Troubadours when the romance was threatened with extinction by its formidable rival, the polyphonic chanson, but the 17th century saw it again in possession of all its old supremacy. Louis XIII, who was more at home in music than in politics, wrote several romances; and his music-master, Pierre Guédron, was perhaps the foremost composer of romances of that time. Several charming examples of his works are extant, but the following, which is first published in a correct form for over 200 years, is certainly one of the best.2

1 When public opinion first ceased to approve this practice, composers did not at once abandon it, but they no longer produced pieces which were avowedly parodies or adaptations; it now became their habit to attach their names to all their compositions, whether they were original or borrowed. As Scudo, for instance, observes in his "Critique et Littérature musicale," the words of "Charmante Gabrielle" were no more written by Bertin IV than the music was written by his maître de chapelle, Du Caurroy. The air is really an old Nodi of unknown authorship, and probably some court poet, Dauphain perhaps, wrote the words by order of the king. (See GABRIELLA,
CHARMANTE, vol. i. p. 372.)


3 Pierre Guédron, born about 1563, was a singer in the King’s band at Paris, and in 1601 succeeded Claude Lejeune as composer to the same. He was a great composer of Ballads, and was one of the chief persons to bring about the great monodic revolution, by which solo songs ousted the polyphonic compositions that had so long ruled. A large number were published by the Ballads between 1605 and 1620. Guédron’s son-in-law, Antonin Bosset, was not only the favourite song-composer, but also the best librettist of his time. (See Bosset, vol. i. p. 365.)

4 BRUNETTA is defined by Diderot and D’Alembert, in their encyclopaedia, to be a kind of danseuse, with an easy and simple air, and written in a style which is gallant, but without affectation, and often tender and pathetic. The term is generally believed to have come from the young girls, "petites brunes" or "brunettes," to whom these songs were so frequently addressed. Ballard however maintains that the term was derived from the great popularity of a particular song in which the word was used. A well-known specimen is "Deux notes, villageiens en trompe l’oie," in some collections, "Récitations tristes filles & marins," and attributed to Leffeure.

Several brusquettes were included in the great collection of old French popular songs, which A. Philidor copied out with his own hand and dedicated to Louis XIV. Many were undoubtedly written on old Noël airs, especially those in parts. After the 17th century they become scarcely distinguishable from romances.

For excellent and typical specimens of the romances of the 18th century, we may quote J. J. Rousseau's 'Le Rosier' and 'Au fond d'une sombre vallée,' both which are found in his collection entitled 'Les Consolations des Misères de ma Vie.' Simple, graceful, and pathetic as the former of these is, it is inferior to the latter in the descriptive power of the music. Its melody is as follows:

\[\text{Music notation}\]

while the soft murmur of the accompaniment is sustained in semiquavers. The musicians of this period would seem to have been inspired by the grace and delicacy of the contemporary poetry to create melodies of great tenderness and simplicity. Indeed as these melodies must often appeal to us, whose taste has been educated by great masters of the classical and romantic schools, they are thoroughly representative of the age which produced them. It was the time of that singular phase of thought and feeling which will for ever be associated with the name of J. J. Rousseau; a time of yearnings to return to some imagined state of native innocence; to an ideal pastoral life in some visionary Arcadia. All this was faithfully reflected in the works of its poets and musicians. What an idyll, for instance, is presented to us by 'Que ne suie je la fougue,' the words of which were written by Ribotté, an amateur poet, to an old air wrongly attributed to Pergolesi. Among other favourite romances were 'Ô ma tendre musette;' words by La Harpe, and music by Monseigny; 'Il pleut, bergère,' by Simon; 'Les petits oiseaux,' by Riget; 'L'Amour fait passer le temps, le temps fait passer l'amour,' by Solé; 'Annette et Lapin,' by Favart; and 'Que j'aime à voir les printemps,' by Devienne.

Although romances were so much in vogue and reached so high a degree of excellence, they were not the only noteworthy songs of the time in question. Songs of other kinds were written by such eminent composers of the 18th century as Grétry, Dalayrac, and Méhul. Amongst these, political songs are prominent. In no country have they been more important than in France. The temperament of the French has ever been favourable to the production of political chansons. The 'Mazarinade' of the 17th century was a vast collection of more than four thousand satirical effusions against Mazarin, adapted to popular airs. Early in the 18th century was heard the famous song 'Malbrook s'en va-t'en guerre,' and later on, in the first throes of the Revolution, the Royalists of France were singing 'Pauvre Jacques,' by the Marquis de Tramvent; and the air resounded with 'Ça ira,' from the throat of the insurgent rabble of Paris. "Oh, mon roi, and "Oh peut on être mieux qu’un seigneur de sa famille" have become historical by their use at the same terrible period. [See vol. ii. p. 117 a; vol. ii. p. 616 b.] As might have been expected of so profound a movement, the Revolution gave birth to many remarkable songs. To the memory years of the close of the 18th and the opening of the 19th centuries are due the finest chansons or patriotic songs of France. 

\[\text{Footnote: For further mention of these political songs see Déi.}\]
stands the 'Marseillaise,' which has won immortality for its author and composer, Rouget de Lisle. Next in merit come three songs of Mélhu, viz. the 'Chant du Départ,' words by Chénier; the 'Chant du Retour'; and the 'Chant de Victoire.' And by the side of these may be placed the 'Reve du Peuple,' by Sourrière de S. Martin; music by Choron; and Desorgues' 'Père de l'Univers,' set by Gossec. Contemporary with the foregoing songs, but on a lower level of political importance, were 'Cadet Rousselle'; the 'Chanson du Roi Dagobert'; 'Fanfan la Tulpie'; the 'Chanson de Roland'; 'Te souviens-tu?'; 'Le récit du Caporal'; and many others which it would be tedious to enumerate.

It may here be observed, parenthetically, that from the first introduction of chansons balladées—that is, dance-songs—down to the present day, 6–8 time has predominated over every other measure in French songs. They still retain the peculiarity of giving each syllable (including the final c) a separate note; and so long as the tune be rhythmical and piquant, and the words witty and amusing, the French taste exacts but little in respect of harmony or accompaniment, or indeed of general musical structure. The success of these songs depends greatly on the way they are sung. These remarks, however, refer only to the lighter classes of chansons; and are not so applicable to patriotic or lyric songs.

After the accession of Napoleon and the accompanying revival of monarchial traditions, the demand for romances was more eager than ever, and there was no lack of composers ready to supply it. The most successful was Plantade, whose melodies were tuneful and tender, while his accompaniments exhibit a certain dramatic power. His best romances are 'Ma poine a divers air amoureux'; 'L'angoisse d'amour, perrine d'ot silence'; and 'Te bien aimer, ô ma chère Zélée.'

Of these the last is the best. Gara, Pradher, and Lambert were Plantade's chief rivals. Another popular contemporary was Dalvimare, who combined wit and knowledge of the world with much musical erudition: his 'Chant héroïque du Cid' is really a fine song. For information respecting Choron, the author of 'La Sentinelle,' and the founder of a school whence issued Duprez, Scudo, Monpou, and others who were both singers and composers—the reader must turn to another page of this Dictionary. [See CHORON.] Conspicuous among the numerous Italian composers who cultivated French romances with success was Blangi; from him the French romance caught, as M. Scudo has pointed out, some of the morbidezza of the Italian canonetta.

As a musician, however, Blangi was better known to the Parisians than to his own countrymen. Among the distinguished writers of romances at this period, the names of two women, Gail and Queen Hortense, should certainly be included. The former was the better musician, and proofs of study are given by her romance 'Vous qui priez, priez pour moi.' About Queen Hortense there was more of the amateur composer. Having read some poem that took her fancy, she would sit down to the pianoforte and find an air that went to it; she would then play it to her friends, and if approved by them would confide it to Bouzoni, or Carboni, or Plantade, to put the air into musical shape, and provide it with an accompaniment. Her most successful songs were 'Partant pour la Syrie'; 'Vous me quittez pour aller à la glorie,' and 'Reposez-vous, bon chevalier.' Of these the first is the most famous, and the last has most musical merit.

As a general reflection on the songs which have just passed under our review, it may be said that their most common fault is the endeavour to express inflated sentiments with inadequate means. A discrepancy is constantly felt between the commonplace simplicity of the accompaniments and modulations and the intense sentimentality or turgid pomposity of the words. The disparity can only be concealed by an amount of dramatic and expressive singing which very few singers possess. This prevalent defect cannot, however, be imputed to Romagnesi, who began as a choir-boy under Choron; his French romances and chansonnets are free from it. The melodies are clearly defined and well adapted for the voice, and the accompaniments strike a mean between pretension and bald simplicity. 'L'attente,' 'La dormeuse,' 'L'Angélus,' and 'Le rêve' may be cited as good illustrations of his merits. The same praise may be accorded to A. de Beauplan, who in freshness and piquancy was even superior to Romagnesi. And of others who wrote about the same time and in the same style, it will suffice to mention the names of Passeron, Brunet, Jadin, Mengal, Doliwe, Goué, Berton, Pollet, Lis, Scudo, Mme. Malibrain, the famous singer, and Mme. Duchambge. But perhaps the reputation of Mme. Duchambge was in no small degree due to the skill with which Nourrit sang her songs, such as 'L'ange gardien' and 'Fessons-tu que ce soit aimer.'

Out of the revolutionary era of 1830 there came in France a splendid burst of lyric poetry. It was the era of Victor Hugo, Lamartine, Casimir Delavigne, Alfred de Musset and Béranger; and it was natural that the Song should be responsive to the poetic movement of the time. In 1828 Monpou published Béranger's 'Si j'étais petit ciseau' for three voices, and at once attracted the notice of the poets of the Romantic

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8 Scudo, in his "Littérature et Critique musicales," tells the following story of 'Reposez-vous, bon chevalier,' on the authority of Mlle. Cochet, who was for a long time attached to Queen Hortense. 'Notwithstanding a slight cough which the devoted composition, such as I continued to sing more than was good for her. In the morning she used to compose her romances, singing them as she played in her salon, allowing her audience to criticize. M. Alexandre de Laborde was the author whose words she generally selected to set to music. She asked me 'Partant pour la Syrie.' Such was the ease with which the Queen composed the melodies of her romances that she attached little value to them. And when she was considering the words 'Reposez-vous, bon chevalier,' because in the evening when she gave it, several persons confessed that they did not like it. Luckily, Carboni was consulted, and he pronounced the air to be the very best that the Queen had as yet composed.'
school. His great popularity as a composer commenced in 1830, with his setting of Alfred de Musset’s ‘L’Andalousie.’ Many more of de Musset’s ballads and romances were afterwards set by him; and he rendered the same service to poems by Victor Hugo. But Monpou was not a highly trained musician, and his music is very faulty. He was a slave to the influences of the Romantic school, and well illustrates the extreme exaggeration to which it was prone. Nevertheless, his songs are full of interest; the melodies are original and striking, and if the harmony be incorrect, and at times harsh, it is never without dramatic power. They are difficult to sing, but notwithstanding this drawback, ‘Le lever,’ ‘Le volle blanc,’ ‘Les deux archers,’ and ‘La chanson de Mignon’ have an established popularity. The last song reveals the best and most refined qualities of Monpou’s imagination. Similar qualities were, likewise, displayed by an incomparably greater musician, Hector Berlioz, in whom there was a depth of poetic insight and a subtle sense of beauty, which Monpou could make no pretension. Of all Berlioz’s works, his songs are, perhaps, the least tinged with the characteristic exaggeration of the Romanticistes; but to describe or classify them is by no means easy. He wrote about twenty-seven in all: some are for more than one voice, and some had originally an orchestral accompaniment, though they are now also published for the PF.; op. 2, ‘Irlande,’ consists of nine melodies for one or two voices, and sometimes chorus: the words are imitations of Thomas Moore’s by Gounet; and nos. 1 and 7, ‘Le couche du soleil,’ and ‘L’origine de la harpe,’ are perhaps the best. In op. 7, ‘Nuit d’été,’ there are six songs for one voice, with orchestral or PF. accompaniment, and these are perhaps the choicest of all; nos. 3 and 4, ‘Sur les lagonnes,’ and ‘L’absence,’ are especially beautiful. Op. 13, ‘La captive,’ embodying a remarkable crisis of the writer’s life, is a long poem, written for a contralto voice, and its chief interest attaches to the varied accompaniment, which has been reduced to PF. score by Stephen Heller. Op. 13, ‘Fleurs des Landes,’ consists of five romances or chansons, some for one voice, and some for two, or chorus, all bearing a distinctively local colouring. In op. 19, ‘Feuilllets d’Album,’ the first piece is a bolero, the second an abade, and the third a chorus for men’s voices with a tenor solo. Three songs without an opus number—‘La belle Isabeau,’ ‘Le chasseur danois,’ and ‘Une prière du matin’ (which is really a duet)—complete the list of Berlioz’s songs. No one can study them without being struck by the fragmentary character of the melodies, and the want of symmetry in the rhythmical phrases. But these defects are atoned for by the exquisite beauty of the melodic fragments; and the rhythmical phrases are never abruptly broken or disjointed without justification. An explanation for it will always be found in the words, which it was Berlioz’s constant study to illustrate with perfect fidelity. What can be more poetical than the opening phrase in his song ‘L’absence’?

And this, when repeated for the last time very softly, and as if in the far distance, produces a magic effect, especially when accompanied by the orchestra.

Berlioz’s accompaniments are highly developed, and participate fully in the poetic intention of the words. A proof of his skill in this respect is afforded by the subjoined extract from ‘Le spectre de la rose,’ where, after a full, rich, and varied accompaniment throughout, he gives to the last words merely single notes, and this unmistakably marks the transition from the passionate tale of the rose to its epitaph.
Many another example of Berlioz's poetic faculty might be adduced, but enough has already been said to indicate his exalted position among the song-composers of France. Although his eminence is now (perhaps a little too fully) recognised, far less of popular appreciation was granted to him in his lifetime than to several of his contemporaries, whose fleeting celebrity has since been eclipsed by his enduring fame. Among these lesser lights were Lotta Puget (a favourite in pensions and convents), Th. Labarre, Grisar, Bérest, de Latorr, Thys, Lagoestrie, Dupont, Gataysé, Monfort, Chéret, Vimeux, Morel, etc. This group would be more correctly described as romance writers, since their songs are for the most part of a light character. More ambitious work has been done by Niedermeyer, Réber, and Gouvé, with whom may be classed the modern writers, Saint-Saëns, Massé, Godard, Massenet, and Paladilhe.

Notwithstanding the manifest preference of the French for dramatic music, they have not neglected other forms. To operatic composers—for instance, such as Ambroise Thomas, Gounod, Delibes, Bizet, and David—France owes some of her choicest lyrics. And from German songs she has not withheld the tribute of genuine admiration. It is no mean glory to have been the first country outside Germany to give Schubert's songs an adequate interpretation. [See vol. iii. p. 357.] The art of singing is as well understood and taught in France as in any other country, and nowhere is a clear and correct pronunciation of the words more strictly exacted of singers. Indeed, from the fact that the syllables which are mute in speaking are pronounced in singing, the French language would be barely intelligible when sung, unless distinctly articulated.

In Paris and the other large cities of France the popular songs of the hour are only favourite tunes from Comio Opera, or which have been heard at a Cafés-Chantant. But in the provinces hundreds of provincial airs still exist, and their distinct attributes are generally determined by the locality to which they belong. The airs of Southern France are distinguishable by exuberant gaiety, deep poetic sentiment, and a religious accent. Many of them are said to resemble the graceful old Troubadour melodies. The following modern Provençal air, quoted by Ambros, bears a strong resemblance to an old dance-song anterior in date even to the 13th century:—

1 See 'Geschichte der Musik', vol. ii. p. 245.
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The articles on CHANSON in this Dictionary, and FRANKERICH in Mendel's Musikalischen Lexicon, also indebted to M. Mathis Lussy and M. Gustave Chouquet for valuable advice and assistance.

Further information may be found in—

1. Chaumier, in Chants populaires de la Bretagne, par Henri de la Villemarque.
2. Chansons et Airs populaires du Béarn, recueillis par Frederick Rihmers.
6. Album Avignonais, par J. B. Bouillet.

SPAIN.

In Spain and Portugal the Song can scarcely be said to have had a history. While both countries can boast of having produced celebrated composers of polyphonic and ecclesiastical music, in neither has there been any systematic development of the secular and monodic departments. The latter remains what it was in the earliest times; but all the best songs of Spain and Portugal are the compositions of untaught and unlettered musicians.

With regard to the national songs of Spain there is an initial difficulty in determining whether they are more properly Songs or Dances, because at the present day all the favourite songs of Spain are sung as accompaniments to dancing; but it is of course, as songs, and not as dances, that they concern us here.

Spanish literature is rich in remains of antique poetry, and of poetry which from the time of the 'Trobadores' was intended to be sung. Among such literary relics are the celebrated canciones of the 15th century, large miscellaneous collections of songs, containing a vast number of canciones, invenciones, motes, preguntas, villancicos and ballads. 1 The ballads are in eight-syllabled asonante verses (i.e. with the vowels only rhyming), and they are stated to have been sung to 'national recitative' as accompaniments to dances; but not a vestige of their music has been preserved. The villancicos, or peasants' songs, with their refrains and ritornelles, were also evidently sung, as the six-voiced villancicos of the 16th century by Puebla would show; but in proportion to the quantity of extant words to these songs very little of their music has come down to us.

Again, in collections of the romanceros of the 16th century, the old ballads are said to have come from blind ballad-singers, who sang them in the streets; but not a note of music was written down.

1 The fashion of making such collections of poetry, generally called canciones, was very common in Spain just before and after the introduction of printing. Many of these collections, both in manuscript and printed, are preserved. The Bibliothecae Nationalae, Paris, contains no less than seven. See "Catálogo de las MSS. Españoles en la Biblioteca Real de París," Paris 1844, 410, pp. 347-348. For further information see Tischner's "History of Spanish Literature," chap. xxiii. p. 391.

2. D'Bruges, however, still be in existence more and more Spanish music, both polyphonic and monodic, both ecclesiastical and secular, than we are aware of. Owing to the jealousy with which foreigners are excluded from Spanish libraries, valuable specimens of ancient music may yet survive, unknown to us. In an account of Spanish music, published in the 19th vol. (No. 1) of the "Academia Real de Burgos," Gervais complains of the difficulties experienced in his way.

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though hundreds of the ballads survive. And these old ballads are still sung by the people in Spain to traditional airs which have passed from mouth to mouth through many a generation. Moreover such melodies as are really genuine in modern collections of Spanish songs have almost without exception been taken down from the lips of blind beggars, who are now, as they were in the medieval times, the street-singers of Spanish towns.

2. The national songs of Spain may be divided into three geographical groups, those of (1) Biscaia and Navarre; (2) Galicia and Old Castile; (3) Southern Spain (Andalusia). In the first of these groups are the songs of the Basques, who are believed to have been the earliest inhabitants of the Peninsula.

(1) The exclusiveness with which the Basques have kept themselves a distinct and separate race has made it difficult, if not impossible, to trace their music to any primeval source. There has been a good deal of speculation on this point; but it is not necessary to give the numerous conjectures put forward as to its origin. The time and rhythm of the Basque songs are not complicated; the zorrosi, for instance, is in 5-8 or 7-4 time, thus:

or in alternating bars of 6-8 and 5-4 time.

The melodies are apparently not founded on any definite scale; quarter tones regularly occur in the minor melodies; and the first note of a song is always surrounded by a grupito, 2 which gives it an indefinite and undecided effect. The last note, on the other hand, has always a firm, loud, and long-sustained sound. In Araba and Navarre the popular dance is the jota, and according to the invariable usage of Spain, it is also the popular song. The jota is almost always sung in thirds, and has the peculiarity that as the ascending scale the minor seventh is sung in the place of the major. [See JOTA.]

(2) The songs of the second group are less interesting. The rule of the Moors over Galicia and Old Castile was too brief to impart an Eastern colouring to the music of those provinces. It is, however, gay and bright, and of a strongly accepted dance rhythm. The words of the songs are lively, like the music, and in perfect accord with it. To this geographical group belong the bolero, manchega, and seguidillas; but last

2. See "Recopilación de Fiestajes," p. 53, where M. Lacombe and J. Paris Almibar give a Malagueña faithfully transcribed from the lips of a blind beggar. The blindness of these singers has a sort of magic, not to the derivation of the name Chacanas, from dos 'blind.'

3. "Una sorte de grupeto intraducible, que es una especie de 'canción' que se ejecuta solamente en ciertos festivales y en ciertas escuelas de música, con ciertas 'bodas' y 'coroñas,' y 'canción,' y 'coroñas,' y 'canción,' y 'coroñas,' y 'canción,' y 'coroñas,' and exercises calligraphiques." (Mandala, de Vélez's "Musicales," p. 165.)

Thus the Andalucía grupeto-player at Madrid began the Adios de la Crementor Sonata (Mendelssohn's letter, May 1831); and thus he does Mendelssohn's own Quarte in Eb begin with a grupeto.
class of songs was also heard in the Moorish provinces. [See Seguidilla.]

(3) The third group is the most worthy of study. Of all Spanish songs those of Andalusia are the most beautiful. In them the eastern element is deepest and richest, and the unmistakable sign of its presence are the following traits:—first, a profusion of ornaments around the central melody; secondly, a 'polyrhythmic' cast of music—the simultaneous existence of different rhythms in different parts; and thirdly, the peculiarity of the melodies being based on a curious scale, which is apparently founded on the intervals of the Phrygian and Mixolydian modes. Another indication of its presence is the guttural sound of the voices. Of these characteristics, the most obvious is the rhythm. In the Andalusian songs there are often three different rhythms in one bar, none predominating, but each equally important, as the different voices are in real polyphonic music. For example—

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\begin{align*}
\begin{array}{c}
\text{or it may be that the accents of the accompaniments do not at all correspond with the accents of the melody; thus:—} \\
\end{array}
\end{align*}
\]

The songs of Southern Spain are generally of a dreamy, melancholy, and passionate type; especially the canas or playeras, which are lyrical. These are mostly for one voice only, as their varied rhythm and uncertain time preclude the possibility of their being sung in parts.

In certain cases they are, however, sung in unison or in thirds. They always begin with a high note, sustained as long as the breath will allow; and then the phrase descends with innumerable turns, trills, and embellishments into the real melody. The canas are inferior, as regards simplicity both of poetry and music, to the dance-songs—sandangos, rondéñas, and malagueñas,\(^1\) which have also more symmetry and more animation. They usually consist of two divisions; viz. the copla (couplet), and the ritornel, which is for the accompanying instrument, and is frequently longer and the more important of the two, the skillful guitar-player liking to have ample scope to exhibit his execution.

The only other songs of Spain which remain to be noticed are the serenades, the patriotic songs, and the tópanas—these last not accompanied by dancing. In the artistic songs of Spain there is nothing on which it is profitable to dwell. If publishers' collections may be accepted as evidence, the favourite composers of these songs would appear to be Tapia, Sors, Leon, Garcia, Murgia, Salchon, Eslava,\(^1\) etc. But much the best songs of these composers are those written in the national vein, and with a faithful adherence to national characteristics in respect of melody, harmony, and rhythm. The limited capabilities of the guitar and mandoline, the invariable accompanying instruments, have naturally dwarfed and stunted the development of accompaniments in Spanish songs.

The collection of Spanish songs in which the harmony is accurately transcribed is entitled—Cantos Españoles; by Dr. Eduardo Ooon (with a preface in Spanish and German). See also:—

Echoes d'Espagne; by P. Lacome and J. Page y Alsubide.

Auswahl Spanischer und Portugiesischer Lieder für eine oder zwei Stimmen, mit deutscher Ubersetzung versehen; by H. K.

And for information on the subject see:—

Historia de la Musica Espanola; by Boriano Fuertes (4 vols.)

Dictionario biografico-bibliografico; by Saldron. (4 vols.)

History of Spanish Literature; by Ticknor. (3 vols.) Vol. 19, No. 1 of the Académie royale de Belgique; Gevaert.

Spanische Mu sik; Mend P's Lexikon.

PORTUGAL.

The popular music of Portugal bears a close affinity to that of Spain, especially in dance tunes. But there are clearly marked differences. The Portuguese is more penive and tranquil than the fiery, exciting Spaniard; and as national music never fails to be more or less a reflection of national character, there is a vein of reserve and subdued melancholy, and an absence of exaggeration in Portuguese music, such as are seldom, if ever, found in the more vivacious and stirring music of Spain. From the same cause, or perhaps because Moorish ascendancy was of briefer duration in Portugal than in Spain, there

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1 See 'An Introduction to the Study of National Music' (p. 250), by the late Carl Engel.

2 Songs and dances often derive their names from the provinces or towns in which they are indigenous; thus reseda from Bologna, malagueña from Malaga, etc., etc.

3 Though the last two composers have made contributions to song-literature, they have really won their laurels in other fields of music. [See Eslava, Vol. I, p. 254 b.]
is less of ornament in Portuguese than in Spanish music. And the dance-music of Portugal is somewhat monotonous, as compared with that of Spain.

The popular poetry of the two countries has also much in common. Most of the Portuguese epic-romances are of Spanish origin, and none are anterior to the 15th century. Even at the present day the Spanish and Portuguese romanciers are identical, except where a slight divergence necessarily springs from differences of language and nationality. In the lyrics of both races the rhyme follows the assonance principle, and is a more important element of composition than the metre.

The dance-songs are always written in the binary rhythm; and these are the least interesting of Portuguese songs. Though much less used than in Spain, the guitar is always employed for the fado, a dance-song seldom heard outside towns, and properly belonging to the lowest classes of urban populations, though it has recently acquired some popularity among the higher classes. There are many varieties of fados or fadinhos, but they all have this same rhythm:

Other kinds of dance-songs are the vala, for accompanying which the machina [see Machina, vol. i. p. 640] or the viola chutela is used; the malaio, the cação, the lúndem, the fandango, and the careira.

But Portugal (in this respect unlike Spain) also possesses a great quantity of genuine popular songs, which are not in any sense dance-music; and these are especially characteristic productions of the country. Though, as a rule, written in modern tonality, it is in them that the traces of oriental influence are most visible. There is about them a careless ease, tinged with melancholy, which is the secret of their charm. They are generally sung by one voice without any accompaniment, and to the ears of foreigners have the sound of recitatives, as the rhythmical idea is often wholly obscured by the singer. Scarcely more rhythmical are the festival-songs sung on certain days of the year; of which the principal ones are 'O São João,' sung on St. John the Baptist's day; 'As Janeiras,' sung at the New Year; and 'Os Reis,' sung at the Epiphany.2

'São João' is a pretty little song,

1 Nos. 8, 7, and 11 in the collection called 'Alma de Musicas Nacionaes Portuguesas,' by J. A. Ribas, will give the reader some idea of this kind of song; but they are spoilt by the modern accompaniment.

2 'As Janeiras' and 'Os Reis' are especially sung on the respective even of the New Year and of the Epiphany. The minstrels go from door to door in the evening, singing the praises of the inmates of the houses, and accompanying their songs with metal triangles, bells, etc. They are generally rewarded by the master of the house with money, manceaug, or dried figs. But if they get nothing they sing:

'Esta casa está cheia um tanto
Aqui mora algum juden.'

(This house smells of tar; some Jews live here), or else:

'Esta casa está cheia um tanto
Aqui mora algum defuno.'

(This house smells of excrement; there is a dead body in it).

The usual song, as the Portuguese peasants love to sing, in thirds. The melody is—

—curiously recalling a portion of the Marsellaise.

Excepting the influence exercised upon the ecclesiastical music of Portugal during the 16th and 17th centuries by the Flemish school, Portuguese music may be said to have escaped all foreign influences, until it fell under the spell of the Italian opera,—a spell which has been strong enough to hold it for a century or more. The modinhas, the only kind of artistic song that Portugal has as yet produced, is its direct offspring. Though written by trained musicians, and sung by educated people, both in character and form it is purely exotic, a mixture of the French romance and the Italian aria. The modinhas were extremely popular in the first part of the present century; nor has there since been any great decline of their popularity. As artistic music, they cannot be said to hold a high rank, but they are among the most musical of Portu-guese compositions. The best collections of modinhas are those of Domingo Chiroprista, two monks, J. M. da Silva and José Marques de Santa Rita; and Fronzoni, an Italian long resident in Lisbon, and author of the popular hymn of the revolution of Maria da Fonte (1843).

A better collection of Portuguese songs is the 'Alma de Musicas Nacionaes Portuguesas,' by Ribas; the 'Journal de Modinhas com acompanhamento de Guitare por P. Miguel A. D.'s, by P. D. Milho; and 'Musics e Cançons populares coligidas da tradisco,' by Adésio Antonio das Neves e Melo (Riio). Information upon the subject has been most difficult to procure, since little seems to exist except in the private collections. The writer of the present article is indebted to Señor Bernardo V. Morera de Sá above all other sources of information for the substance of this notice of Portuguese songs; and to him his warm acknowledgments are due.

ENGLAND.

Never within historic times has England been indifferent to the art of music. As France gave birth to the 'Trouvères,' and Germany to the 'Minnesingers,' so did England in a remote age produce her own Bards, and afterwards her Scolds and Minstrels, her Gleemen and Harper-men; all of whom were held in high repute by their countrymen. The earliest known piece of music in harmony is the part-song 'Sonic is iommen in,' written about 1225 by John of Forstane, a

3 The last two are contained in the collection by Ribas, to which reference is made in a preceding note.
SONG.

monk of Reading Abbey, and itself implying a long previous course of study and practice. And there is record of a company or brotherhood formed by the merchants of London at the end of the 13th century for the encouragement of musical and poetical compositions. With this purpose they assembled periodically at festive meetings; and their rules were very similar to those of the German 'Melsingeringers,' though their influence on contemporary music was much less widely diffused. This however is, at least in part, explained by the weakness of the London brotherhood to admit any but members to its periodical meetings. Of the abundance of popular tunes in the 14th century, evidence is supplied by the number of hymns written to them. For instance, 'Sweetest of all, sing,' 'Have good-day, my lemon dear,' and six others, were secular stage-songs, to which Richard Ledrede, Bishop of Osmory (1318-1360) wrote Latin hymns. (Chappell, p. 705.)

While the Minstrels flourished, notation was difficult and uncertain, and they naturally trusted to memory or improvisation for the tunes to which their tales should be sung. But with the end of the 15th century they disappeared, their extinction accelerated by the invention of printing; for when the pedlar had begun to traverse the country with his penny books and his songs on broadsheets, the Minstrel's day was past: his work was being done by a better agency. To the time of the Minstrels belongs however the famous 'Battle of Agincourt' song, the version of which is given by Mr. Chappell as follows, with the date of 1415.

Our king went forth to nor - man - dy, With grace and might of chi - val - ry, The God for him wrought marv'rous - ly, Where - fore Eng - land may call and cry, 'De - o gra - ti - a!'* 1

In the period between 1485 and 1553, which covers the reigns of Henry VII. and Henry VIII., social and political ballads multiplied fast; and among the best-known productions of those reigns are 'The King's Ballad,' by Henry VIII. himself; 'Westron wynde,' 'The three ravens,' and 'John Dory.' It should be noticed here that many variations in the copies of old tunes indicate uncertainty in oral traditions. Of the leading note—which the Church Modes do not recognise, but which has been very popular in English music—frequent variations are met with. But the copies exhibit most uncertainty as to whether the interval of the seventh should be minor or major. The general opinion now is that the old popular music of European countries was based upon the same scale or mode as the modern major scale, i.e. the Ionian mode; but numerous examples of other tonalities are extant. Thus, among others, 'The King's Ballad' and 'Westron wynde,' agree in some of their many versions with the Latin or Greek Dorian mode. The easy Ionian mode—il modo laccio as it was termed—was the favourite of strolling singers and ballad-mongers, but the scholar and musician of the 16th century disdained it. Even if he sometimes stopped to use it, he felt it to be derogatory to his art. The subsequent adoption of the modern system by cultivated musicians in the next century was attributable to the influence of Italian music.

Of secular music antecedent to the middle of the 16th century but little has come down to us. Its principal relics are the songs in the Fayrfax MS. This manuscript, which once belonged to Dr. Robert Fayrfax, an eminent composer of the reigns of Henry VII. and Henry VIII., consists of forty-nine songs by the best upon the same time. They are all written in 2, 3 and 4 parts, in the contrapuntal style; some in the mixed measure—common time in one part, and triple time in another—which was common at the end of the 15th century. But owing to the want of bars the time is often difficult to discover, and there is, likewise, a great confusion of accents. During the latter half of the 16th century musicians of the first rank seldom composed airs of the short rhythmical kind required for ballads. They generally wrote in the church scales, and there was a clear line of demarcation between their works and the ballads of the common people. The best-known ballads of Queen Elizabeth's reign, from 1558 to 1603, were 'The carman's whistle,' 'The British Grenadiers,' 'Near Woodstock Town,' 'The lass's daughter of Ixington,' 'A poor soul sat sighing,' 'Greensleeves,' 'The friar's Order's Gray,' and 'The Frog Galliard.' This last, by John Dowland, is almost the only instance to be found in the Elizabethan period of a popular ballad-tune known to be from the hand of a celebrated composer. Dowland originally wrote it as a part-song, to the words 'Now, O now, I needs must part,' but afterwards adapted it for one voice, with accompaniment for the lute. This practice

* See vol. III. p. 228: also SITES IN SITES IX.
1 See Bilby's 'Libor Custorum,' p. 203.
2 Chappell's 'Popular Music,' p. 53.
3 Mr. Chappell further states that when Henry V. entered the city of London to triumph after the battle of Agincourt . . . 'boys with plashing voices were placed to artificial tunes singing verses in his praise. But Henry ordered this part of the pageantry to cease, and commanded that for the future no ditties should be made and sung by Minstrels or 'othermen.' In praise of the recent victory; 'for that he would whittle the praise and thanks altogether given to God.' Nevertheless, among many others, a minstrel piece soon appeared on the Reps of Hertford (Harleian) and the Besidege of Agincourt, 'evidently,' says Warthe, 'adapted to the harp,' and of which he has printed some portions. (Hist. Eng. Poet. vol. ii. p. 267.) Also the following song (see above) which Percy has printed in his 'Reliques,' was inserted in the Collection of English Songs (1770 vol.), in the vicinity of the old notation, as well as in modern scores,'—

3 Bis. O. Proctor, 'Form or Design in Vocal Music,' Musical World, vol. 28.
4 See Burney, vol. ii. p. 236.
5 See Chappell's 'Popular Music,' vol. I. p. 103. Most of the information in the text relating to Ballads has been taken from Mr. Chappell's work.
of writing songs for either one or many voices seems to have been common in England, as in Italy; and in both countries alike the lute or theorbo sustained the under parts when sung by one voice. 1 Dowland's contemporary, Thomas Ford, published songs for one or four voices, one of which, 'Since first I saw your face,' not only still retains its popularity, but is remarkable as being one of the earliest melodies written by a trained musician in modern tonality.

With the 17th century there commenced a period of transition in the history of music, and especially in the history of the Song. This period was distinguished, as Mr. Hullah has observed, by the acceptance of many new principles in musical composition, and by a steady growth of skill in instrumental performance; but its most marked characteristic was a constant increase of attention to the conformity of notes with words; that is, to 'the diligent study of everything that goes to perfect what is called Expression in music.' 2 And this was a natural development from the monodic tradition whose origin in Italy has already been described. 3 But the success of the new departure was at first as partial and imperfect in England as it was elsewhere. In Burney's words, 'Harmony and contrivance were relinquished without compensation. Simplicity indeed was obtained, but without grace, accent, or invention. And this accounts for the superiority of Church music over secular in this period over every part of Europe, where harmony, fuges, canon and contrivance were still cultivated, while the first attempts at art and recitative were awkward, and the basse thin and unmeaning. Indeed the composers of this kind of music had the sole merit to boast of affording the singers an opportunity of letting the words be understood, as their melodies in general consisted of no more notes than syllables, while the treble accompaniment, if it subsisted, being in unison with the voice part, could occasion no embarrassment nor confusion.' 4

To the very beginning of the 17th century belongs Robert Johnson's beautiful air: 'As I walked forth one summer's day'; and about 1609 Ferabosco, an Italian by parentage but a resident in England, published a folio volume of 'Ayres,' which includes the fine song 'Shall I seek to ease my grief.' He was also a contributor of several pieces to the collection published by Sir Wm. Leighton in 1614 under the title of 'The Teares and Lamentations of a sorrowfull Soule.' But the contents of this collection were mostly songs in four parts. It was reserved for Henry Lawes 5 (born 1595), a professed writer of songs, to be the first Englishman who made it his study to give expression to words by musical sounds.

Compared with the Madrigalists, Lawes was not a scientific musician. Moreover he failed in the development of his ideas, and his melody is often fragmentary; but the honour ascribed to him in Milton's well-known lines was justly his due. He—

First taught our English music how to span Words with just note and accent. 6 His care in setting words to music was recognised by the chief poets of his day, and they were glad to have their verses composed by him. One of his best-known songs, 'Sweet Echo,' is taken from Milton's Comus. Several books of 'Ayres and Dialogues for one, two or three Voices,' were published by him, with assistance from his brother, William Lawes, whose fame as a song-writer chiefly rests on his music to Herrick's words 'Gather ye rosebuds while ye may.' The strong partiality displayed in the 17th century for 'Ayres and Dialogues' can plainly be traced to the influence upon all musicians of the Italian recitative style. Henry Lawes was undoubtedly familiar with the works of his Italian contemporaries and recent predecessors; and especially with Monteverde, whose embellishments and beauties his own music reflects. A good illustration both of his skill in setting words and of the fragmentary character of his melody will be found in his music to Waller's 'While I listen to thy voice,' which is here reprinted exactly from the original:

1 Orlando Gibbons' 'Silver Swan.' A 5-part madrigal, is given in the 'Echo du Temps passé,' as a soprano solo with accompaniment—'Le chant du creusé.'—an unjustifiable act doubt, but a strong testimony to Gibbons' melody. It should be in my literary bed,' says Edwardes—50 years earlier than Gibbons—might be similarly treated. 2 Hullah's 'Transition Period,' p. 128. 3 See MONODIA. 4 Burney's 'History,' vol. II, p. 308. 5 The reader will find the dates, biographies, and lists of works of the composers mentioned in the text under the separate notices of them in this Dictionary. 6 See Sonnet addressed to Lawes by Milton in 1642. 7 Page 13 of 'Ayres and Dialogues For One, Two and Three voices by Henry Lawes Sermone to his late Master in his publick and private Musick. The First Book.' Printed by T. B. for John Purce. By Henry Lawes Sermone to his late Master in his publick and private Musick. The First Book. Printed by T. B. for John Purce. And are to be sold at his Shop, in the Inner Temple near the Ford, and are to be sold at his Shop, in the Inner Temple near the Ford. 8 'The song is a well-known of Playford's "Treatise of Musick."' In 1609, the song will be found with an expanded accompaniment in Hullah's English Songs.
Many other examples might be adduced, but the above will suffice.

Before descending further the stream of English Song, it was well to remind the reader that the custom of poets in the 16th and 17th centuries to write new words to favourite old tunes has made it very difficult, if not impossible, to assign precise dates to many ballads. Thus, in Sir Philip Sidney's poems the heading, 'To the air of ' etc., often an Italian or French air, constantly recurs; and many of the ballad tunes were sung to three or four sets of words, which were of different dates, and had little or nothing in common with one another. Among songs to be found in the principal collections of the first half of the 17th century, the tune of 'Cheerily and merrily' was afterwards sung to George Herbert's 'Sweet day,' and is better known by its later name, 'Stingo, or oil of barley,' 'The country lass,' and 'Cold and raw,' had all the same tune. Such was the case also with 'When the stormy winds do blow' and 'Your gentleman of England,' and in many another instance.

From the outbreak of the Civil War until the Restoration music languished in England. The Protectorate sanctioned only the practice of unisonous metrical psalmody; though ballads of the time of the Commonwealth (1649-1659) have been preserved, and among them are 'Love lies bleeding,' 'When the King enjoys his own again,' and 'I would I were in my own country.' The Restoration of the Stuarts in 1660 introduced a great change, and during the last forty years of the 17th century a lighter and more melodious kind of music than England had previously heard was in vogue. For Charles II. in his exile had grown fond of French dance music, which was not composed on the church scales, as the English 'Fancies,' etc. were; and with this new taste he infected his kingdom. Ballads too came into popular favour again, as the King was partial to lively tunes and strongly marked rhythm. The cultivation of music became so general that even domestic servants could sing at sight; and taverns ceased to be the only places of musical entertain-

ment. Banister's Concerts at the end of 1673 have been already noticed [vol. i. p. 134 &] and a vocal concert was first heard without the accessories of ale and tobacco in 1681, at a public concert-room in Villiers Street, York Buildings. The concerts of Thos. Britton 'The Small-coal man' also took place towards the end of this century. [Vol. i. p. 277 a.] Of the abundant ballads of this period the most celebrated perhaps are 'Here's a health unto His Majesty,' 'Come lasses and lads,' 'Barbara Allen,' 'Under the greenwood tree,' 'Stow away, Lily burlers,' and 'May Fair,' now better known as 'Golden slumbers.' It should be noted that the educated musicians of England were about this time very much under the influence of the Italian and French schools. The style of Pelham Humphrey (born in 1647), whom Charles II. sent to France to study under Lully, was entirely founded on that of his teacher; and on his return to England Humphrey effected a revolution in English music. Some of the results obtained by his work are described by Mr. Hullah in the following passage:—'In place of the overlapping phrases of the old masters, growing out of one another like the different members of a Gothic tower, we have masses of harmony subordinated to one rhythmical idea; in place of sustained and lofty flights, we have shorter and more timorous ones—these even relieved by frequent halts and frequent divergences; and in lieu of repetition on presentation of a few passages under different circumstances is a continually varying adaptation of music to changing sentiment of words, and the most fastidious observance of their emphasis and quantity. Few artists ever exercised a more powerful influence on their countrymen and contemporaries than Humphrey, and his work was accomplished in the brief space of seven years. He returned from Paris in 1667, and died, at the early age of 27, in 1674. His song, 'I pass all my hours in a shady old grove,' which has hardly yet ceased to be sung, is a good example of his style; and other songs by him may be found in the various collections of the time. There too are preserved the songs of a fellow-student in the Chapel Royal to whom he taught much, viz. John Blow. In 1700 Blow published by subscription a volume of his own songs under the title of 'Amphion Anglicus,' and his song 'It is not that I love you less,' shows that he was capable of both tenderness and grace in composition. Matthew Locke is also worthy of mention, for he wrote 'The delights of the bottle,' a most popular song in its day, and the honour of an elegy by Purcell was paid to him at his death in 1677.

Had Henry Purcell never written anything but songs, he would still have established his claim to be regarded as the greatest of English musicians, for upon this ground he stands alone. In dignity and grandeur, in originality and beauty he has no equal among English song-writers. After his death these were collected, under the

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1 Hullah's 'Transition Period of Musical History,' p. 208.
title of ‘Orpheus Britannicus’; and ‘Full fathom five,’ ‘Come unto these yellow sands,’ ‘From rosy bowers,’ ‘I attempt from Love’s sickness to fly,’ and others, were universal favourites down to our own times. He contributed several pieces to Playford’s publication, ‘Choice Ayres, Songs and Dialogues,’ but for his finest songs the reader must turn to his operas, and to the tragedies and plays for which he composed the incidental music. A song which Purcell wrote at the age of 17, ‘When I am laid in earth’ or ‘Dido’s lament’ (from Nahum Tate’s ‘Dido and Aeneas’) should be noted for the skill with which the whole song is constructed on a ‘ground bass’ of five bars. This is repeated without intermission in the lowest part, but so unconstrained are the upper parts, so free and developed is the rhythm, so pathetic and varied is the melody, that the device would certainly escape the observation of a hearer, and even the performer might be unconscious of it.

Dido’s Lament.

HENRY PURCELL.

When I am laid, am laid . . . in Earth, may my
String Quartet.

wants cre-a-ted No trouble, no trouble in thy breast;

Re-men-ber me, re-men-ber me.

1 See Hallam’s preface to ‘English Songs of the 17th and 18th centuries.’

Between 1683 and 1690 Purcell devoted himself to the study of the great Italian masters, and the results are manifest in his music. He did not indeed lose any of his individuality; but the melodies of his songs were henceforth smoother and more flowing, and there was more variety of accompaniment. A common fault of the music of Purcell’s time was a too servile adherence on the part of the composer to the meaning of the text. True, the notes should always reflect the force of the words they illustrate; but here the changing sense of the words was too often blindly followed to the sacrifice of everything like musical construction. Purcell shook himself clear of these defects; for with his fine genius for melody, his native taste in harmony, and his thorough scientific education, no strong or permanent hold could be laid on him by the extravagances of any school. To complete this rapid survey of the 17th century, it remains only to mention Jos Eccles and Richard Leveridge, who were popular composers at its close. To Leveridge we owe the famous songs ‘Black-eyed Susan’ and ‘The Rose of Old England,’ which were sung everywhere throughout the 18th century, and are still ‘familiar as household words.’

In the first quarter of the 18th century the popularity of ballads was not as great, but it rose again under George II, with the introduction of Ballad-operas, of which the ‘Beggars’ Opera’ (1727) was the first. These operas formed the first reaction of the popular taste against the Italian music. They were spoken dramas with songs interspersed; and the songs were set to old ballad tunes, or imitations of them. [See English Opera, vol. I. p. 489.] Between 1730 and 1745 a multitude of ballads and popular songs appeared, of which, among many others, the following became celebrated, ‘Old King Cole,’ ‘Down among the dead men,’ ‘The Wreath of Bay,’ ‘Cease your fuming,’ ‘Drunk to me only,’ etc.
SONG.

Until the time we have now reached—that is, about the middle of the 18th century—ballads, as a class of songs, may be said to have retained their popular origin. Not a few had, doubtless, already been written by scholars, but for the most part they were the spontaneous outpouring of uncultivated thought and feeling. Henceforth however, they were to be a special branch of art pursued by regular musicians. At this point, therefore, a few words may be fittingly introduced on the form of popular English ballads. In dance or march or ballad music, which has grown from the recitation of words to a chant or to a short rhythmical tune, the musical form or design is found to reside chiefly in the rhythm, and not in the balance of keys. The ordinary rhythm of ballads was the even fashion of four-bar phrases, as for instance in 'Now is the month of Maying' or 'The Hunt is up':—

First phrase.

The Hunt is up, the Hunt is up. And it is well to-day. And Harry our King is gone hunting To bring his deer to bay.

The three-bar phrase rhythm is generally met with in the jig and hornpipe tunes of England, such as 'Bartholomew Fair':—

Ad sunk she went the other day to London town. In Smithfield such a sight. Such thrusting and squeezing was never known. A sight of wood! Some folks do call it Bartholomew Fair, but she's rare sought but kings and queens live there.

but it sometimes occurs in songs of other kinds. Of the rhythm in 'My Little Pretty One':—

My little pretty one. My pretty bonny one.

1 The remarks in the text are largely borrowed from an article by Miss O. Prescott, entitled 'Form or Design in Vocal Music.' See Musical World, 1863, col. 50.

2 The repetition of the final note in the cadences of this song would seem to indicate an Irish origin. [See vol. ii. p. 284.]
SONG.

Henry Carey—probably the composer of 'God save the King'—who published a hundred songs and ballads under the title of 'The Musical Century'; and the gems of this collection, on which Carey's posthumous fame mainly rests, were 'Death and the lady,' and 'Sally in our Alley'—now oftener sung to the older tune of 'The Country lass.' William Boyce (born 1710) claims a recognition, if only for the spirited song 'Come, cheer up my lads!' (Heart of Oak), which he wrote to Garrick's words in 1759. In the year of Boyce's birth, a still greater composer was born, namely Arne, whom a competent critic has adjudged to be the most national of all our songwriters. 'Rule Britannia' was written by Arne in 1740, as a finale for the masque of 'Alfred'; and passing thence from mouth to mouth, soon grew to be pre-eminent among national airs. Wagner has said that the first eight notes of 'Rule Britannia' contain the whole character of the English people. If this is so, we shall have proved it. The obligations on the English people to these opera writers, and of the latter to them, have been reciprocal; for while some of the best national airs are due to their imagination, they in turn courted applause by the free introduction of current popular songs into their operas. In the same year with 'Rule Britannia,' Arne produced his beautiful settings of the songs in 'As you like it;' and the songs in other plays of Shakespeare were afterwards treated by him with equal felicity. The most perfect perhaps of these is 'Where the bee sucks' of 'The Tempest.' In later years, however, a change crept over Arne's style, and a change for the worse. He came to crowd his airs with florid passages in a way which is conspicuous in the songs of his opera 'Artaxerxes.'

Passing on, we come to William Jackson of Exeter, who was thirty years younger than Arne. A certain tameness and insipidity about most of Jackson's songs speedily relegated them to obscurity; but he had his hour of celebrity, and there was a time when no collection was deemed complete without his 'Encompassed in an angel's frame,' 'When first this humble roof I knew,' from Burgoyne's 'Lord of the Manor,' or 'Time has not thinned my flowing hair,' from Jackson's 'Twelve Canzonets.' Among his contemporaries, but a little junior to him, were Thomas Carter, Samuel Arnold, Samuel Webe, and Charles Dibdin; the last a patriotic ballad-writer rather than a musician. The pathos of 'Tom Bowling' has rescued it from neglect, but only by sailors are Dibdin's other songs remembered now. Their fate is intelligible enough, for they evince no real musical skill, and the words of most of them are poor. But however defective these songs may have been as works of art, they will always merit an honourable mention for the pleasure

1 Most indeed of the best songs of a period extending from Purcell's time down to the early part of the present century were composed in dramatic pieces; but those pieces had been in oblivion, while the songs have survived, without their original environment, in the favour of successive generations. As dramatic forms of song these compositions lie outside the scope of the present article, but as national and popular songs they come within it. Of 40 opera songs, not only set to current popular airs and produced between 1758 and 1760, is given under English Opera, vol. I, p. 548.
which they gave to England's sailors in the days of her greatest naval glory. To Dibdin's generation also belonged John Percy, the composer of 'Wapping Old Stairs,' and James Hook, best known for 'The loss of Richmond Hill,' and 'Twas within a mile of Edinboro' town,' a pseudo-Scottish song, like Carter's 'O Nanny, will thou gang with me!' Two better musicians than these appeared a very few years later, viz. William Shield and Stephen Storace, both remarkable for a great gift of melody; but their songs are seldom heard now, but with the exception of 'The death of Tom Moody' by Shield, and Storace's 'With lonely suit and plaintive ditty.' Were it only for his song 'The Bay of Biscay,' the name of John Davy of Exeter should be noted among the celebrities of this period. John Braham, Charles Horn, and Henry Bishop, were all born in the 18th century, but so near its close that their works must be regarded as products of the 19th. Braham was himself a celebrated singer, and his national song, 'The death of Nelson,' deserves to live. In Horn we owe 'Cherry ripe,' and a song often sung by Mme. Malibran, 'The deep, deep sea.' And Sir Henry Bishop, who retained a firm hold on the English public for fully half a century, must be placed in the first rank of our composers of songs. As a musician he surpassed all his contemporaries and immediate predecessors in science, taste, and facility; and perhaps also in invention. He certainly advanced far beyond them with his accompaniments, which were written with skilful dexterity, and 'particularly with the beauty of his melodies.' In further illustration of the songs of the first part of this century, the reader may be reminded of 'My boyhood's home' and 'Under the tree,' by Rookes; 'There's a light in her laughing eye,' by Loder; 'Love's Ritornella,' by Thomas Cooke; 'They mourn me dead, in my father's halls' and 'The banks of the blue Moselle,' by G. H. Rodwell; 'Isle of beauty,' by Haynes Bayly and T. A. Rawlings; 'Meet me by moonlight alone' and 'Love was once a little boy,' by Wade; 'Away to the mountain's brow,' 'The Soldier's tear,' and 'Come dwell with me,' by Lee; 'I'd be a butterfly,' by Haynes Bayly; 'Phillis is my only joy,' by J. W. Hobbs; of 'The bluebells of Scotland,' by Mrs. Jordan; of 'Alice Grey,' by Mrs. Millard; and of 'The Cuckoo,' by Margaret Casson. These songs, and innumerable others like them, follow, as a rule, the simple plan of the Ballad proper.

And as a general criticism upon them, it may be said that being melodic and pleasant to sing is their principal, if not their sole recommendation. Written expressly to be sung, they have very easy accompaniments; and any good voice, even with slight musical knowledge, can render them effective in execution. When weighed, however, in the balance of pure and scientific music, they are felt to be worthless; and the popularity of such pieces, even at the present time, is suggestive of some reflections on the standard of English taste in relation to the Song.

While the taste of a very English public in other branches of music has of late years been remarkably developed and elevated, there would seem to have been no corresponding advance in respect of the Song. At concerts where the instrumental pieces given are all of the highest and most classical type, the centre place of the programme is very frequently assigned to some slight and valueless song. The audience in no wise resent its intrusion; on the contrary, they greet it with a rapturous applause, presumably because it was denied to a song of superior calibre. Encouragement, therefore, is wanted to the concert-singer to extend his répertoire in the right direction. But how comes it that audiences, whose ear is severely fastidious to instrumental music, relax and lower their standard of requirement for the Song? Whatever other reasons may be adduced for this inequality of taste, it can at all events be explained in a large degree by the action of the Italian Opera on the English vocal school. From Handel's time until a very recent date, Italian operas and Italian songs reigned supreme in England; Italian singers and Italian teachers were masters of the situation to the exclusion of all others. And the habit thus contracted of hearing and admiring compositions in a foreign and unknown tongue engendered in the English public a lamentable indifference to the words of songs, which reacted with evil effects both on the composer and the singer. Concerned only to please the ear of his audience, the composer wedded his music to words of true poetic merit; and the singer quickly grew to be careless in his enunciation. Of how many English singers, and even of good ones, may it not fairly be affirmed that at the end of a song the audience has failed to recognise its language? But these singers have been secured from the just penalties of such defective enunciation by the habitual indifference of English hearers to the intellectual meaning of songs; they have neither forfeited applause, nor lost popularity. It is otherwise with nations accustomed to the Opera and the Song in their vernacular tongue. Germans and Frenchmen, for instance, expect to have the thought and sentiment of a song conveyed to them by its words as well as by its music. Naturally, therefore, they reckon a clear and distinct pronunciation to be among the first requisites of good singing; and there is no reason why the same quality should not be demanded of singers in England. How rarely in England is the name of the author of a song stated in a programme as well as that of

1 See MOORE: and JANE MURG.

2 The 'Old English Gentleman,' published in 1832, and still popular, is a variation by G. H. Purdy of a song or sheet called 'The Old Queen's Courter,' first published in 1807.
the composer! In Germany, on the other hand, the one is quite as prominently given as the other, showing that the words are considered equally important with the music—as indeed they are. There is nothing in our language which makes it unsuitable for singing, though undoubtedly some difficulties in setting it to music arise out of the irregular occurrence of the accents in our poetry. But accentuation is a subject deserving of much more study than it has yet received. Even some of our best composers seem scarcely to have bestowed a thought on the due correspondence of the accents of the verse with the accents of the music. German songs, on the other hand, are seldom defective in this respect, except when they have been translated into English, and then, of course, the blame lies with the translator. Much injustice has too often been done to fine German and other foreign songs by the carelessness with which the translation of them has been committed to hands of incompetent hands. Skilful translation is by no means an easy art, and its importance would seem to be better understood in Germany and France than in England. Adolphe Laun and Victor Wilder have shown what high accomplishments may worthily be employed in the art of translation for music; but how few are the English translators of whom the same could be said!

Of living and very recent English song-writers, a large section still adheres to the ever-popular ballad form. Regarding the voice-part as the paramount consideration, they attempt nothing more than the simplest harmonies and accompaniments. And within these narrow limits, by the force of natural gifts and instinctive taste, they have produced many songs of great merit, whose popularity has often been a sufficient reply to adverse criticism. Such were Knight’s ‘She wore a wreath of roses,’ and ‘Rocked in the cradle of the deep’; Wallace’s ‘Bell-song’; Ball’s ‘Come into the garden, Maud,’ and many another detached ballad; Madame Sainton Dolby’s ‘Sands of Dee’; Smart’s ‘Lady of the Lea’ and ‘Estelle,’ etc., etc. But the English ballad can be of much lower grade than these, and is too often debased by a vulgarity which, to say the least, is not creditable to our national taste, though it is often loudly applauded. Perfectly distinct from these is another class of writers, whose aims are higher, and who follow more closely the footsteps of the German school. Pre-eminent among these are Sterndale Bennett, in his two sets of six songs (ops. 33 and 35); and, with the same correctness of form but more distinct English feeling, Macfarren, especially in his lyrics from Shelley and others; J. W. Davison (‘Swifter far’ and other songs from Shelley); Hullah (‘The Storm,’ ‘I arise,’ ‘The Three Fishers’); C. K. Salaman; and in particular Edward Bache, whose six songs (op. 16) are among the most enduring relics of his too short career.

Of genuine English songs—that is, purely English in idiom or turn of expression—there has been of late a considerable revival. Few songs have ever been more popular than those of Sullivan, and few vary more widely in merit. His ‘Orpheus’ and other Shakespeare songs, his set or cycle of ‘The Window, or the Loves of the Wrens,’ to Tennyson’s words; ‘Sweet day so cool,’ ‘O fair dove,’ are truly delightful, melody and accompaniment alike full of character, and with an unmistakable individuality. ‘I wish to tune’ is a long song, full of good points, but hardly coming within the category of the Song. Others are less carefully studied, and, with all their extraordinary popularity, can hardly last, or add a permanent tribute to the many merits of this composer. F. Clay and Seymore Egerton have both written good and graceful detached songs. Stanford’s ‘La belle dame sans merci’ is powerful, and his ‘Robin,’ from Tennyson’s ‘Queen Mary,’ though slight, is full of quaint charm. Hubert Parry’s ‘Three odes of Anacreon,’ ‘Why doth the sun deck the sky,’ ‘The Poet’s song,’ ‘I prithee give me back my heart’ and so forth are of a high degree of excellence and individuality.

But criticisms in detail of the compositions of living or recent writers is always difficult and full of risk. We stand too near them to appraise their work without, at least, awakening suspicions of prejudice or partiality; and time may be trusted to discriminate the good from the bad with substantial, if not infallible justice. To the tribunal of posterity we must leave Barnby, J. F. Barnett, Bond, Andrews, Cowen, Davison, Daggar, Elliot, Virginia Gielie, Gliddell, Llawen, Moussaey-Bartolomew, Marsalla, Molloy, Scott-Gattie, Stainer, Stirling, E. H. Thorne, Masde V. White, and many more.

The books from which the above information has been taken have been referred to on page 192 in the notes.

SCANDINAVIA.

To this group belong Sweden, Norway, Denmark, parts of Finland, Iceland, and the adjacent islands. The Scandinavians have always been a music-loving nation; but it was not until recent times that systematic collections of Swedish, Norwegian and Danish Volkslieder were made. In these collections the dates of the songs are nearly impossible to define; they may have been faithfully transmitted by ear from generation to generation for hundreds of years past, or they may have been invented by some gifted peasant of the present day. Very few were noted down until the end of the last century.

The poetry of Scandinavia is peculiarly rich in ballads, legends, and tales of the old heroes of the middle ages, the heroic-epic element being abundant, while the lyrical one plays but a small part except in the refrains to the ballads. The collectors of the Volklieder have found great difficulty in noting down the music of these Kimperser, owing to the free, declamatory way in which they are sung. The formal melody only occurs in the refrain or Omkrind.

Little as we know of the ancient minstrelsy of the Scalds, it is probable that the same analogy that now exists between the heroic epics and the


SONG.

old Ædla legends also existed in the music, and the same declamatory style prevailed.

As in all other national music, the musical instruments of Scandinavia largely influenced the songs. Thus in Finland the most popular instrument is the Kannale with five strings, tuned G, A, Bb, C, D, which forms the foundation for a whole quantity of Rauta. 1

The harp, which the Scald was wont to accompany his lays has vanished, and the Lautengel of Norway and Iceland, though shaped like a harp, is really a bow instrument. The Swedish Nyckelharpspe is much the same. The Hardangerfiddle (fiddle-bro), which is mostly used in the Norwegian Highlands (near the Hardangerfjord), is the most perfect of their instruments, but is only used for marches and dances. 2

The national dances have greatly influenced the melodies, though the Symring, Sagingesnor, or Halding, are not usually accompanied by singing. On the other hand, in the Faroe Islands, musical instruments are unknown, and as the inhabitants are passionately fond of dancing, they accompany it with singing, and chiefly, strange to say, with the old epics and ballads. The Faroe Islands (especially the southern part of the group), Telemarken (in the S.W. of Norway), and the centre of Jutland, are the richest districts of Scandinavia in national songs. 3

Some of the epic songs collected in Telemarken are evidently of great antiquity, as for instance the following, relating to Sigurd's fight with the dragon, with its curious rhythm and melancholy original melody.

Slow.

Bene means "cried," or "balled," and has nothing to do with the Anglo-Saxon or German raesu, or rune writing stones. The singer is called by the Finn Æsage or Æsageinn.

This district was called the Stodhamp, or knitting-district, because until quite recently the peasants used to meet at night in different houses, knitting woollen goods and relating old stories, tales, songs, ballads, and legends. Their wealth of songs was so great that in many cases the same song was not allowed to be sung more than once a year. (See Dr. von Baur's article on Scandinavie Music, p. 257.)

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An important section of Scandinavian songs are the herdsmen's. Their age is impossible to state, but they all bear the same character. The herdman or maiden calls home the cattle from the mountain side, either with the cowhorn or Lur, or by singing a melody, with the echo formed on the intervals of that instrument. The following melody Dybeck gives amongst many others in his Valvvisor, p. 12.

Rer
It may safely be asserted that 9 out of every 12 Scandinavian songs are in the minor. Many begin in the major and end in the minor, or vice versa. Others recall the old church scales, especially the Mixolydian and Phrygian Modes; for instance, this Danish song which begins and ends thus—

They are also more frequently in simple time (usually 2 4) than any other. The affinity between Danish songs and those of Wales, Scotland, and even England, is very remarkable. Many of the tunes are almost identical, and the words often relate to the same subjects.

The so-called Scandinavian school of music is of very recent birth, for until the close of the last century it was greatly under foreign influences. Thus during the 16th century the court-music of Denmark was chiefly in the hands of Flemish musicians; and in the 17th, Dowland and many other Englishmen, besides French, Polish, and Italian musicians, visited the capital. The latter part of the 17th and the first half of the 18th were monopolised by the ballet, and French melodies were heard to the exclusion of all others. A fresh impulse was given to northern music by the operas and Singspiele of German composers, such as B. Keiser, J. A. P. Schulz, and Kunzen. The imitations of these by Woyse and Kuhlau, and Kuhlau's romantic play, 'Der Elfenhügel' (1818), were the first to introduce the Scandinavian Volkslieder on the stage. The first compositions in which the vernacular was used were the sacred and secular cantatas.

But the chief impulse towards a national Scandinavian school was given by the literature of the country. Towards the end of the 18th century the didactic school of poetry began to give way to a freer, more natural and lyrical style, and by the beginning of the 19th (influenced perhaps by the romanticism of Germany), a great intellectual and national movement began in Northern poetry. It was greatly promoted in Denmark by Oehlenschläger; and in Sweden by the foundings of the so-called Götiska förbundet (or Gothic union). About this time the first collections of Swedish and Danish national songs appeared. Poets and musicians became interested in the old epic and ballads with their beautiful melodies and their wealth of new materials, both in ideas and form, and hastened to avail themselves of the treasure. Thus, within the last hundred years a new school of music has arisen, containing in its ranks the distinguished names of Lindblad, Gade, Grieg, Kjerulf, and others.

Sweden. The song first received artistic treatment in Sweden in the latter decades of the last century. Among the earliest song-writers is Carl M. Bellman, the author of the celebrated Bellmanised. Oluf Ahlström, Dupuy, and Crussel, all wrote songs in the early part of this century, but the first composers who drank in the romantic national spirit, and sang the beautiful characteristic song-melodies of Sweden, were Nebel, Bildberg, Arberg, Arhennius von Kapelmann, Bandel, Wennerberg, Josephson, Söderman, T. Söderberg, Buneberg, L. Norman, and above all A. P. Lindblad. The songs of the latter composer were widespread and well-merited fame; for not only do they bear a strong national stamp, but are also, apart from their nationality, really beautiful and poetical compositions. Among the most interesting are those to Atterbom's words, especially 'Trohet'; and others worthy of mention are 'Njara,' 'Bröllöpp-fädern,' 'Saknäs,' 'Kom, mej drott' (one of Mendelsohn's special favourites), 'Am Asaensee,' 'En Värd,' 'En Sommardag.' Great service was also rendered to the Song by the collections of Swedish Volkslieder made by Aslund, Dybeck, Arwidsson, and others.

Norway. The same service was rendered to Norwegian national airs by L. M. Lindemann, who also composed several sacred songs. Pre-eminent among Scandinavian composers are the two Norwegians, Kjerulf (1815-1868) and Grieg. Kjerulf's exquisite lyrics are at last receiving their due share of attention. Their long neglect is due to the strange when we examine his two books of 'Sanger och Visor,' lately published by Hirsch (Stockholm). The beauty of such songs as 'Lokkende Toner'; 'Kärlekspredikan'; 'Ved Siidens mörka,' op. 6, no. 2; 'Natten paa Fjorden,' op. 15, no. 6; 'Mit Hjerte og min Lyre' ('My heart and lute'), op. 16, no. 2; 'Serenade,' op. 16, no. 4; 'Saknades,' op. 18, no. 1; 'Eremikens,' op. 18, no. 2, can hardly be overrated.

Grieg's lyrical songs are universally known; 1

1 See Engel, 'National Music,' pp. 84, 174.

1 See Engel, 'National Music,' pp. 84, 174.
not so however his Romanzen and Balladen, which are of their kind among the finest that have been written. (See especially op. 9 and 18, to words by H. C. Andersen, Münch, Rickardt, etc.) Numerous other songs with P.F. accompaniment have been written by O. Winter-Hjelm, J. Nordstræk, Cappelen, J. Salmer, Frau Agathe Grøndahl, Ole-Olsen, Teiømann, J. Svendsen, Neupert, etc.

**Denmark.** It is curious that the three founders of the Danish school of music—C. E. F. Weyse, Friedrich Kuhlau, and Johann Hartmann should have been Germans by birth. Hartmann is the composer of one of the most celebrated national songs of Denmark, 'Hjem, Christian stod ved hojem maen,' and so the founder of the Hartmann family of composers. Weyse is considered to be the creator of the Danish Romance. Full of romantic feeling, and possessing a great gift of melody, the songs from his Singspiele, and more especially his 'Neun dänische Lieder' (set to words by the national lyricists, Ewald, Oehlenschläger, Grundtvig, Helberg, and Ch. Winther) are justly popular. Contemporary native musicians were less celebrated, and Sörensen, Claus Schrøder, and Niels Schmidt are names now scarcely remembered. But the improvement of literature by Oehlenschläger, Baggesen, and their followers, Helberg, Palludan-Müller, Hans Christian Andersen, Henrik Herzt, and others, soon proved highly profitable to music. J. P. Emil Hartmann (grandson of Jh. Hartmann) and Niels Gade, are the great Danish romantics. This quality is less conspicuous in their songs than in their larger works, but they did much to develop both the voice and accompaniment in their songs. In all Gade's numerous songs there is the same northern colouring, but more subdued than in J. P. Emil Hartmann's. His songs are more gloomy, and their form is less perfect than Gade's. Hartmann's best songs are the set of nine under the title of 'Salomon and Sulamith,' and the six to Winther's poem 'Hjortens Flugt.' Another composer who would belong to this group is P. Heise. L. Zinck, Kroesø, R. Bay, A. Gergreeng, H. Rung, Gebeuer, J. O. E. Hornemann, have treated the Song in a simpler and more popular form; and among the younger generation of song-writers may be named, Glüser, Barnekow, Winding, J. and O. Malling, E. Hartmann, Steenberg, Rosenfeld, Bechgaard, Lange-Müller, F. Rung, Lielmann, and C. F. E. Hornemann.

The principal work on which the above sketch is based is Dr. von Raven's article on 'Skandinavische Musik' in the supplement to Mendel's Lexicon (1882). The best collections of national airs are:

- 'Nordische Volkslieder,' edited by Leopold Roca.
- *Svenska Folksånger*; Lundquist, Stockholm.
- *Norske Folkeviser*; Royet, Stockholm.
- *Svenska Folkvisa*; edited by E. G. Geijer and A. A. Atelius; Hagström, Stockholm.
- *Svenska Folkvisor och Hornlitar* (with Norska Aftutskäts), edited by Richard Dybeck.

'King Christian stood by the lofty mast.' This song, with an excellent translation, is to be found in Boosey's Royal Song Book (1893).

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**Hungary.** The songs of Hungary comprise those both of the Slovaks and of the Magyars. But the music of the Slovaks, who inhabit the N.W. part of the kingdom, so closely resembles that of the Slavonic nations as not to require separate notice. [See **Slavonic Songs**, p. 612.] The music of the Magyars—generally accepted as the national music of Hungary—is, as already remarked (vol. ii. p. 197) very largely influenced by the Gipsies, who give it its strong oriental colouring. The stamp of their race is however more distinctly perceptible in dances and instrumental music than in songs.

As in other countries, so in Magyar-land, the introduction of Christianity was followed by a burst of hymn-poetry. But so strong was the national spirit, that not only were the hymns sung, even in the churches, in the vernacular, and not in Latin, but the ecclesiastical tonal system never took the same strong hold of the sacred music that it did elsewhere, and it has undergone but little change since those early times. A few of these venerable hymns are still sung. Such are one to the Virgin by Andreas Vesselli (printed at Nuremberg 1484), and another to King Stephen, the patron saint of Hungary. Here as elsewhere the influence of the Reformations was deeply felt both in music and poetry; and a large development of the national songs was the result, especially on their lyric side. Dramatizations, representations, interspersed with songs, were introduced by wandering minstrels and harp or other players: and the last of these performers was the celebrated Tinodi ('Sebastian the Lutenist') who died in the 16th century.

The excitable temperament and sensitive organization of the Hungarian render him keenly susceptible to the refinements of melody and rhythm, and give him his wealth of national poetry and songs. But the very exclusiveness with which he loves his own music has, by excluding foreign influence, been a hindrance to its progress, and has condemned it to a long stagnation in the immature stage of mere national music. The list of Hungarian composers, from Slatkonia (born 1456), bishop and court chaplaimaster to Maximilian I, does not present a single celebrated name, until we come to our own contemporaries, Lutz, Joachim, Vajgyögy, etc. Bda M. Vajgyögy requires notice here on account of his original and very popular songs entitled 'Szerelmi dabok,' and his collection and arrangement of national airs under the name of 'Népdalgyöngyök.' It must, nevertheless, be admitted that the Hungarians can fairly plead the unsurpassed beauty of their national melodies as an excuse for their exclusive devotion. All their music has a strongly individual character.
peculiarities both melodic and rhythmic give it the charm of distinctive originality. And its abrupt transitions from deep melancholy to wild merriment, with the unexpected modulations which accompany them, never fail to produce an exquisite effect.

Hungarian songs are commonly sung in unison, and a semblance of harmony is imparted to them by the lavish embellishments of the accompanying instruments [see vol. ii. p. 198]. These embellishments are pure improvisations, played with extreme rapidity and freedom, and the greatest precision. The intervals are said to be 5, or even 4 tones. The scale—

\[ \begin{align*}
4 & \quad 3 & \quad 2 & \quad 1
\end{align*} \]

with the augmented intervals, offers no difficulties to instrumental music; but is much less favourable to vocal harmony. The Hungarian method of harmonising is, indeed, always peculiar. Thus, where the Germans employ 'contrary motion,' they prefer 'direct'—and with very good results. But the most remarkable feature both of the poetry and the music of the Hungarians is its rhythm. At an early date their lyric poetry shaped itself into sharp and bold strophical sections, and their melodies underwent a corresponding division into distinct phrases and periods. But within these limits there is ample freedom. Great diversity of accents, and the unequal lengths of the lines, give richness and variety to the musical rhythm. Syncopation, and the shortening of the first note of the bar (like the Scotch snap), are common—

\[ \begin{align*}
5 & \quad 4 & \quad 3 & \quad 2 & \quad 1
\end{align*} \]

and the periods consist of three and four bars—generally of three, as in 'Golden is my sted,' 'The bold Hussar,' or 'The Fisherman' (all well-known national airs). Occasionally the periods run in five-bar phrases, as in a very beautiful popular song called 'Auszidor.' And as this song further illustrates the sudden changes and the harmonic and rhythmic peculiarities already referred to, it will be convenient to insert it at length:—

\[ \begin{align*}
& \quad \text{Con espressione.} \\
& \quad \text{f pitt mosso.}
\end{align*} \]

The time of Hungarian national airs is mostly 2-4. Compound time is rare, excepting 5-4 or 5-8, which is more common than in many of other countries. Many collections of Hungarian songs have been published at Pesth and Vienna. The best are those edited by Gabriel Mátray, by Vágvölgyi, and a smaller collection published by Pressel at Stuttgart, also by Boosey, London; edited by J. A. Kappel.

For further information see:—
- 'Ungarische Volkslieder;' übersetzt und eingeleitet von M. A. Gregorius.
- 'National Songs of the Slovaks in Hungary,' by Koller.
- 'Die Zigeuner und ihre Musik in Ungarn,' by Franz Liszt.

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Notices in the "Neue Zeitschrift für Musik" vol. xxxvi; in the Oscillos, vol. v, and in the article on MAJÁN MUSIC in this Dictionary.

RUSSIA AND THE SLAVONIC NATIONS.

Russia. From the cradle to the grave song is the constant companion of the Russian's life. It is the delight of both sexes and of every age. The sports of childhood, the pleasures of youth, and even the varied seasons of mature years, have each their own appropriate accompaniment of song. The Kolvoedh, or Christmas songs, belong to a large group of ritual and mythic songs which mark successive stages of the year, and are sung respectively, at seed-time and harvest, midsummer and midwinter, the New Year and Whit festivals. Another group of ceremonial songs belongs to betrothals and marriages, christenings and funerals, and embodies the feelings awakened by the principal incidents of life. And to sorrow, whatever its source, the Zaplozhi, or wailing songs, bring relief. An special element is supplied by songs which record historic events, or celebrate the exploits of soldiers, Cossack heroes, or noted noblemen. Such are the long melistran romances, called Bylians, sung or recited by village minstrels. And the love of the Russian peasant for his national airs is fully shared by his more educated countrymen, among whom the national operas of Verstovsky, Glinka, and other composers have a wide and lasting popularity.

Russian songs have, as a rule, a distinctively local character. In Great Russia, for example, their dominant qualities are gaiety and brightness; while the superior charm of the songs of Little Russia is due, for the most part, to a prevailing cast of melancholy. Inhabited by a people who live with the Poles in susceptibility to poetic sentiment, Little Russia is naturally rich in songs. And we may note as peculiarity of these pieces, which have often a touching beauty, the presence of certain discords in their harmony, and a halt or drag in the rhythm.

\[ \begin{align*}
& \quad \text{f a tempo.} \\
& \quad \text{pp a tempo.} \\
& \quad \text{a tempo.} \\
& \quad \text{a tempo.}
\end{align*} \]

1 Arranged by Dr. Pressel, whose account of Hungarian Music, in the "Neue Zeitschrift für Musik," vol. xxxvi, is both accurate and interesting. It is included in Boosey's Royal Song Books. (See p. 82 of Songs of Eastern Europe.)
produced by shortening the first syllable and prolonging the second, thus:

\[ \text{\textit{Wendic folk-song.}} \]

Indigenous to the Ukraine, and met with nowhere else, is a kind of epic song of irregular rhythm, recited to a slow monotonous chant. These Doumas (as they are called) were originally improvised by the Banduriste, but that class of wandering minstrels is now nearly extinct, and their function has devolved upon the native women who compose both the poetry and the melodies of the songs which they sing themselves. Among the peculiarities of these interesting songs we may mention that if a song of the Ukraine ends on the dominant or lower octave, the last note of the closing verse is sung very softly, and then without a break the new verse begins loud and accented, the only division between the two being such a shake as is described by the German phrase Bootstriller. Here is an example:

\[ \text{\textit{Nicht mit Schönes be-deckt.}} \]

This feature is common also to Cossack songs, and to the songs of that Wendic branch of the Slavonic race which is found in a part of Saxony. The Wendic songs (except when dance-tunes are generally sung tremolando, and very slowly. And the exclamation 'Ha' or 'Hale,' with which they almost invariably commence, may be compared with the 'Ho' or 'Ha' of Little Russia, the 'ach' of Great Russia, and the meaningless 'und' and 'aber' which are interspersed through German Volkslieder. To Lithuania belong the Dainos; and monotonous as they are, they are not without a certain grace, when sung by the people of their native districts. Servia, too, has her own characteristic songs, which often end on the supertonic, as for instance in the case of the Servian Hymn:

\[ \text{\textit{Die helle Sonne leuchtet—}} \]

This mode of ending may also be sometimes found in the songs of Bosnia and Dalmatia.

The folk-songs of Russia are always metrical, and the metre is wont to be very free and elastic. But, unlike modern Russian poetry, which imitates German poetry, and is written in four-line stanzas and rhyme, the genuine folk-songs of Russia are never rhymed, and rarely sung with instrumental accompaniment. If, however, there be an accompaniment, the instruments most commonly used are the Gudok, a three-strunged fiddle; or the Dudka, a reed instrument of two small parallel pipes; or the Guela, which resembles a cymbal. Being, therefore, written in a vocal rather than an instrumental style, the songs of Russia want brilliancy and variety of rhythm, but what they lose in these qualities they gain in tenderness and expression. A large proportion of Russian and other Slavonic songs are of Gipsy origin, and are usually in dance rhythm, the dancers marking the time by the stamp of their feet. In short, if we roughly divide the songs of Russia they will fall into two groups:—

1 songs of a quick lively tempo, commonly sung to dances, in major keys, and in unison; (2) songs sung very slow, in harmony, and in minor keys. Of the two the latter are the best and most popular. It will not escape notice that florid passages on one syllable often occur in Russian songs, as in the 'Cossack of the Don':—

\[ \text{\textit{The later composers of Russia, such as Glinka, Lvov, Vetserovsky, Dargomyjsky, Kozlovsky, and others, have been true to the national spirit in their songs. So faithfully have the old national songs been imitated by them, that it is hard to distinguish the new from the old productions, and indeed some modern songs—for instance, Varlamov's 'Red Sarafan,' and Alabief's 'The Nightingale'—have been accepted as national melodies. Other composers, such as Guriliev, Vassiliev, and Dubinque, have set a number of national airs, especially the so-called Gipsy tunes, to modern Russian words in rhyme and four-line stanzas, and have arranged them with PF. accompaniment. Even the greatest Russian composers, the style of whose other works is cosmo-politan, adhere to national peculiarities in their songs. The florid passages on one syllable, already noticed, are often met with in the songs of Rubinstein; and Tchaikovsky frequently reproduces the characteristic harsh harmony of the}} \]

1 Bach has a long and not dissimilar passage on the word 'weiter,' a passage to Peter's weeping, in his Passion Music of St. Matthew and St. John.
old folk-songs. These two composers, German Lieder are of such beauty as to have found favour with every nation devoted to music. But this distinction is not the exclusive honour of Rubinstein and Tchaikowsky; it is the due also of their countrymen, Borodin, Napravnik, Geniehta, Serof, Davidof, and Dargomijsky. Others again, whose popularity is confined to Russia, have chosen to follow Italian models in their vocal compositions; and in this class Variamof, Gurilof, Alabieff, Vassileff, Bulachof, Pausier, and Derfeldt are all prolific writers. Flowing melodies, simple accompaniments, and an absence of striking modulations are characteristics of their songs. Lvo, Bortziansky, Bachmetieff, and Dmitreif, true Russians, are chiefly known for their sacred music.

Poland. The songs of the Poles, also a Slavonic people, differ widely from those of Russia in rhythm and variety of metre. There is more fire and passion about them than about Russian songs, the Poles being more excitable and more keenly susceptible to romance than their neighbours. Polish songs have an instrumental rather than a vocal colouring, which reveals itself in their difficult intervals (such as the augmented fourth), syncopated notes, and intricate rhythms. Thus:

\[\text{Music notation}\]

In this they resemble the Hungarian music. The elasticity of their poetic metre is productive of great irregularity of melodic phrases, showing itself in constant deviation from the four-bar sections, in 7-8 time, and alternate bars of 3-8 and 2-8; thus:

\[\text{Music notation}\]

The rare beauty of Polish songs is not due to fertility of melodic invention. The Poles indeed are rather poor in this quality, but the deficiency is hidden by the wonderful skill with which they vary and embellish their songs. The rhythm is always peculiar and striking, as for instance that of their famous national dances, the Polonaise and Mazurka (Polonaise and Mazurka), which are constantly heard in their songs.

Of modern Polish songs, Chopin's are the best known and the most beautiful, but the purest national characteristics will also be found in the songs of Moniuszko.

Bohemia. The music of Bohemia has never attracted and influenced foreign composers, as that of Hungary has done; but its artistic value, especially in its songs, has of late been fully recognised. Bohemian songs may be divided into two classes. The first, and much the oldest, has a bold decisive character, with strongly marked rhythm, and are in the minor. The second class—in tunefulness and tenderness superior to the former—are in the major, and of a simple rhythm. In many of the early songs we find a chorale, as in the middle of the celebrated and beautiful "War Song of the Hussites," which dates from about 1460. The more recent songs of Bohemia have a flowing, clear, and distinct character, sometimes recalling Italian songs. Their rhythm is varied, but never exaggerated; and a vein of natural unaffected humour runs through them. Their harmony has been affected by the Duselauck or bagpipe, a favourite national instrument.

Bohemia is preeminently rich in dances (such as the barada, dudik, furiant, kulau, polka, trioza, sedik, etc.), which take their names from places, or from the occasions on which they are danced, or from the songs with which they are accompanied. There are numerous collections of Bohemian national songs; and of late years native composers, both vocal and instrumental, have brought them into public notice. They have been sung at concerts by Strakatsy, Fischek, and Lukas; while Simak, Smetana, Dvořák, and others, have arranged both songs and dances for the orchestra and piano. Among modern Bohemian composers Tomaschek (born 1774) was one of the first to introduce the national element into his works. Kníže followed him, and his ballad 'Břístlav a Jižka' became very popular. Krov and Škroup were also authors of many national and patriotic songs, and Škroup's 'Kde domov muj' ('Where is my home?') may be cited as a characteristic example of their compositions. Škroup and the poet Chmelensky have edited a well-known collection, under the title of 'Věnice' (the Garland), containing songs by 33 Bohemian composers. Among them are Rusička, Dreichler, Vašek, Skřivan, Tomaschek, and Rošenkrans, the author of the popular song 'Vystavim se skromnou chaloupku' ('Let us build a modest hut'). And to later editions of the 'Věnice,' issued by other editors, were added songs by Suchánek, Staňky, Vět, and Gysveta. In 1844 the Moravian composer Ludwig Ritter von Dietrich published a volume of 'Bohemian Songs,' including his well-known patriotic air 'Morava, Moravská milá.' And Košek, Kaván, Pivoda, Zvonáč, Bendel, Nápravník, Zelenáky, Krov, Škroup, Zahorsky, Roskošny, Lahorsky, and Dvořák are all worthy of mention as national composers, whose songs have remained local in their colouring, notwithstanding the dominant influence of Germany.

For further information respecting Slavonic national songs the reader may be referred to Veselovský's work on 'Slavonic Songs'; Yasnovn's 'History of Music in Russia'; Balsew's 'Songs of the Russian people'; Chodsko's 'Historio Songs of the Ukrainians, etc.; Rusin and Wawaller's 'Wendische Volks-Songs'; Tábrův 'History of Russian Literature.'
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GERMANY.

The history of the Song in Germany has been so thoroughly explored by German writers, that its course may be followed from very remote times, when song was scarcely distinguishable from speech, and songs and sayings were convertible terms. But the musician is not concerned with the Song until it has acquired a certain form in metre and melody. The Minnesinger must, therefore, be our starting-point. 1

The Minnesinger were the German counterparts of the Troubadours, but they were of rather later date than the Provençal minstrels, and the tone of their compositions was somewhat different. While the Troubadours sang almost exclusively of love and gallantry, the Minnesinger constantly introduced into their songs praises of the varied beauties of nature, and the expressions of homage to the Virgin, or of other devotional feeling, which burst so frequently from their lips, were the outcome of a deeper religious sentiment than any to which the light-hearted Provençals were ever subject. In social rank the Minnesinger were not as a body quite on a level with the Troubadours; there was a larger proportion among them of men whose birth and station were beneath nobility. Nevertheless their art was highly esteemed, and wherever they went they were honoured guests. They always sang and accompanied their own compositions, and took no remuneration for the entertainment which they gave. They were more numerous in Southern than in Northern Germany; Austria was especially prolific of them.

The era of the Minnesinger may be roughly divided into three epochs. The first was a period of growth and development, and ended somewhere about 1190. Its songs were of a popular cast, and its most representative names were von Kürnberger, Dietmar von Alste, and Meinhold von Sevelingen. The second and best period, which was the stage of maturity, was covered by the last years of the 12th century and at least half of the 13th. To this period belonged Heinrich von Veldeke, Friedrich von Hausen, Heinrich von Morungen, Reimann der Alte (the master of Walther von der Vogelweide), Hartmann von Aue (the author of the celebrated poem "Das arme Heinrich"), and Walther von der Vogelweide himself, whose fine lyrics won for him a place among national poets. Early in the 13th century the Sängerkrieg, or Minstrel Contest, was held on the Wartburg by the Landgrave Hermann of Thuringia, and among the champions who took part in it were Heinrich von Ofterdingen, Tannhäuser, and Wolfram von Eschenbach. Wolfram's Minnelieder had no great success, but high renown was gained for him by his Wächterlieder and his "Parzival." The third period was a time of decline, and of transition to the "Meistersinger." The art of the Minnesinger then descended to trivial or uselees themes, and growing carelessness as to the forms of poetry plainly revealed its deterioration. Nithart v. Reuenthal (whose poems were chiefly descriptions of peasant-life), Ulrich v. Lichtenstein, Reimann v. Zweter, der Marner, and Konrad v. Würzburg were the principal Minnesingers of this period.

Medieval MSS. contain a large number of the poems and melodies of the Minnesinger, 2 and these remain attest the incomparable superiority of their poetry to their music. They bestowed especial pains on the poetic words, and treated the melody as a mere accessory. So finished were their verses as regards metre and rhythm, that in some cases even the music of the present day could hardly support them with an adequate setting. But this perfection was of course only reached by degrees. Beginning with alliterative words, they advanced to regular rhymes, and then rules of composition were laid down prescribing the number of lines of which different kinds of songs (such as the Lied and the Leich) should respectively consist.

The structure of the verses was closely followed by the Minnesinger's melodies, and as there was necessarily a pause wherever the rhyme fell, a certain form was thus imparted to them. Their mode of notation was similar to that then used in the Church, and their melodies were founded on the Church scales; and they exhibited the same monotony and absence of rhythm as the ecclesiastical melodies of that time. The following example will show how unlike their melodies were to the concise and clear rhythmic chansons of the Troubadours: —

Das er esto syn gan his ne

Tut Hayn-rich von Ofter-din-gan

In des e-dain vor-sten don.

In the 14th century feudalism had passed its prime, and power was slipping from the grasp of princes, prelates, and nobles into the hands of burghers and artisans. Out of these middle classes came the "Meistersinger," who supplanted the more patrician Minnesinger, while the "Minnesang" was succeeded by the "Meistersang" of—

1 If it were possible, it would be convenient to trace the rise and decline of particular kinds of songs in separate and clearly defined sections of time; but this is altogether impossible, because their respective periods are intermixed with one another. Thus, the Minnesänger's Lied had come into existence while the Odes and the Aria were at their zenith; and, again, composers were using the Aria form even after the introduction of the lyric song. — Another observer should be made here that the German musical terms have no exact English equivalents; attempts to translate them would simply mislead. They are, therefore, used in the text, but the reader will find explanations of their meaning.

2 Fr. Heinrich v. d. Hagen's work on the 'Minnesinger' is the best authority to consult. The reader will find in its fourth volume a very instructive essay on the music of the Minnesinger, together with many examples of their melodies, some of which are transcribed in footnote, while others are given in modern notation.

3 From the Jesu Mss. Hagen gives this example in its original notation (IV. 6d. No. xxi).
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the burghers. 1 Poetry lost in grace and tenderness by the change, but it gained in strength and moral elevation. The reputed founder of the Meisteringer was Heinrich von Meissen, commonly called Frauenlob. He came to Mainz in 1311, and instituted a guild or company of singers who bound themselves to observe certain rules. Though often stiff and pedantic, Frauenlob's poems evince intelligence and thought; 2 and the example set by him was widely imitated. Guilds of singers soon sprang up in other large towns of Germany; and it became the habit of the burghers, especially in the long winter evenings, to meet together and read or sing narrative or other poems, either borrowed from the Minnesinger, and adapted to the rules of their own guild, or original compositions of their own. By the end of the 14th century there were regular schools of music at Colmar, Frankfurt, Mainz, Prague, and Strasburg. A little later they were found also in Nuremberg, Augsburg, Breslau, Regensburg, and Ulm. In short, during the 15th century Meister- singer was scarcely a town of any magnitude or importance throughout Germany which had not its own Meisteringer. The 17th century was a period of decline both in numbers and repute. The last of these schools of music lingered at Ulm till 1839, and then ceased to exist; and the last survivor of the Meisteringer is said to have died in 1876. Famous among Meisteringers were Hans Rosenkraut, Til Eulenspiegel, Muschelblut, Heinrich von Mügeln, Puschmann, Flachart, and Sie Brandt, but the greatest of all by far was Hans Sachs, the cobbler of Nuremberg, who lived from 1494 to 1576. Under him the Nuremberg school reached a higher point of excellence than was ever attained by any other similar school. His extant works are 6048 in number, and fill 34 folio volumes. 4275 of them are Meisterlieder, or 'Bar,' as they are called. 3 To Sachs's pupil, Adam Puschmann, we are indebted for accounts of the Meister- singer. They bear the titles of 'Grundlicher Bericht der deutschen Reimen oder Rhythmen' (Frankfurt a. O. 1596). 4

The works of the Meisteringer had generally a sacred subject, and their tone was religious. Hymns were their lyrics, and narrative poems founded on Scripture were their epics. Sometimes, however, they wrote didactic or epigrammatic poems. But their productions were all alike wanting in grace and sensibility; and by a too rigid observance of their own minute and complicated rules of composition or "Tablature" (as they were termed), the Meisteringer constantly displayed a ridiculous pedantry.

Churches were their ordinary place of practice. At Nuremberg, for instance, their singing school was held in St. Katherine's church, and their public contests took place there. The proceedings commenced with the 'Freisingen,' in which any one, whether a member of the school or not, might sing whatever he chose; but no judgments were passed on these preliminary performances. In the chief contests—the so-called "Meister- singer," in which the Meisteringer alone might compete. They were limited to scriptural subjects, and their relative merits were adjudged by four merchants or marksmen, who sat, behind a curtain, at a table near the altar. It was the duty of one of the four to see that the song faithfully adhered to scripture, or that the music was made in the style of the psalms; of a third to judge its melody; and of the fourth to judge its harmony. Each carefuliy noted the faults he found, and marked the faults each was to make in his own province; and the competitor who had the fewest faults obtained the prize, a chain with coins. One of the coins, bearing the image of King David, had been the gift of Hans Sachs, and hence the whole 'Gesänge' were called the 'David,' and the prizes were called the 'Davidwinner.' The second prize was a wreath of artificial flowers. Every Davidwinner might take pupil, but no charge was made for teaching. The term 'Meister,' strictly speaking, defined the craftman who composed an al- metre, or composed their own melodies; the rest were simple 'Sänger.' The instruments employed for accompaniments were the harp, the violin, and the cither.

The Meisteringer seem to have possessed a store of melodies for their own use; and these melodies were labelled, as it were, with distinctive though apparently unmeaning names, such as the blue-tone, the red-tone, the scone-tone, the yellow-belltone, etc. A Meisteringer might set his poems to any of these melodies. The four principal were called the 'gekrönten Töne,' and their respective authors were Müglin, Frauenlob, Marner, and Regenburg. So far were the Meisteringer carried by their grotesque pedantry, that in setting the words of the 29th chapter of Genesis to Heinrich Müglin's 'lange Ten,' the very name of the book and the number of the chapter were included; 5 thus—

1 The origin of the term 'Meisteringer' is uncertain. Ambrose says that it was applied to every Minnesinger who was not a noble, and thus became the distinguishing appellation of the burgher minstrels. Riemann, however, maintains that the title Meister indicated excellence in any art or trade; and that having been at first confined only on the best stages, it was afterwards extended to all members of the guilds.

2 A complete collection of Frauenlob's poems was published in 1843 by Kuttner at Göttingen

3 The celebrated chorale 'Warum betet noch dein Herr' was long believed to be the work of Hans Sachs; but it has been conclusively shown by Böhme in his 'Altsächsische Liederbuch.' p. 77 that it is the composition of Adamus Oeriier, and then set to the old secular melody 'Detn gruod mitin dreid.'

4 Both are partially republished in Bößling's 'Sammlung für altdeutsche Literatur.'
And many an instance may be found in their secular music where the melody includes the name of the poet and the page of the work.

The melodies of the Meistersinger (like those of the Minnesinger) had a close affinity to church music, or rather to the Gregorian Modes. For the most part they were poor and simple, and too devoid of rhythm ever to become really popular. A few however of their songs found sufficient favour to become Volklieder in the 15th and 16th centuries.1 On the other hand, the Meistersinger themselves sometimes appropriated Volklieder. Thus Hans Sachs has reproduced the beautiful old Mailléd (May-song) in his Fastnachtspiel 'Der Neyden mit dem Fuyhel,' written Feb. 7, 1563.2 He calls it a 'Religie,' or roundelay, and its original date was evidently anterior to the 14th century. In its 16th century form it commences as follows:—

Der Mey-s, der Krey-le bricht uns der

Blum - ich vil, ich trug etc.

In fine, the Meistersinger cannot be said to have reached a high level of excellence either in poetry or in music, but they undoubtedly exercised an important influence on the formation of the Song by the attention they paid to rhyme, and by their numerous inventions of new metrical arrangements. And they rendered a still greater service to music when they carried it into every German home and made it a grace and pastime of domestic life.

While more regular and formal varieties of the Song were thus being studied and practised, it had never ceased to issue in its old spontaneous form of Volklieder from the untutored hearts of a music-loving people. From that source it came in native vigour, unforced and untrammelled. And far more was done for melody and harmony by the obscure authors of Volklieder than was ever done by Minnesinger or Meistersinger. As Ambros has justly pointed out, the importance of the part played by the Volklieder in the history of the music of Western Europe, was second only to that of the Gregorian Modes.

The former work consists of Volklieder which would seem to have been in vogue from 1347 to 1380; while songs of apparently later date are found in the other collection, which is dated 1453.3 The 'Lehrecompundium' of H. de Zeelanda also contains some very fine Volkslieder of the first half of the 15th century. 'Her Conrad ging' is given by Ambros as an example of them, both in its original and modern notation.4 The subjects of the early Volklieder were historical, they were indeed epic poems of many stanzas set to a short melody. But by the time that the Volklied had attained its meridian splendour, about the beginning of the 16th century, almost every sentiment of the human heart and every occupation of life had its own songs. Students, soldiers, pedlars, apprentices, and other classes, all had their own distinctive songs. The conciseness and pleasant forms of the melody in the Volklieder were the secret of their universal charm. The music was always better than the words. So loose was the structure of the verse, that syllables without any sense whatever were often inserted to fill up the length of the musical phrase, as in

Dort oben auf dem Berge—
Dopp el, dop pel, dop pel,
De steht ein hohes Haus,
or a sentence was broken off in the middle, or meaningless words and abrubs were lavishly interposed. But notwithstanding these laxities of composition, there was a close connection between the words and the melody.

The Volklied was always in a strophic form, and therein differed from the Sequences [see Sequences] and Proses of the Church, and from the Leichen of the Minnesinger, which had different melodies for each strophe. Another marked feature of the Volklied was its rhyme. When the final rhyme had been substituted for mere alliteration and assonance, a definite form was imparted to the verse, and its outline was rendered clearer by the melody of the Volklied.
which emphasised the final rhyme, and by covering two lines of the poetry with one phrase of the melody constructed a symmetrical arrangement.

It will be noted in the above example that the half-close is on the dominant harmony; and this principle, which was originally a peculiar attribute of the Volkslied, has been gradually introduced into all other kinds of music, and it is now one of the most important factors of form. [See Form, vol. I. p. 543.] Many of the Volkslieder were composed in ecclesiastical modes; but untaught vocalists, singing purely by instinct, soon learnt to avoid the difficult and harsh intervals common to some of the modes, and by degrees used none but the Ionian mode, in which alone the dominant principle can have full weight. If the Ionian mode (our own modern scale of G major) be examined, it will be seen to fall into two exactly equal parts, with the semitones occurring in the same place of each division:

\[
\begin{align*}
C, D, E, F & \quad G, A, B, C.
\end{align*}
\]

As C, the tonic, is the principal note in the first divisions, so is G the dominant in the second. And it very soon became a practice to make the first half of a stanza pause on the dominant harmony, and the second half to close on the tonic.

The form is generally very concise, as in Example 5, but lesser forms are sometimes met with, and were probably due to the influence of the Church. To the same influence we may undoubtedly ascribe the melodic melismas which now and then occur in strophic melodies. In the Gregorian music, where little attention was paid to rhythm, the melody might be indefinitely prolonged upon a convenient vowel; and similarly we sometimes find in the Volkslied many notes given to one word, simply because it is an easy word to sing; thus—

\[
\begin{align*}
\text{Es steht ein lind in di-sem tal, ach Gott was macht,}
\end{align*}
\]

\[
\begin{align*}
\text{wo du, Sie will mich-ten tran-ren, dass ich so gar kein Bu-len hab;}
\end{align*}
\]

\[
\begin{align*}
\text{dass ich so gar kein Bu-len hab,}
\end{align*}
\]

The metre of the verse is always simple, usually Trochaic or Iambic: dactyls or spondees are rare. Unlike the songs of many other countries, the melody of the Volkslied maintains a complete independence of the accompanying instrument, and is therefore always vocal and never instrumental.

The Volkslied would seem to have fixed as it were instinctively our modern major tonal system; and moreover songs even of the 16th century are extant which were undoubtedly written in minor keys. The following melody clearly belongs to the old system, but the care with which the leading note G is avoided, and the intervals on which the principal rhymes fall, make it evident that the \( A \) minor key was intended.

Consideration has thus far been given to the very important contributions of the Volkslied.

1 See Böhme, p. 393. The melody and words of this example are taken from the 'Odenhavetsr.,' 1828, no. 1. There are many variations of this fine melody; we often find it in collections subsequent to 1556, set to the morning hymn 'Ich dank Dir, liebe Herrn,' and with this setting it appears in all chorale-books down to the present day.

2 Georg Forster. 'Ein Ansage gutes altes, neuerth Turnen Lied- ein in fünf Theilen und muthsreich nun aufgetan in die Zeit von 1550-1554.' p. 69. This is one of the numerous versions of the old legend of the Swimmer. Another version commences 'Ich Elen, liebes Kleinlein,' which is found in all the old collections of the 16th century. For instance, In Joh. Ott, 1580, no. 37; Schmidt, Quodlibet 2, 1564; Blau, Melodia 2, 1553, no. 10, etc. In Hans Jamnitzky's
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to the determination of permanent form in music; but its influence on the contemporary music also requires notice.

It has already been shown that the composers of other countries, in the 14th, 15th, and 16th centuries, took secular tunes as themes for their masses, motets, and other sacred works. The German composers did the same to a certain extent, but they more commonly employed the secular tunes in their secular polyphonic works. Nevertheless, as regards church music, the Volkslied occupied a higher place in Germany than elsewhere; for it is not too much to say that more than half the melodies of the chorale-books were originally secular. Heinrich von Landoberg, in the 15th century, systematically set his sacred words to secular tunes; but the Reformation made the practice very much more common. The Reformers wished the congregations to join as much as possible in the singing of hymns, and with that object they naturally preferred melodies which were familiar to the people. A well-known example of the combination of sacred words and secular melody is the song 'Ich ruf zu dir,' once called 'Kantilänze,' set by Heinrich Isaac in 4 parts in 1475, with the melody in the upper part—a rare arrangement at that time. After the Reformation this tune was adapted by Dr. Hesse to his sacred words 'O Welt, ich muss dich lassen;' and in 1633 Paul Gerhardt wrote to it the evening hymn 'Nun ruhen alle Walder,' in which form it still remains a favourite in all Lutheran churches.

After many transformations, the old love-song, 'Mein grueth ist mir verwirrt,' now lies in one of the most beautiful and solemn chorales of both the Lutheran and Roman Catholic churches, namely, 'O Haupt, voll Blut und Wunden,' which Bach has introduced so often in his Passion-musik according to S. Matthew. Again, 'Ich hort ein freulein klag'an,' was adapted to 'Hilf Gott, welm soll ich klag'n;' 'O lieber Hans versorg dein Gana,' to 'O lieber Gott, das dein Gebot;' and 'Venus, du und dein Kind' to 'Auf meinem lieben Gott.' Many dance-songs, especially the so-called 'Kantilänze,' were likewise set to sacred words. It should however be understood, that even after the adoption of the Ionian mode in the Volkslied-d, and the consequent settlement of our modern tonality, a certain proportion of Volkslieder continued to be written in the old ecclesiastical modes. Most of those which the church used were originally written in the old tonal system. Such as are still sung in churches have nearly all undergone a change; but there are a few exceptions, like the hymn 'Ach Gott thu dich erarmen,' which, according to the modern chorale-books, is still sung in the old Dorian mode, although J. S. Bach, when using it, changed it into the modern D minor scale. In its original secular form it stands thus:

\[ \text{Dorian} \]

\[ \text{Fröhlich guber Ding! zu dem edlen Kinde} \]

\[ \text{Er legt uns g'swaltigen Haiden hin und} \]

\[ \text{soll kein Landsknabe trauen um gold; er will uns ehrlich} \]

\[ \text{lohen mit Rütern und Sonnen - krossen, mit} \]

\[ \text{Rütern und Sonnen - krossen,} \]

Until the end of the 16th century the common, though not invariable characteristics of the Chorale and Volkslied were—the melody or cantus firmus in the tenor, the key or mode steadily adhered to, a diatonic intervallic progression, and a note given to every syllable. Both were for the most part written in white notes, because, until Philippe de Vitry introduced notes of less value towards the close of the 16th century, breves and semibreves were the only notes employed. But we must beware of misconception as regards tempo, for according to our modern notation, the semibreves should be regarded and written as crotchets. Whatever else may be affirmed of the Chorale, this at least is clear, that it gained rather than lost by the adoption of secular melodies; they emancipated it from stiffness and formality, they gave it heart and living warmth. So far removed from irreverence were the secular melodies, and so appropriate to the sacred text, that the music is generally more expressive of the words in the Chorale than in the Volkslied. But perhaps the true explanation of this

1 See the Erfurt chorale-book for instance.
2 See Dümmen, pp. 333, 339, etc.
3 See Dümmen, pp. 333, 339, etc.
4 See Dümmen, pp. 333, 339, etc.
peculiarity is, that in the case of the Chorale, the words were either written expressly for a chosen melody, or the melody was selected for its appropriateness to particular words. The melody of that just mentioned, 'O Haupt voll Blut und Wunden,' is undoubtedly secular, but what melody could better express a deep and poignant religious sorrow?

It is well known that some of the most famous folk-songs of Norway and Sweden are founded on the same subject, whether it be a legendary or historical event, or an incident of ordinary life. The accessories of course vary, and impart a local colouring to each version of the song; but the central theme is in all the same. In like manner the same tunes are the property of different countries. Their identity may not, perhaps, be detected at first beneath the disguises in which it is enveloped by national varietics of scale and rhythm and harmony, but it cannot elude a closer examination, and it is probable that careful study would establish many identities hitherto unsuspected. A good example of these cosmopolitan songs is 'Ach Elaiein liebes Elaiein.' Its subject is the legend of the Swimmer, the classical story of Hero and Leander; and it has a local habitation in Holland, Sweden, Russia, etc., as well as in Germany.1 'Der Bettler,' also, which is still sung in many parts of Germany and in Sweden, is identical with The Jolly Beggar of Scotland.2

During the 15th, 16th, and 17th centuries the spirit and power of the Volkalieder were felt in every branch of music. Not only did great masters introduce them into their polyphonic works, both sacred and secular, but lutenists were supplied with the same source with tunes for their instruments, and organists with themes for their extemporary performances. The progress of polyphonic music in Germany had been checked by the discontinuance of the Mass after the Reformation, as has been shown in another part of this work [see SCHOOLS OF COMPOSITION], but a new impetus was given to it by the contrapuntal treatment of secular songs by great composers. As examples of such treatment we may mention—'Allein dein g'stalt,' 'Ach herzlieb', by Heinrich Finck; 'Mir ist ein roth Goldfingerlein'; 'Ich soll und muss ein Bulen haben,' by Ludwig Senfl; 'Elden bringt Fein,' by Benedict Duxia; 'Es wollte ein alt Mann,' by Stephan Mahu; 'Der Gutzgauch auf dem Zaubersass,' by Lorenz Lemlin; 'Ich weiss mir ein hübsch en grünen Wald,' by Sixt Dietrich; 'Es geht gen diesem Sommer,' by Arnold von Bruck;3 etc.

This brings us to the Kunstlied, which in its primary sense signified only the contrapuntal treatment of the Song by learned musicians.4 With the polyphonic Kunstlied we have here no concern, beyond what just suffices to point out the changes through which it successively passed. The composers who used the Volkalieder in polyphonic works were masters of every contrapuntal form; sometimes they worked one melody with another, as Arnold von Bruck, who combined the song 'Es taget vor dem Walde' with 'Kein Adler in der Welt'; or if they did not treat the selected melody as a canon (as Zelck treated 'Ich Jung und Vital' said Wolfgang Amadeus Mozart), they broke it up into fragments for imitation. When composing their own melodies, they always adhered to the church scales; and used the new system only when adopting a Volkalieder. The contrapuntal treatment had, however, one great disadvantage—it constantly necessitated the severance of the melody into fragments, and thus the clear concise form of the Song, which the Volkalieder had done so much to establish, was in danger of discoloration. But happily at this juncture (about 1600) Hans Leo Hassler came to its rescue. Having studied in Italy, he breathed into his songs the light secular spirit of Italian Villanelle and Fa-la-la, and gave more prominence to the melody than to the other voice-parts. His dance-songs also, with their short rhythmical phrases, did much to restore the concise form of the Song. Similar characteristics are noticeable in Melchior Franck's and Beggars' collections of songs.5 In the beginning of the 17th century solo songs were first heard in Germany; and there, as everywhere else, the introduction of the monodic system was due to the influence of Italy.

The revolution begun by Italy would seem to have first affected the church music rather than the secular music of Germany. Innovations of Italian origin are plainly discernible in the sacred works of Praetorius and Heinrich Schütz; but neither of these composers improved the secular music, and poetry had now fallen to a debased condition. It produced nothing better than these songs of vapid and artificial sentiment addressed to a conventional Phyllis or Amaryllis. And the language which it employed was a nondescript mixture of French, Latin, and stilted German. Since Luther's death the simple vernacular had ceased to be in repute. But on the 24th August, 1617, a meeting of German patriots was held, who set themselves to restore their native tongue to honour, and with that view to study the introduction of method and rule into its grammar and poetry. Other patriotic groups were soon formed with a like purpose, and by the year 1630 these associations numbered 800 members. Their labours quickly bore good fruit. The success of a group of Königsegg poets was specially remarkable, and was doubtless due in great measure to the skill with which one of the best of them, Heinrich Albert

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1 As to the Swedish version of the song, see Svenska Volksvisor, vol. I. p. 108, and vol. II. p. 216.
2 The Crutchoy's 'Scottish Songs,' p. 88.
3 All these songs, and numerous others, are contained in the different numbers of Johann Ott's and Georg Forster's collections.
4 The word, which the term Kunstlied afterwards acquired, has been referred to at the outset of this article.
6 Ibid. p. 72.
7 See 'Tricinia nova, liebevoller amantischer Gesang mit nebst der postlichen Titimen geschrelueter und enlicher Wennen nach Italienischen Art mit Pieche componirt durch ReichorFranck,' Nürnberg, 1611, and 'Kurweilige deutsche Lieder zu dreissen Nümen nach Art der Italienischen Gesangarten durch Jakob Beggar in Druck verleipert,' Nürnberg, 1676.
[see Albert], set his own and his associates' songs to music. His compositions became extremely popular; and he has been styled 'the father of the volksthümliches Lied.' Schein and Hammerschmidt had preceded him on the right path, but their taste and talent were frustrated by the worthlessness of the words they set to music. The poetry on which Albert worked was not by any means of a high order, nor was he its slave, but it had sufficient merit to demand a certain measure of attention. This Albert gave to it, and he wrote melodiously. Several of his songs are for one voice with clavicembalo accompaniment, but their harmony is poor, as the following example shows:—

The movement begun by Albert was carried on by Ahle, and the Kriers, Adam and Johann. Johann's songs are very good, and exhibit a marked improvement in grace and rhythm. The first bars of his song 'Kommt, wir wollen' have all the clearness of the best Volkslieder:

Meanwhile the Kunstlied or polyphonic song had ceased to advance: other branches, especially instrumental and dramatic music, had absorbed composers, and songs began to be called 'Odes' and 'Arias.' Writing in 1849, Eiser says that cantatas had driven away the old German songs, and that their place was being taken by songs consisting of recitatives and arias mixed. Among the writers of the 18th century who called their songs 'arias,' and who wrote chiefly in the aria form, were Graun, Agis, Sperontes, Telemann, Quantz, Doles, Kirnberger, C. P. E. Bach, Nichelmann, Marpurg, and Neefe (Beethoven's master). They certainly rendered some services to the Song. They set a good example of attention to the words, both as regards metre and expression; they varied the accompaniment by the introduction of arpeggios and open chords; and they displayed a thorough command of the strophic form. But, notwithstanding these merits, their songs, with few exceptions, must be pronounced to be dry, inanimate, and deficient in melody.

It might strike the reader as strange if the great names of J. S. Bach and Handel were passed by in silence; but, in truth, neither Bach nor Handel ever devoted real study to the Song. Such influence as they exercised upon it was indirect. Bach, it is true, wrote a few secular songs, and one of them was the charming little song 'Willst du dein Herz mir schenken,' which is essentially 'volksthümlich':

His two comic cantatas also contain several of great spirit; but it was through his chorale works that he most powerfully affected the Song. The only English song which Handel is known to have written is a hunting-song for bass voice, of which we give the opening strain:

The morn is charm-ing, all Na-ture is gay. A-

but his influence upon the Song was through his operas and oratorios, and there it was immense. Equally indirect, as will be seen presently, were the effects produced on it by the genius of Gluck, Haydn, and even of Mozart.

At the period we have now reached, namely the end of the 18th century, a new and popular form of the Kunstlied appeared, and this was the 'volksthümliches Lied.' The decline of the Volkslied during the 17th century has sometimes attributed to the distracted state of Germany; and certainly the gloomy atmosphere of the Thirty Years War and the desolation of

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1 In this song the voice has the upper melody, and the cleftéembalo the two under parts.

2 See the preface to his Cantatas collection. See also Linzner, 'Ge-schichte des deutschen Liedes im xviii. Jahrhundert.' p. 83.
3 Full information respecting these songs, and abundant examples, will be found in Linzner's work referred to in the preceding note.
4 But the authenticity of this is much questioned by Spitta (Bach, L 94).
5 In the Fitzwilliam Library at Cambridge.
7 The term 'volksthümliches Lied,' defines exact translation; but, speaking broadly, means a simple popular form of the artistic song.
the Palatinate, cannot have been favourable to it. But no political or social troubles could affect its existence so deeply as an invasion upon its own ground by the Kunstlied. As long as the artistic song dwells apart, among learned musicians, the Volklied had little to fear. But when once it had become simple and melodious enough to be easily caught by the people, the Volklied was supplanted: its raison d'être was gone. In churches and schools, at concerts and theatres, the public grew habituated to the artistic song, and the old Volklieder faded from memory. The few that retained any popularity were in the modern tonal system. The Volkstümliches Lied is, in short, a combination of the Volklied and the Kunstlied, and its area of capacity is a very wide one. In the hands of a true master it rises to a high level of poetic beauty, and in the hands of a bad workman it can descend to any depths of stupidity or vulgarity, without ceasing to be Volkstümlich. Songs there were, undoubtedly, before the time of J. A. Hiller, to which this epithet could properly be applied; but he was the first to secure for them a thoroughly popular recognition. He belonged to the second half of the 18th century, and was really an operatic composer. It was the songs in his 'Singspiele' which took so strong a hold of the public. [See Hiller, J. A.; Singspiel.] A favourite tune from his Singspiel 'Die Jagd' will serve as a specimen of his style:

Starting from Hiller and Schulz the Volkstümliches Lied pursued two different roads. Its composers in the Hiller school, such as Ferdinand Kauer, Wenzel Müller, and Himmel, were shallow and imperfectly cultivated musicians. Their sentimental melodies had a certain superficial elegance which gave them for a time an undeserved repute. A few of Himmel's songs—for example, 'Vater Ich rufe Dich' and 'An Alexis send Ich Dich'—are still in vogue among some classes of the German population, but, measured by any good standard, their value is inconsiderable. The dramatic composers, Winter and Jos. Weigl, may be reckoned to be contemporaries of Hiller's; and so was J. A. P. Schulz, who did much for the Volkstümliches Lied. He was careful above others of his time to select poetic words for his music; and the composer was now provided with a store of fresh and natural poems of the Volklied type by Bürger, Cardinal, Höltje, the Stolbergs, Voß, and other poets of the Göttingen school. So long as Schulz kept to a simple form, he was always successful, and many of his songs are still the delight of German school children. In his more ambitious but less happy efforts, when he tried to give full expression to the words by the music, he abandoned the Volkstümlich form, as his song 'Die Spinnnerin' will show:

Another, 'Ohne Lieb und ohne Wein,' taken from his Singspiel 'Der Teufel ist los,' and still sung in Germany with much zest, was one of the first of the Kunstlieder to be received into the ranks of the Volklieder. J. André, the author of the 'Rheinweinlied,' was a conten-
have been of this school, in so far as they were
song-writers; and its tendencies reappeared in
our own day in Reissiger and Abt. On the
other hand, Schulz’s followers were real mu-
sicians; and if they became too stiff and formal,
their defects were a fruit of their virtues. Their
stiffness and formality were the outcome of a
strict regard to form and symmetry, and of a
praiseworthy contempt for false sentiment. Most
of them could write-at will in more than one
style. Whenever they chose the volksthüm-
liehes Lied, they proved their mastery of it; and
in other kinds of composition they were equally
at home. Their names must, therefore, be
mentioned in connection with more than one
class of song. The first and best of Schulz’s
school was Mendelssohn’s favourite, J. F.
Reichardt. He was singularly happy in his
‘Kinderlieder,’ but his most valuable services to
the Song were given on other ground, as will
appear later. Next to him came Anselm Weber,
and Nägeli. Zelter, Klein, Ludwig Berger, and
Friedrich Schneider, are entitled, by their songs
for male chorus, to be counted among the fol-
lowers of Schulz.

It would be wrong to leave the volksthüm-
liehes Lied without mentioning the names of
Conradin Kreutzer and Heinrich Marschner,
whose operatic songs proved themselves to be
truly volksthümlich by their firm hold on the
hearts of the people, and of Carl Krebs and
Küchel, who have also set an honourable mark
on this kind of song. It is, likewise, proper to
add the titles of a few typical songs which are
found in every modern collection of so-called
Volkslieder, though really volksthümliche Lieder
converted into Volkslieder. Some of them are
by celebrated composers whose fame was chiefly
won in other fields; some by men, like Sächer,
Gersbach, and Gust. Reichardt, who wrote nothing
but volksthümliche Lieder; of some the authorship
is wholly unknown; and of others it is disputed.

Worthy to be mentioned as representative
songs of this class are: ‘Es ist bestimmt, in
Gottes Bah;’ ‘Ach, wie ists möglich dann;’
‘Fräns Eugenius;’ ‘Zu Maantua in Banden;’
‘Wir hatten gebaht ein stattliches Haus;’ ‘Es
zogen drei Bürchen;’ ‘Was klinget und singet
die Strasse heraus;’ ‘Der Mai ist gekommen;’
‘Bekränzt mit Leib;’ ‘Gaudeamus;’ ‘Es ging
ein Frosch spazieren;’ ‘O Tannebaum, O Tan-
nebaum;’ ‘Morgenroth, Morgenroth;’ ‘Ich
hätt einen Kameraden;’ ‘Was blasen die
Trompeten;’ ‘Es geht bei gedämpftem Trom-
melklange;’ ‘Morgen müssen wir vereisen;
Ich weiss nicht was soll es bedeuten;’ ‘In
einem kühten Grunde;’ ‘So viel Stern am
Himmel stehen;’ ‘Es kann ja nicht immer so
bleiben;’ ‘Nach Sevilla, nach Sevilla;’ ‘Es ist
ein Schnitter der heist Tod;’ ‘Der alte Bar-
barossa;’ ‘Die Fahnenwacht;’ ‘Mäckle ruck,
ruck, ruck;’ ‘Was ist des Deutschen Vater-
land,’ etc. None of these songs are vulgar,
nor even commonplace. They are familiar to
classes, young and old; and the heartiness
with which they are everywhere sung attests
their vitality. Singing in unison is compar-
atively rare among Germans; their universal love
and knowledge of music naturally predispose
them to singing in parts. A regiment on the
march, a party of students on a tour, or even
labourers returning from work, all alike sing
these favourite songs in parts with remarkable
accuracy and precision. And the natural apti-
dude of the nation for this practice is perpetually
fostered by the ‘Singsvereine’ or singing-clubs
which exist even in the most obscure and se-
cluded corners of Germany.

If it be asked by what qualities the volksthüm-
liehes Lied can be recognised, the answer
would be, that it is strophical in form, and has
an agreeable melody, easy to sing, a pure and
simple harmony, an unpretending accompaniment,
a regular rhythm, a correct accentuation, and
words inspired by natural sentiment. The mere
enumeration of these qualities explains its popu-
laritv. But it lacked the poetic and thoughtful
 treatment both of words and music, which sub-
sequently raised the lyric song to the level of
true art.

It is now time to inquire in what ways the Song
was treated by some of the greatest composers of
the 18th and 19th centuries—by Gluck, Haydn,
Mozart, Beethoven, Spohr and Weber. Gluck
was the contemporary of Graun, Agricola, and
Kirnberger; and like them he called most of his
songs odes. But the standpoint from which he
regarded the Song was very different from theirs.
Applying his theories about the Opera [see
Gluck and Opera] to the Song, he steadfastly
aimed at a correct accentuation of the words in
the music, and the extinction of the Italian form
of melody, which required the complete subor-
dination, if not the entire sacrifice to itself, of
every other element of composition. ‘The union,’ wrote Gluck to Le Harpe in 1777, ‘be-
tween the air and the words should be so close,
that the poem should seem made for the music
no less than the music for the poem; and he
conscientiously strove to be true to this ideal
in all his work. But though he revolutionised
the Opera, he left no deep mark on the Song; for
indeed he never devoted to it the best of his
genius. His few songs, chiefly Klopstock’s odes,
have no spontaneity about them, but are dry and
pedantic, and with all his superiority to his con-
temporaries in aims and principles of composition,
his odes are scarcely better than theirs. Here is
an example:—

1 The reader will find a multitude of others in the various col-
clections which are constantly issuing from the musical press
of Germany. Be may, for instance, consult Fritz’s Musikalischer Materi-
schutz, or the ‘Gommers-Buch für den deutschen Studenten,’ con-
taining Studenten-, Soldaten-, Trink-, Fest-, Nation-, Mädchen-
Kinderlieder, etc.
best in that field. The least happy of his songs are those in which he set homely or thoroughly popular words to music: his genius lived too much in an ideal world for work of that kind. Thus in his 'Ich möchte wohl der Kaiser sein' the music ceased after the first bar to be volksthümlich. It was in the opera that he put forth his full strength, and his operatic songs often derive from their simple joyous melodies a truly popular character. Most of his songs are in the aria form, and their exquisite melodies almost obliterate such faults of accentuation as occur in the following example:

The reader will observe what exaggerated emphasis the music puts upon such unimportant syllables of the verse as 'mal' and 'mal.' Mozart's masterpiece in the Song was 'Das Veilchen,' which he wrote to Goethe's words; and he had written other songs of like excellence, his position as a song-writer would have been more on a level with his unsurpassed fame in other branches of music. In 'Das Veilchen' he treats every detail independently. When the song passes from narrative to the violet's own utterance, the character of the music changes; and the accompaniment also supplies a vivid though delicate representation of the narrative, while the unity of the Song is never lost amid varieties of detail. For such minute painting in music the ordinary harmonic basis of tonic and dominant is not wide enough. Modulations into other keys are requisite. In this song, therefore, Mozart does not confine himself to the principal keys of G major and D major, but introduces the keys of G minor, B♭, and B♭ major, though without any change of signature. Neither does he pay much heed to a clear demarcation of the strophic divisions, which had hitherto been regarded as indispensable, but by the simple force of a homogeneous rhythm fully sustains the unity essential to lyric song. The very little that yet remained to bring this class of song to perfection was subsequently accomplished by Schubert.

Some of Beethoven's earlier songs—such as 'An einen Säugling,' 'Das Kriegtad,' 'Molly's Abschied,' and 'Der freie Mann'—are volksthümlich, and resemble Schubert's compositions. For the accompaniment they have the melody
The syllable is given to each note: they are therefore declaimed rather than sung. In this respect it is similar in Gellert's sacred songs, or Cantata, in the 'Busied,' where there is the development of the accompaniment. One of Beethoven's early songs the best known probably is 'Venus,' and it is written in a larger form than the melody referred to. Its form may be termed the cantata form. In it both voice and accompaniment strive to give exact expression to every word and sentiment, and changes of tempo and key impart a dramatic cast. But our chief interest lies in Beethoven's lyric songs. He set six songs of Goethe's as op. 75, and three as op. 83. In the style and spirit of these lyrics which might have tempted him to use either the sonata or the cantata form; but the strophic division corresponds so well with their general character that he could not disregard it. He left it therefore to the instrumental part to satisfy their dramatic requirements. In Migom's song, 'Kennst du das Land,' each stanza has the same beautiful melody, and the accompaniment alone varies. In other cases, as in Goethe's 'Trocknet nicht' (Wonne der Wehmuth), the melody is a mere recitation, and all the importance of the song belongs to its accompaniment. In Jeitzeles' Liederkreis, 'An die ferne Geliebte,' op. 98, the unity which makes the cycle is wholly the work of the composer, and not of the poet. It is Beethoven who binds the songs together by short instrumental interludes, which modulate so as to introduce the key of the next song, and by weaving the melody of the first song into the last. Most of the songs of this beautiful cycle are strophical, but with great variety of accompaniment, and the just balance of the vocal and instrumental parts equally contributes to the faithful expression of lyric thought and feeling. In songs which had more of the aria form Beethoven was less successful. In short, the principal result produced by him with regard to the song was the enlargement of the part sustained by the pianoforte. He taught the instrument, as it were, to give conscious and intelligent utterance to the poetic intentions of the words. His lyric genius rose to its loftiest heights in his instrumental works: and here again its full perfection must be looked for in the slow movements of his orchestral and chamber compositions.

Sporh also wrote lyric songs, a task for which his romantic and contemplative nature well fitted him. But his songs are marred by excessive elaboration of minute, and in the profession of detail clearness of outlines is lost, and form itself disappears. Again, his modulations, or rather transitions, though never wantonly introduced, are so frequent as to be wearisome. Of all his songs 'Der Bleicherin Nachtdicht' and 'Der Rosenstrauch' are freest from these faults, and they are his best.

A greater influence was exercised upon the Song by Carl Maria von Weber. He published two books of Volklieder, op. 54 and op. 64, with new melodies, of which the best-known are 'W enn ich ein Vogel war' and 'Mein Schatz is dir hübe.' Of his other songs the most celebrated are the cradle-song 'Schlaf Herzensühnen' and the 'Leyer und Schwert' songs (for instance, 'Das Volk steht auf' and 'Du Schwert an meiner Linken'), and these songs deserve their celebrity. Others indeed, such as 'Ein steter Kampf,' are not so well known nor heard so often as they ought to be. Weber's fame as a song-writer has perhaps suffered somewhat, like Mozart's, from the circumstance that many of his best songs are in his operas; and it has been partially eclipsed by the supreme excellence of one or two composers who were immediately subsequent to him. It was also unlucky for him that he wrote most of his accompaniments for the guitar. But in the solos and choruses of 'Predorea,' 'Der Freischütze,' and 'Euryanthe' there are romantic melodies of unfailing charm to the German people. 'They are filled,' says Reissmann, 'with the new spirit awakened in Germany by the War of Liberation—the spirit which inspired the lays of Arnold, Schenkendorf, Rückert, and Körner. The dreamy tenderness of the old Volklieder was united by Weber to the eager adventurous spirit of a modern time. His conceptions are never of great intellectual depth, nor are his forms remarkably developed, but the entrafwante expression with which he writes gives his compositions an irresistible freshness, even after the lapse of half a century.'

Incidental reference has already been made more than once to Goethe, but a few words must be added on the obligations of the Song to him. The fine outburst of lyric song which enriched the music of Germany in his lifetime was very largely due to him. The strong but polished rhythm and the full melody of his verse were an incentive and inspiration to composers. Reichardt was the first to make it a systematic study to set Goethe's lyrics to music. Some of them were set by him as early as 1750; but in 1793 he published a separate collection entitled 'Goethe's lyrische Gedichte,' and containing thirty poems. In 1809 he issued a more complete collection, under the title of 'Goethe's Lieder, Oden, Balladen, und Romanein mit Musik, v. J. Fr. Reichardt.' So long as Reichardt merely declined the words in melody, or otherwise made the music conscientiously subordinate to the verse, he was successful: but he failed whenever he allowed himself to think less of the words and more of the tune. Goethe's words were, in short, a sure guide for a talent like his. In the genuine volkstümlichen Lied he did not shine; he spared no endeavour to catch the exact spirit of popular poetry, but in his intent pursuit of it he lost that natural spontaneity of melody which the volkstümlichen Lied requires. Reichardt was not a great master, but he may claim the honour of having struck the true key-note of lyrical songs: and greater artists than himself immediately followed in his foot-

1 See Reissmann, p. 187. It is worth while to note that Weber himself says, in his literary works, that 'strict truth in declamation is the first and foremost requisite of vocal music... any vocal music that alters or effaces the poet's meaning and intention is a failure.'
steps. Nothing that he ever wrote is better than his setting of Tieck's 'Lied der Nacht,' and in this song he clearly shows himself to be the forerunner of Schubert, Schumann, and Mendelssohn. A younger contemporary, Zelter, also made a reputation by setting Goethe's words to music. Zelter was himself a friend of Goethe's; and so great an admirer was the poet of Zelter's music for his own songs, that he preferred it to the settings of Reichardt, preferring Reichardt's settings to those of Beethoven and Schubert, and perhaps those of Eberwein to either of the three. Through some strange obliquity of taste or judgment, Goethe, as is well known, never recognised the merits of these two very great composers. Zelter, however, was a writer of considerable talent, and advanced beyond his predecessors in harmonic colouring and consistency of style. His early songs were strophic, without variety or modulation of melody, except sometimes in the last stanza, but in later years he composed some of these early songs with such different treatment that he seems occasionally to be the precursor of the so-called 'durchkomponirtes Lied'—in which every stanza has different music. Another of this group of writers, Ludwig Berger, worked on the same lines as Reichardt. But his excessive attention to the declamatory part of the Song has a tendency to break up the melody and destroy its consecutive unity. On the other hand, his pianoforte accompaniments are remarkably good. Without overpowering the melody they have a singular power of expression. His song 'Trost in Thraen,' op. 33, no. 3, may be cited as an illustration. Bernhard Klein may also be mentioned as a writer of music to Goethe's songs. His style was not unlike Zelter's; but he aimed at vocal brilliancy, and was somewhat negligent of the instrumental part.

If the general results of the period through which we have just passed are examined as a whole, it will be seen that the various conditions requisite for the perfection of the Song had matured. The foundations and all the main parts of the structure had been built; it remained only to crown the edifice. Starting from the volksthümliche Lied, the Berlin composers had demonstrated the necessity of full attention to the words. Mozart and Weber had given it a home in the opera. Mozart and Beethoven had developed its instrumental and dramatic elements; and had, further, shown that the interest of the Song is attenuated by extension into the larger scene-form. Nothing therefore of precept or example was wanting by which genius might be taught how to make the compact form of the Song a perfect vehicle of lyrical expression. The hour was ripe for the man; and the hour and the man met when Schubert arose.

This wonderful man, the greatest of song-writers, has been so fully and appreciatively treated in other pages of this Dictionary that it would be superfluous to do more here than examine the development of the Song under him. He was his genius that we have more than 600 of his songs, and their variety is as remarkable as their number. There was scarcely a branch of the subject to which he did not turn his hand, and nihil tetigit quod non ornavit. He was master of the Song in every stage—whether it were the Volkslied, or the Ode, or the volksthümliches Lied, or the pure lyric song, or the Ballade and Romance. And his preeminent success was largely due to his complete recognition of the principle that in the Song intellect should be the servant of feeling rather than its master.

The essence of true Song, as Schubert clearly saw, is deep, concentrated emotion, enthralling words and music alike, and suffusing them with its own hues. Full of poetry itself, he could enter into the very heart and mind of the poet, and write, as it were, with his own identity merged in another's. So wide was the range of his sympathetic imagination that he took in songs of different kinds from all the great German poets, and wisely as their styles varied, so did his treatment. Some demanded a simple strophic form; some a change of melody for every stanza; and others an elaboration or dramatic accompaniment. But whatever the words might call for, that Schubert gave them with unerring instinct.

His best compositions are lyrical, and the most perfect are the songs which he wrote to Goethe's words. If Schubert had a fault as a song-writer, it was a want of economy of expression; and from this temptation he was guarded by the concise and compact form of Goethe's songs. These lyrics are, therefore, his masterpieces, and it is scarcely possible to conceive higher excellence than is displayed in his 'Gretchen am Spinnrade,' the 'Wanderer's Nachtlied,' the songs from 'Wostöchterlisch Divan,' and 'Wilhelm Meister.' In these songs, beauty and finish are bestowed with so even a hand, both on the voice-part and on the accompaniment, that it would be impossible to imagine that either takes precedence of the other. In the songs which he wrote to Schiller's words, especially in the earlier ones, the accompaniment is more important than the voice-part. This however is demanded by the dramatic form of ballads like 'Der Taucher' and 'RitterToggenburg.' And Schubert perceived that a somewhat similar kind of setting was appropriate to antique, mythological, or legendary songs, such as Schiller's 'Dithyrambe' and 'Gruppe aus dem Tartar,' Mayrhofer's 'Mammon' and 'Der entzäunte Orest,' Goethe's 'Schwager Kronos,' 'Ganymol,' 'Grenzen der Menschheit,' and some of Ossian's songs. These last are also noticeable as an illustration of his practice of writing songs in sets. Some of these sets had been written as cyclic poems by their authors, and to this category belonged the 'Müllerlieder' and the 'Winterreise,' others—such as the Ossian Songs, and Walter Scott's poems—were made cyclic by Schubert's handling of them. He did not join and weld together

1 The reader should consult Reissmann's 'Das Deutsche Lied in seiner historischen Entwicklung,' and his 'Gez. d. deutsch. Liedes.'

2 Reissmann, in 'Gesch. d. deutsch. Liedes,' p. 236, compares the handling of Goethe's songs by the Berlin composers with that of Schubert's, and conclusively shows the great inferiority of the latter.
the songs of a set, as Beethoven had done in the cycle of 'An die Fernen Geliebte,' but bound them to one another by community of spirit. They can all be sung separately; but the 'Müllerlieder' and 'Winterreise,' which tell a continuous tale, lose much of their dramatic power if they are executed otherwise than as a whole. The publication known as the 'Schwanengesang' contains some of Schubert's most beautiful songs, and among them his settings of Heine's words. Heine appeared on the stage of literature too late to have much to do with Schubert; his influence was more deeply felt by Schumann: but Schubert at once recognised, as did Schumann after him, the extreme importance of a musical accomplishment for his words. Other poets for whom Schubert composed were Klopfstock, Matthíason, Halévy, Rückert, Rellstab, Croghier, Kösgarten, Schober, Müller, Schmidt, etc.; and some of these are perhaps indebted to the composer for the same fame now left to them.

Many of Schubert's finest songs are strophic in form, and resemble the best Volkslieder; with this difference however, that where the latter rigidly adhered to the simple tonic and dominant harmony, Schubert uses the most varied modulations. But none knew better than Schubert that the strophic form is not applicable to all poems, and that some require different music for every stanza. Without being ballads or narrative poems, such songs range over too broad and varied a field for the strophic form; but through all diversities they retain a true lyric unity, and this unity as a whole, with variety in parts and details, has been faithfully reproduced by Schubert. Reissmann¹ has shown how he preserved the unity by returning to the melody of the first strophe as a refrain—as in 'Meine Ruh' ist hin'—or by keeping the same figure in the accompaniment, as in 'Waldemar,' or by simple development of the same melody in each stanza. All the resources of Schubert's genius are displayed in the durchkomponirte Lied.

Enough, however, has been said to indicate his supreme merit as a song-writer, and it is time to turn to another name. In Mendelssohn the characteristics of the Berlin school of song-writers are seen at their best. His songs exhibit all the care and effort of that school to combine the volkstümliche form with a minutely faithful representation of the words; but the object at which he aimed, and which indeed he attained, tended sometimes to hamper the free play of his art. And with all his comprehension and finished culture, Mendelssohn could not, like Schubert, surrender himself completely to the poet whose words he was setting, and compose with such identity of feeling that words and music seem exactly made for each other, and incapable of separate existence. Mendelssohn remained himself throughout, distinct and apart. The poet's words were not to him, as they were to Schubert, the final cause of the song; they were only an aid and incentive to the composition of a song preconceived in his own mind. In his songs, therefore, we miss Schubert's variety; and his influence upon the Song in Germany has been limited. In Mendelssohn's op. 9, three songs especially deserve mention—'Warum,' a true Romanze; the 'Herbattled,' concise in form, and expressive of deep melancholy; and 'Scheiden,' which is a song of tranquil beauty. The 'Frühlingslied,' op. 19 reminds one of Berger, and 'Das erste Veilchen' is suggestive of Mozart. The 'Reiseleid' inclines more to the scena-form, but is marked by some of Mendelssohn's most characteristic modulations and transitions in the harmony. The songs which produced most effect were, 'Auf Fidjege de Gingen' of op. 34, and 'Wer hat dich, du schöner Wald' of op. 47; both volkstümlich in the best sense of the word, melodious, pure, and refined, but withal brilliant and striking. The most perfect, perhaps, of his songs is the 'Venetian Gondellied,' op. 57, without a blemish either in melody, accompaniment, harmony, or rhythm. And the truest Volkslied of modern birth is the little song 'Es ist bestimmt in Gottes Rath.' All Mendelssohn's other songs, with few exceptions, are simple and pleasing. Take as an eminent instance, 'Lieblingsplätzeben' (op. 99, no. 3). Nevertheless, with all their charms, his songs for one voice are inferior to his part-songs, and indeed to his compositions in other branches of music.

If any song-writer could dispute Schubert's pre-eminence, it would be Robert Schumann. His songs are the very breath of romantic poetry elevated by austere thought. Where Schubert is completely one with the poet, his exact alter ego, Schumann is wont to be a little more than the poet's counterpart or reflection. With scrupulous art he reproduces all that runs in the poet's mind, be it ever so subtle and delicate, but permeates it with a deeper shade of meaning. This may be seen especially in his settings of the poems of Heine, Reinick, Burns, Kerner, Geibel, Chamisso, Rückert and Ichendorff. Of these poets the last five were thoroughly romantic writers, and exercised a great influence on Schumann's kindred imagination. It was stimulated into full activity by the supernatural splendour and mystic vagueness of their conceptions. Visions of midnight scenes arise in prompt obedience to the spell of Schumann's

¹ These, however, have no
by the publisher after Schubert's death, and are not in his collection of published songs, in which each stanza was put together.
² His 'Geusch. d. deutsch
³ The abbreviation 'Lied' is used throughout the text.
⁴ The abbreviation 'S.' is used in the text.
⁵ It has been remarked that the mere playing through of a song of Schubert enables a performer to recognize the poet from whose words the music was written. It would be quite impossible to do this with regard to Mendelssohn's songs.
music. It conjures up for eye and ear the dark vault of the starry heavens, the solitude of haunted woods, the firefly’s restless lamp, the song of nightingales, the accents of human passion idealized, and all else that makes the half-real and the half-unreal world in which the romantic spirit loves to dwell.

In Schumann’s music to Eichendorff’s words, the accompaniments have even more importance and beauty than the melodies; while the latter seem only to suggest, the former unfold the sentiment of the song. This is the case in the ‘Frühlingsnacht,’ the ‘Schöne Fremde,’ and the ‘Waldegepspräch’; and in another song of the same opus, ‘Ich kann wohl manchmal singen’ (Wehmut), the melody is fully developed in the accompaniment, and merely doubled in the voice part. Of like kind is the work of Schumann’s hand in the ‘Liederreihe,’ op. 35, containing 12 songs by Justinus Kerneder, and in Rückert’s ‘Liebesfrühling,’ op. 37; but Rückert’s verse did not perhaps evoke in him so full a measure of spontaneous melody as Eichendorff’s and Kerneder’s. The simplest and most melodic among the best known of the Rückert collection, are Nos. 2, 4, and 11; and they are by Frau Clara Schumann. Chamisso’s cycle, ‘Frauenliebe und Leben,’ op. 42, is described elsewhere in this Dictionary, and does not require further notice here.1

To the poems of Reinick and Burns Schumann imparts more of the Volkslied form; but the poet to whom his own nature most deeply responded was Heine. There was not a thought or feeling in his poetry which Schumann could not apprehend and make his own. Whether Heine be in a mood of subtle irony or bitter mockery, of strong passion or delicate tenderness, of rapturous joy or sternest sorrow, with equal fidelity is he portrayed in the composer’s music. What Schubert was to Goethe, Schumann was to Heine; but the requirements of the two poets were not the same. Goethe’s thought is ever expressed in clear and chiseled phrase; but it is a habit of Heine’s to adumbrate his meaning, and leave whatever is wanting to be supplied by the reader’s imagination. The composer who would adequately interpret him must, therefore, have poetic fancy no less than a mastery of his own art. This Schumann had, and none of his songs rank higher than the splendid cycle ‘Dichterliebe,’ from Heine’s ‘Buch der Lieder,’ which he dedicated to a great dramatic singer, Wilhelmine Schröder-Devrient. Their melodic treatment is declamatory—not in recitative, but in perfectly clear-cut strophes. The metrical accents of the verse are carefully observed, and, if possible, still more attention is bestowed on the accentuation of emphatic words. That there may not be even the semblance of a break or interruption in the continuous flow of the phrases, the same rhythmical figure is retained throughout the accompaniment, however the harmony and the melody may change. As a general rule, the instrumental part of Schumann’s songs is too important and too independent to be called an ‘accompaniment’; it is an integral factor in the interpretation of the poem.2 Thus in the ‘Dichterliebe’ cycle, the introductory and concluding strophes to ‘Im wunderschönen Monat Mai,’ ‘Das ist ein Flöten und Geigen,’ ‘Die alten bösen Lieder,’ and ‘Am leuchtenden Sommernachmittag,’ have all a close relation to the poem than to the music, and seem to evolve from it a fuller significance than it could ever have owed to the poet’s own unaided art. Further proof of the importance of Schumann’s accompaniments is afforded by the peculiarity that in many of his songs the voice part ends on a discord, and the real close is assigned to the accompaniment.3 In ‘Ich große nicht’ the accompaniment is occasionally used to strengthen the accents, and discords also enhance the grand effect; only rarely does he allow the independence of the accompaniment to remain in abeyance throughout a whole song. In short, his songs should be both played and sung by true artists; and the riper the intellect, the more poetic the temperament of the artist, the better will the execution of the accompaniment answer to his demands. No composer is more worthy of thoughtful and finished execution than Schumann; together with Schubert in music, and Goethe and Heine in literature, he has lifted the Song to a higher pinnacle of excellence than it ever reached before. Whether such work will ever be surpassed, time alone can show.

We will here allude to another branch of modern German Song, which has been handled by the greatest composers, and comprises the Ballade, the Romanze, and the Rhapsodie. In the ordinary English sense, the ballad is a poem simply descriptive of an event or chain of incidents; it never passes to moralize or express emotion, but leaves the reader to gather sentiment and reflections from bare narrative. But the Ballade, as a form of German song, has some other properties. Goethe says that it ought always to have a tone of awe-inspiring mystery, to fill the reader’s mind with the presence of supernatural powers, and to plunge the soul to submissive expectancy. The Romanze is of the same class as the Ballade, but is generally of more concise form, and by more direct references to the feelings which its story evokes, approaches nearer to the lyric song. As distinguished from the Ballade and the Romanze, the Rhapsodie is deficient in form, and its general structure is loose and irregular. The first poet who wrote such poems was Bürger; his example was followed by Goethe, Schiller, Uhland, and others; and then the attention of composers was soon caught. Inspired by Schiller, Zumsteeg first composed in this vein, and his work is interesting as being the first of its kind; but cultivated and well-trained musician though he was, Zumsteeg had too little imagination to handle the Ballade successfully. He generally adhered to the Romanze, and in ‘Bleich flimmert in stürmischer Nacht’ is

1 See SCHUMANN, vol. III. p. 412.
2 See under SCHUMANN, vol. III. p. 413.
3 See the end of ‘Frauenliebe und Leben,’ and of the exquisite 2-part song ‘Grosvenor und Grosmutter.’
as a good specimen of his style. Sometimes he fused the Romance into the Rhapsodie by dramatising incidents; and to such effects he owed most of his contemporary popularity; but it was not in him to produce the true Ballade. Neither did Reichardt or Zelter succeed any better in it. They treated it 'Erikönig' as a Romance, and Schiller's Ballades, 'Ritter Toggenburg' and 'Der Handsehn,' as rhapsodies. And even Schubert, for whom in youth this ballad poetry had a great charm, evidently he was inclined to compose for Balladen too much in Rhapsody-form. In some of his longer pieces, such as 'Der Taucher,' 'Die Bürgschaft,' 'Der Sänger,' where he is faithful to the Ballade form, there are exquisite bits of melody appositely introduced, and the accompaniments are thoroughly dramatic; but the general effect of the pieces is overlaid and marred by a multiplicity of elaborate details. When sung, therefore, they do not fulfill the expectations awakened by the playd of the pieces. To the Romance, Schubert gave the pure strophic form, as, for instance, in Goethe's 'Heidenröslein.'

The founder of the true Ballade in music was J. C. G. Loebe, who seems to have caught, as it were instinctively, the exact tone and form it required. His method was to compose a very short, though fully rounded melody, for one or two lines of a stanza, and then repeat it throughout the Ballade with only such alterations as were demanded by the text. He never varied the theme. This method secures unity for the piece, but it necessitates a richly developed accompaniment, and calls upon the pianoforte to be the sole contributor of dramatic colouring to the incidents. The simpler the metrical form of the Ballade, the better will this treatment suit it. Take, for example, Uhland's 'Der Wirthin Tochterlein.' All Loebe's music is to be developed from the melody of the first line; though other resources are brought into play, the form of the theme is not altered, the original idea is never lost to view, and the character with which the accompaniment began is preserved intact to the end. Still more importance is given by Loebe to the pianoforte part in the gloomy northern Ballades, 'Herr Olaf' and 'Der Mutter Geist.' But his really popular Balladen are 'Heinrich der Vogler,' 'Die Glocken zu Speier,' and 'Goldschmiede Töchterlein': in these the melodies are fresh and genial, the accompaniments full of characteristic expression, and the whole upon stroke in the best Ballade style effect a vivid presentation of animated scenes.

Mendelssohn never touched the Ballade form for the solo voice; and Schumann greatly preferred the Romance. To his subjective lyric cast of mind the underlying thought was of more concern than external facts. In his beautiful music to Kerner's 'Stirb Lieb' und Freud,' he treats the melody as a Romance, and puts the Ballade form into the accompaniment. On the same plan are his 'Entfisch' mit mir,' 'Loreley,' and 'Der arme Peter,' from Heine. 'Die Löwenbraut' and 'Blondels Lied' are more developed Ballades; but the most perfect of his Ballades is 'Die beiden Grenadiere,' op. 49. Its unity in variety is admirable; it stirs and moves the heart, and its impressiveness is wonderfully augmented by the introduction of the Marseillaise. When Schumann essayed to treat the Ballade melodramatically he failed. Singing, in his opinion, was a veil to the words; whenever therefore he wished them to have emphatic prominence, he left them to be spoken or 'declaimed,' and attempted to illustrate this by a special treatment of the melody by the musical accompaniment. But the Ballade form was too small and contracted for this kind of treatment, which is better suited to larger and more dramatic works. It is a vexed question whether the repetition of the melody for every verse, or its variation throughout, is the better structure for the Ballade; the former arrangement, at any rate, would seem best adapted for short and simple pieces like Goethe's 'Der Flascher,' and the latter for lengthier ones. If the melody be repeated in the melody, Ballades an impression of monotony is inevitably created, and the necessarily varying aspects of the poem are imperfectly represented in the music.

The Song continues to hold in Germany the high place to which it was raised by Schubert and Schumann; their traditions have been worthily sustained by their successors, the foremost of whom are Robert Franz and Johannes Brahms. Franz has devoted himself almost exclusively to it.1 At first sight it seems to be similar to Schumann's, but on closer examination it will be found to have marked characteristics of its own. There is no lack of melody in his voice-parts, but the chief interest of his songs generally lies in the accompaniments, which are as finished as miniatures, though concealing all traces of the labour expended on them.2 In form and harmony Franz's songs are akin to the old Volkslied and Kirchenlied. Their harmony frequently recalls the old church scale, and the peculiar sequential structure of the melody (as, for instance, in his 'Zu Straßburg an der Schanz,' op. 12, no. 2; 'Es klingte in der Luft,' op. 13, no. 2, and 'Lieber Schatz, sei mir wieder gut,' op. 26, no. 2), is so common with him, that some critics have condemned it as a mannerism.3 Most of his songs are strophic as regards the voice-part, the richness and fulness of the accompaniment growing with each successive stanza; or else the harmony is slightly altered to suit the words, as in that subtle change which occurs in the second stanza of 'Des Aberglaubs,' op. 16, no. 4. Indeed the perfection of truth with which Franz renders every word is his highest merit. Like Schumann, he is wont to leave much to the closing bars of the piano-

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1 See Vierer's 'Aesthetik,' part III, p. 306; and Reimann's 'Das deutsche Lied,' p. 392.
2 'It was the result of an irresistible necessity,' wrote Franz to a friend: 'that I cultivated the Song form almost exclusively, and wrote very little else: I afterwards became convinced that my own particular talent culminated in this form. On principle, therefore, I have kept to this path, and should with difficulty be persuaded to try my luck in any other.'
3 See Ambros, 'Provisorie,' p. 701.
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forte part or to the whole accompaniment; and he has a further resemblance to Schumann in his thoroughly lyrical temperament. His favourite poets are writers of dreamy, quiet, pensive verse, like Osterwald, Eichendorff, Lenau and Mirza Schaffy; but he has composed several songs by Heine and Burns. There is not, perhaps, enough of passion in his compositions to carry us away in a transport of enthusiasm, but the refinement of his poetic feeling, and the exquisite finish of his workmanship compel our deliberate and cordial admiration.

Very different is the standpoint from which Brahms approaches the Song. It has been said of him that he 'defends his art-principles on the ground of absolute music.' And this criticism may justly be applied to his songs. No modern composer has ever studied less than he to render each word with literal accuracy; but while he allows himself the fullest liberty in respect of the letter of a song, he is scrupulously observant of its spirit. If we listen, for instance, to any of his fifteen romances from Tieck's Magelone, or to his settings of Daumer's translations of Oriental poems, we shall have no fault to find with his interpretation of the words in the music; as a whole, though in parts it may not correspond to our own preconceived ideas. When quite new to us his songs excite a certain sense of strangeness, but the feeling quickly disappears before the irresistible spell of his strong individuality and concentrated force. To the form of his songs he pays great heed. Some have the same melody and harmony unchanged for every verse, others have a succession of varied melodies for the voice and pianoforte part throughout. His accompaniments are among the most difficult and interesting that have ever been written, and need to be studied with as much care as any solo piece. They stand in the same relation to the voice part as the pianoforte part stands to the violin in a sonata written for those two instruments. The accompaniment sometimes leads, sometimes follows the voice; and again at other times pursues its own independent way. This may be seen for instance in the fine impassioned song 'Wie soll ich die Freude,' op. 33, no. 6. The task of the singer in Brahms's song is as hard as that of the player. Sudden changes of key and awkward intervals create difficulties for the voice, and the very length of the songs renders them fatiguing. But with a good singer and a good pianist his songs cannot fail to produce a remarkable effect, though Brahms himself would never stoop to write for mere effect. He is far too high and severe an artist to admit any false or trivial matter into his work; and his noble songs may justly be reckoned among the greatest treasures of modern music.

A composer whom it would be wrong to pass by here without notice is Hugo Brückler. The elaborate and refined accompaniments to his songs remind us in some respects of Brahms. And his songs of the 'Trompeter von Säckingen' set, and the posthumous ones edited by Jensen, deserve a wider fame, for they are full of intellect and beauty. Jensen's own is a better-known name. The melody of his songs is remarkably sweet, and his accompaniments are both rich and interesting. Jensen, however, has been the enemy of his own reputation by constantly choosing to set words which had already been dealt with by greater masters than himself. Had he not thus challenged comparison, the merits of his tender and delicate songs might have been more fully recognised. Herzogenberg belongs to the same group of composers. Another group has worked more on the lines laid down by Mendelssohn; and it includes Curschmann, Tanert, Franz Lechner, Dora, Carl Edel, Julius Rietz, Reinhold Leser, Josephine Lütz, and Fanny Hensel. The best work of these writers is unperturbing and simple: not that they are themselves deficient in thought or culture, but they attach such a paramount value to purity of form and melodiousness combined, that other high qualities of the song are sparingly introduced.

Consideration is, likewise, due to the manner in which the Song has been treated by Franz Liszt. In such cases as his 'Kennst du das Land?' and 'Ich weiss nicht was soll es bedeuten,' he not only disregards the strophical form, but ignores the metre and rhyme of the verse until the poetry stiffens into prose. In his endeavours to render every word effectually and dramatically, form, both of poetry and music, escapes him. Some of these songs are mere recitations; or the melody is broken up into short phrases with a few chords in the accompaniment—as in 'Du bist wie eine Blume, welche stets sich neidisch nach deinem Lieb ... no. 6. The task of the singer in Brahms's songs is as hard as that of the player. Sudden changes of key and awkward intervals create difficulties for the voice, and the very length of the songs renders them fatiguing. But with a good singer and a good pianist his songs cannot fail to produce a remarkable effect, though Brahms himself would never stoop to write for mere effect. He is far too high and severe an artist to admit any false or trivial matter into his work; and his noble songs may justly be reckoned among the greatest treasures of modern music.

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1 See BRAHMS, vol. 1, p. 373.

2 See his 'Weihnachtslieder,' op. 5.
vlew to its reproduction in the music. But it would be superfluous to dwell again on the value of that 'expressive monodia' which was introduced by Caccini in Italy, by Lawes in England, and by Albert in Germany. [Monodia, vol. ii. 354.]

The reader will also have observed the necessary dependence of the Song upon poetry. Until the poet supplies lyrics of adequate power and beauty of form, the skill of the composer alone cannot develop the full capacities of the Song. When however poets and composers of the first rank have worked together in mutual sympathy and admiration, as did the German poets and composers of Goethe's age, the Song has quickly mounted to the loftiest heights of art. Again, poets and composers are alike the children of their times, and vividly reflect the dominant emotions of the hour and the scene in which they live. History colours every branch of Art, and none more so than the Song, for it is the first and simplest mode of giving expression to strong feeling. Men naturally sing of that of which their heads and hearts are full; and thus there is a close correspondence between great historic events and the multitude of songs to which they almost invariably give birth. From wars have issued songs of victory, and other martial odes; from keen political struggles, songs or satire; from religious reformation, majestic hymns and chorales; and from revolutions, impassioned songs of liberty.

Time alone can produce men of genius and breathe the inspiration of great events; but even with these reservations, there is ample scope for the improvement of the Song in our own country by talent and conscientious study. In wealth of splendid poetry England has no superior; and it is singular that her great poets have not left deeper marks upon the Song in music. No effect, for instance, was produced on it by the group of fine poets to which Byron and Shelley belonged, comparable with the effect which the lyrics of Goethe and his contemporaries had upon it in Germany. Some would explain the anomaly by the deficient culture of English musicians at most periods of our history. Others might justly point to the irregular accentuations of English verse as presenting special difficulties to the composer. But no single circumstance has been more injurious to English Song than our extravagant and long-cherished preference for the Italian opera. Of that indifference to the meaning of words, in which it trained the English public, enough has been said already and need not be repeated here. Happily now there is a change for the better, and English composers are at last alive to the importance of the words.

No branch of music has been so freely handled by inferior and unpractised composers as the Song. It certainly does not require so accurate a knowledge of formal principles as other kinds of music; and thus seems to invite the inexperienced hand. But in truth it demands, and is worthy of the most serious study. The simple 'guitar accompaniments' of other days ne
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SONNLEITNER.

SONNAMBRULA, LA. An Italian opera in 2 acts; libretto by Romani, music by Bellini (written for Pasta and Rubini). Produced at the Teatro Carcano, Milan, March 6, 1831: at the King’s Theatre, London, July 28, and at Paris, Oct. 28 of the same year. At Drury Lane (with Malibran) in English, under Italian title, May 1, 1833.

SONNLEITNER, a noted Viennese family of musical amateurs. The first, Christoph, born May 28, 1734, at Szegedin, came to Vienna at 2 years old and learned music from his uncle Leopold Sonnleithner, choirmaster of a church in the suburbs. He also studied law, became an advocate of some eminence, was employed by Prince Esterhazy, and thus came into contact with Haydn. He composed several symphonies, which his friend von Kocz (often mentioned in Haydn’s life) frequently played with his orchestra; and also 36 quartets, mostly for the Emperor Joseph, who used to call him his favourite composer. His church-compositions, remarkable for purity of form and warmth of feeling, have survived in the great ecclesiastical institutions of Austria, and are still performed at High Mass. Christoph Sonnleithner died Dec. 25, 1786. His daughter, Anna, was the mother of Grillparzer the poet. His son, Doctor of Laws and professor of commercial science (enlisted 1828) was a distinguished member of the Gesellschaft der Musikfreunde, and took part in their concerts as principal bass-singer. At the musical evenings held at his house, the so-called ‘Gundelhof’, in 1815-24, in which his son, Leopold, took part as chorus-singer, Schubert’s ‘Prometheus’, though only with piano-accompaniment, was first heard (July 24, 1816) as were also the part-songs ‘das Dörfchen’ (1819), ‘Gesang der Geister über den Wassern’ (1817), the 23rd Psalm for female voices (1821). The ‘Erlking’ was sung there for the first time on Dec. 1, 1820, by Gynisch. Ignaz died in 1831. A second son, Joseph, born 1766, devoted himself with success to literature and the fine arts, and in 1799 was sent abroad by the Emperor Franz to collect portraits and biographies of savants and artists for his private library. During this tour he made the acquaintance of Gerber and Zelter. In 1801 he succeeded Kotzbeur as secretary of the court-theatres, and as such had the entire management of both houses till 1814, and also of that ‘an der Wien’ till 1807. He directed his endeavours principally to German opera, and himself wrote or translated to his play. The words are by Rosier and De Leuven, and the music by Ambroise Thomas, and it was produced at the Opéra Comique April 20, 1850.

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Sons of the clergy.

Severn librettos, including Beethoven's 'Leonore' from the French of du Bouilly (the title of which was changed against the composer's wish to 'Fidelio'); 'Agnes Sorel' and others for Gyrowetz; 'Kaiser Hadrian,' and 'Die Weih der Zukunft' — a pièce d'occasion for the visit of the Allies—for Weigl; 'Faniska' for Cherubini; an oratorio, 'Die vier letzten Dinge,' for Eybler, and numerous plays from various languages. He was the first editor of the favourite pocket-book 'Agalia,' and he also edited the Viennese 'Theater-Almanach' for 1794, 95, and 96, which contains valuable biographical and musical notices of the then condition of music in Vienna. For his services as founder (1811) and honorary secretary of the Gesellschaft der Musikfreunde, and continued to act as its honorary secretary till his death, devoting himself unremittingly to the welfare of the society. Another institution in which he took equal interest was the Conservatorium, founded in 1817. The formation of the archives, and especially of the library, was almost entirely his work, through his acquisition of Gerber's literary remains in 1819, and his legacy of 41 MS. vols. in his own hand, full of valuable materials for the history of music. He lived in close friendship with Schubert and Grillparzer up to his death, which took place Dec. 26, 1835. He received the Baron Dangel-Borg order, and honorary diplomas from several musical societies in Vienna. His nephew, Leopold Edler von Sonnleithner, son of Ignaz, advocate and eminent amateur, born Nov. 15, 1797, was a great friend of the sisters Fröhlich, Schubert, Schwind the painter, and Grillparzer. He took great care to preserve Schubert's songs, and to introduce the composer to the musical world, by publishing, with the help of other friends, his 'Erkönig' and other early songs, for the first time. The 'Erkönig' was sung by Gmach at a soirée of the Gesellschaft der Musikfreunde Jan. 25, 1821, and for the first time in public on the 7th of March following, at the old Kärnthnerthor theatre, by Vogl with immense success. As member of the Gesellschaft der Musikfreunde (from 1860 an honorary one), Sonnleithner took an unwearied interest in the concerns of the society, to whose archives he left, among other papers, his highly valuable notes on the operas produced, on concerts, and other musical events in Vienna. His numerous articles on music are scattered through various periodicals. He was an intimate friend of Otto Jahn's, and furnished him with much valuable material for the life of Mozart, as Jahn acknowledges in his preface. Leopold von Sonnleithner was Ritter of the Order of the Iron Crown, an honorary member of the Gesellschaft der Musikfreunde, and of the Musikvereine of Salzburg, Innsbruck, etc. He died March 5, 1873, and with him disappeared a most persevering investigator and collector of facts connected with the history of music in Vienna, a class which daily becomes rarer, though its labours were never of more value than in the present age of new appearances and general progress. [C.F.P.]

Sons of the clergy, the corporation of the. This venerable institution, which was founded in 1665 by sons of clergymen, has for its objects the assisting necessitous clergymen, pensioning and assisting their widows and aged single daughters, and educating, apprenticing, and providing outards for their children. To aid in procuring funds for these purposes it holds an annual festival (at no fixed date), consisting of a choral service with a sermon, followed by a dinner. The first sermon was preached in the year of foundation at St. Paul's Cathedral by the Rev. George Hall, D.D., Minister of St. Botolph's, Aldersgate Street. That similar meetings took place in following years is most probable, but there are no means of proving it, owing to the unfortunate destruction of the early records of the institution by fire, in 1838. We find, however, that in 1674 and 1675 sermons were at St. Michael's, Cornhill; that from 1676 to 1696 they were delivered at Bow Church, Cheapside; and that from 1697 down to the present year (1853) they have been invariably given at St. Paul's Cathedral. The association was incorporated by charter of Charles II. in 1678. It was in 1698, according to the records, that 'music' (i.e. orchestral accompaniment to the service and anthems) was first introduced at the festivals. The compositions then performed were Purcell's 'Te Deum' and Jubilate in D, composed for the celebration on St. Cecilia's day, 1694, and these were annually repeated until 1713, when Handel's 'Te Deum and Jubilate, composed on the Peace of Utrecht, were given, from which time the two compositions were alternately performed until 1743, when both were laid aside in favour of the 'Te Deum' composed by Handel to celebrate the victory at Dettingen, which continued to be annually performed (with the exception of one or two years when Purcell's 'Te Deum was revived) until 1843, after which its performance was discontinued in consequence of the services of the instrumental band being dispensed with in deference to the wishes of the Bishop of London (Blomfield). Handel's overture to the oratorio 'Esther' was almost invariably played as a prelude to the service from near the time of its production in 1720 until 1843. Dr. W. Hayes was at one time conductor of the festivals, and added instrumental parts to the Old Hundredth Psalm tune for their use. Dr. Boyce also was for many years their conductor, and composed for them his two anthems, 'Lord, Thou hast been our refuge,' and 'Blessed is he that considereth the poor and needy,' besides adding accompaniments to Purcell's 'Te Deum and Jubilate, and expanding

3 Referred by Trottische for the revival of the opera in 1814. [See vol. 1, p. 191.]

4 Society of ladies for the encouragement of the good and the useful.

5 The first scheme of instruction was drawn up by Hofrath von Mosel.

6 August von Gomnich, an imperial official, and a much esteemed tenor, died Oct. 4, 1827, aged 56.
several movements in them. After 1843 the services were for some fifteen or sixteen years accompanied by the organ only, the choir being, as before, very largely augmented. Since about 1860 orchestral accompaniment has again been called into requisition; Evensong has taken the place of Matins; and modern compositions by various living composers, often written expressly for the festival, have been introduced. Bandel's Immortal 'Hallelujah,' from Messiah, however, still retains its place. The dinners are held in the hall of the Merchant Taylors' Company. The Corporation bestowed upon the objects of its bounty in 1881 the large sum of £24,749, distributed among 1513 recipients. [W.H.H.]

SONTAG, HENRIETTE, COUNTESS ROSSI, was born at Coblenz, May 13, 1805. Her father was a good comedian, her mother an actress of no ordinary merit, to whom the daughter, when at the height of fame, continued to turn for instruction. At six, Henriette made her first public appearance, at the Darmstadt theatre, as Sulpia in 'Kauferin.' Three years later her mother, then a widow, settled at Prague, where Weber was conductor at the theatre. Here Henriette acted in juvenile parts, and in 1815 was admitted, though under the prescribed age, as a pupil to the Conservatoire of the city. She studied singing under Bayer and Frau Cegka, and when only 15 was suddenly called upon to replace the prima donna at the opera in the part of the Princess in Boieldieu's 'Jean de Paris.' Her precocity, appearance, and vocal gifts, at once created a great impression, but shortly afterwards her mother removed her to Vienna, where the next few years were spent, Henriette Sontag singing both in Italian and German opera, and deriving, according to her own statement, incalculable benefit from the counsels and example of Mme. Mainville Fodor. Here Weber, in 1823, after hearing her in the 'Donna del Lago,' went next day to offer her the title-role in his 'Euryanthe,' whose premiere, in Oct. 25, 1823, was a triumph for Mlle. Sontag. Beethoven could not hear her, but 'How did little Sontag sing!' was his first question to those who had been at the performance. When, in 1824, his 9th Symphony and Mass in D were produced, it was she who sustained the difficult and ungrateful soprano part. She was next engaged at Leipzig, and then for Berlin, making her first appearance at the Königstadt theatre, August 3, 1825, as Isabella in the 'Italiana in Algieri.'

Henceforward her career was one unbroken triumph. She made her début in Paris in June 1826, as Rosina in the 'Barbère,' and became a favourite at once. Her introduction of Rode's air and variations created a furor. She sang also in the 'Donna del Lago' and 'Italiana in Algieri,' and returned to Germany in July, with heightened prestige. Everywhere her beauty, charming voice, and exquisite vocalism combined to excite an admiration amounting to frenzy. At Göttingen her post-chaise was thrown into the river by the ardent crowd, no mortal being counted worthy to make use of it after her. Even Ludwig Börne, after commenting humorously on the extravagance of the public, confesses to have yielded in his turn to the prevailing infatuation. Her figure was slender and mignonne, her hair between auburn and blonde, her eyes large, and her features delicate. Her voice, a soprano of clear and pleasing quality, was specially good in the upper register, reaching the E in alt with facility, and in perfect execution she seems to have been unsurpassed by any singer of her time. But she was deficient in dramatic power, and only appeared to the highest advantage in works of a light and placid style. On her return to Paris, in January 1828, she essayed parts of a different order, such as Donna Anna and Semiramide, with success, but in passion and emotion never rose to the distinction she attained as a songstress.

In England she appeared first on April 19, 1828, at the lady's Theatre, as Rosine, and met with a most flattering reception, sharing with Malibran the honours of that and the succeeding season. The story of the coldness existing between the two, and of how, after singing together the duet from 'Semiramide' at a concert, mutual admiration transformed their estrangement into warm friendship, is well known. Mlle. Sontag appeared here in other rôles, and her artistic fame was enhanced by her popularity in society. At Berlin, Mlle. Sontag had formed the acquaintance of Count Rossi, then in the diplomatic service of Sardinia. An attachment sprang up between them and was followed by a secret marriage. It was feared that the young diplomate's future might be compromised were he to acknowledge an artiste of low birth as his wife. But after a time Count Rossi's efforts to procure Court sanction to his union were successful—the King of Prussia bestowed a patent of nobility upon the lady, who henceforth appeared in documents as de Launstein, and she definitely bade farewell to artistic life. As Countess Rossi she accompanied her husband to the Hague, where he was representative of the Sardinian Court. Occasionally she would sing for public charities, in concerts or oratorio—a style in which she is said to have been unrivalled; still, for nearly half her lifetime she remained lost to the musical public, following the career of her husband at the courts of Holland, Germany, and Russia. As to her domestic felicity and the character of her husband, we quote the positive testimony of her brother, Carl Sontag, 'Rossi made my sister happy, in the truest sense of the word. Up to the day of her death they loved each other as on their wedding-day!' But the disorders of 1847-48 had impaired their fortunes, and she was tempted to return to the opera. It was notified to Rossi that he might retain the ambassador's post, if he would formally separate from his wife—on the tacit understanding that so soon as her operatic career was concluded she should be allowed to return to him. This he however at once refused, and resigned his post, though remaining on a friendly footing with the
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Court. Lumley, then manager of Her Majesty's Theatre, having offered the Countess Rozi £6000 for six months, it was accepted, and in July 1849 her reappearance in London as 'Linda' was announced. The curiosity excited was extreme. Her voice and charms were unimpaired, and the unanimous opinion seems to have been that, in the words of Adolph Adam, she now united to youth and freshness the qualities of a finished artist. Her former deficiencies were in some measure compensated for by study and less rapid growth, and Miriam, in Raleigh's 'Jenny Lind was fresh in the public memory, she was rapturously received, as also in Desdenons, and Susanna in the 'Nozze,' one of her favourite parts, and pronounced by a German critic the most perfect thing he had seen on any stage. Her extraordinary preservation of her powers was partly due to the long exemption from the wear and tear of incessant public singing, but Sontag was always extremely careful of her voice; and Exeter during this season did not lie well within her register. Thus, in an early contract at Berlin, she expressly stipulates that she shall not be bound to sing in the opere of Spontini!

After a tour in the English provinces in the winter of 1849, she went to Paris, where a successful series of concerts, also under Lumley's management, preceded in the spring of 1850 her reappearance at Her Majesty's to win fresh laurels as Norina in 'Don Pasquaule,' Elvira in the 'Bajazet,' and Miranda in Halévy's new opera 'La Tempesta.' As Zerlina and the 'Figlia del Reggimento,' she appeared for the first time, and with pre-eminent success. In the autumn of 1850 she sang in Italian opera at Paris, Lumley again being director of the company. During this season Alary's 'Tre Nozze' was produced, and the polka-duet between Sontag and Lablache never failed to send the public into ecstasies. It was brought out in London in 1851, with similar result. During this season, Mme. Sontag's last in London, she sang in a round of her favourite parts, and in the production of 'L'Enfant Prodigue.'

In Germany, wherever she went she carried all before her. At a concert at Munich she was expressly requested to stay to hear the last piece. It proved to be a 'Huldigung Chor'—verses composed expressly in her honour by the Crown Prince, and set to music by Lachner.

In 1852 Mme. Sontag received offers from the United States, which tempted her to leave her husband in the autumn. The results were brilliant. Her voice was strengthened by the climate, and at this time she could sing in 'Lucrezia Borgia' and the 'Figlia del Reggimento' on a single evening without over-fatigue! Her last appearance was made in 'Lucrezia' at Mexico, in 1854. She was attacked by cholera, and on June 17 a brief illness cut short a life of unbequeathed prosperity.

Berlioz, remarking on the fact that Sontag had less to suffer than other equally famous singers from hostile criticism and party spirit, ascribes it to her having united so many favourite qualities—sweetness unsurpassed, fabulous agility, perfect intonation, and expression. In this last her scope was limited, and warranted Catalani's mot, 'Elle est la première dans son genre, mais son genre n'est pas le premier.' Her success in certain pathetic rôles must be attributed to the charm of her singing. She used to say, 'A Donna Anna over her father's corpse, a Pamina in the air 'Ach ich fühl's,' who cannot move the public to tears, have no idea of Mozart.' By her delivery of the short phrase alone, 'Tamino, halt! ich muss ihn seh'n,' sung by Pamina behind the scenes, she could rouse the house to the stormiest applause. She was a thorough and conscientious artist, and her style won her the special favour of eminent musicians. Mendelssohn entertained the highest admiration for her, and she obtained a like tribute of praise from connoisseurs in every country. It fell to her lot to achieve an international popularity and fame never before accorded to a German singer. [B.T.]

SOPRANO. The human voice of the highest pitch or range. Its peculiar clef (called the Soprano Clef) is the C-clef upon the first line of our treble stave; but in modern times this has been almost superseded by the treble or G-clef on the second line.

The word 'Soprano' is etymologically synonymous with 'Sovranro,' the head, chief, or highest. In the present day the soprano is the highest natural voice of women and boys—the artificial soprano belonging to the past; and in women it is, perhaps, the voice which varies most in compass. [See Singino.] That of Auzzani is the highest and most extended on record, and that of Tjitsen one of the largest in quality and power.

But, as with other voices, it is not a question of compass alone, but of timbre. Many mezzo-sopranos can sing higher notes than many sopranis; but there is a middle to every voice, which, as a rule, it is not difficult to find, and about this the tessitura (literally texture) of the music and the practice should be woven. Tessitura is the technical term used by the Italians to signify the notes or part of the scale upon which music is framed, and though, as said above, a mezzo-soprano may sing higher notes than a soprano, it would generally be found distressing to the former voice to dwell upon that part of the scale upon which even a limited soprano part is written. No one can say that F on the line is a high note for a soprano, and yet 'Voi che sapete' (which never goes above F) is found a trying song by some limited sopranis, the tessitura being high. [See Tessitura.] Faustina, Cuzzoni, Mingotti, Anastasia Robinson, Mme. Banti, Catalani, Mrs. Billington, and Miss Paton are some of the principal sopranis of bygone days, possessing exceptionally good voices; and those of Grist, Clara Novello, Tjitsen, and Adelina Patti, may perhaps be considered the four best natural soprano voices of modern times. Some great singers have depended more upon their artistic excellence than upon their voices—Pasta and Fersiani for example. Jenny Lind made her voice what it was. Massive soprano voices are
found amongst the Germans, of which Madame Rudersdorf was an instance, but they are chiefly adapted to declamatory singing. A striking example of the soprano leggiero, the exact opposite of the last-mentioned voice, was Madame Stockhausen, who was very popular on account of the musical quality of her voice and the faultless manner of her execution. But she was unimpassioned, and though there was a great charm about her rendering of her native Swiss airs, her performance of such songs as Meyerbeer's 'I dolce de ma vie' (Robert le Diable) was almost that of a musical box. The great artificial soprani of the 17th, 18th, and the early part of the present centuries were Fierri, Pasqualini, Nicolini (afterwards changing to contralto), Bernacchi, Cannarelli, and Farinelli (the two greatest), Carestini, Gazzellio, Guarducci, Aprire, Millico, Paschieriotti, Crescinti, Velluti, etc. Peretti was the last of the tribe who sang in England.

There are some high Mezzo-soprani that, during the years of youth and vigour, contrive to sing soprano music, but the voice will not continue to bear the strain, and the result, after a time, baneful alike to singer and hearer, is extreme harshness in the upper notes, with frequent false intonation, hollowness or emptiness of the middle of the voice, and fiscad gruffness upon the lower notes, and in many cases early total failure of the vocal powers. The low mezzo-soprano, which might be called mezzo-contralto, can generally make a shift to sing contralto music, but the voice lacks the heavy lower notes necessary to give the music its full effect. It is in the large spaces of our modern concert-halls that these deficiencies make themselves most felt. The true mezzo-soprano, not forced out of its proper limits, is a very fine type of voice. The mezzo-soprano clef, now disused, is the C-clef on the second line. [H.C.D.]

SORDINI. Mutés or Dampers (Fr. Sourdine; Ger. Dämpfer). The term occurs in Senza sordini; Con sordini. The violin Sordino has been described and figured under Mute, and some further remarks are given below.

In the pianoforte the contrivance is called in English the damper. The first pianofortes, as we find Cristofori's and Silbermann's, were made without stops. In course of time a practice common with the harpsichord was followed in the pianoforte, and led the way to the now indispensable pedals.

The first stops were used to raise the dampers; and by two brass knobs on the player's left hand the dampers could be taken entirely off the strings in two divisions, bass and treble. C. P. E. Bach, in his 'Versuch,' makes few references to the pianoforte; but in the edition of 1797 he remarks (p. 268) that the undamped register of the Fortepiano is the most agreeable, and that, with due care, it is the most charming of keyed instruments for improvising ('fantasie'). The higher treble of the piano is not now damped. These short strings vibrate in unison with the overtones of deeper notes, and, as a distinguished pianoforte-maker has said, give life to the whole instrument. The musical terms 'Senza sordini' and 'Con sordini' applied to the damper-stops were used exclusively by Beethoven in his earlier sonatas. He did not use the now familiar 'Ped.' or 'Pedal,' because the pedal was of recent introduction, and was less commonly employed than the stops, which every little square piano then had. The 'Genouillières' or knee-pedal replaced the damper stops in the German Grands. For the Italian words signifying Without and With dampers the signs @ and * were substituted by Steibelt, and eventually became fixed as the constant equivalents. The oldest dated square piano existing, one of Zumpe's of 1766, has the damper stops; as to the Genouillière, Mozart tells us (letter, Oct. 1777) how Stein had one in his improved Grand, and M. Mabillon's of 1780 or thereabouts, accordingly has one. There is one in Mozart's Walther Grand at Salzburg, and in each of the two Huhn (Berlin) Grands of 1790, or earlier, preserved at Potsdam. The action of the Genouillière consists of two levers which descend a little below the key-bottom of the keyboard, and meet opposite the knees of the player, who pressing the levers together, by an upward thrust moves a bar which takes the whole of the dampers off the strings.

Contemporaneously with the employment of the Genouillière was that of the piano stop (German 'Horzensug' Fr. 'Celeste'), afterwards transferred, like the dampers, to a pedal. An interesting anonymous Louis Quinzon square piano belonging to the painter M. Gosselin of Brussels, has this Celeste as well as a Pedale. Its origin is clearly the harp-stop of the harpsichord, the pieces of leather being turned over so as to be interposed between the hammers and the strings.

A note of directions for the use of the pedale prefixed to Steibelt's three sonatas, op. 35, gives an approximate date to the use of the pedale becoming recognised, and put under the composer's direction, instead of being left entirely to the fancy of the player. He says: The Author wishing to make more Variety on the Piano Forte finds it necessary to make use of the Pedale, by which alone the tones can be united, but it requires to use them with care, without which, is going from one chord to another, Discord and Confusion would result. Hereafter the Author in all his Compositions will make use of the following signs to denote the Pedales:

@ The Pedal which raises the dampers.
* The Piano Pedal.
△ To take the foot off the Pedal that was used before.1

1 Even in Virdung a.d. 1511, we find the practice of having sympathetic strings in the clavichords; as he says to touch the
2 In the article Pedale we attributed the Introduction of the German and French Pedale to Steibelt; but as now is made we are disposed to place this kind of pedal earlier, since it was in such use as to replace this kind of pedal earlier, since it was in such use as to be used in 18th century German pianos, the ideas of which were adopted for the first pianos.
SORDINI.

Steibelt’s op. 35 was published in 1799, by Longman, Clementi & Co. The leather was applied in one length to mute the strings more effectually, and was then called in French ‘Sourdine.’ John Broadwood was the first to put the ‘sordin’—as the term occurs in his patent of 1783—upon a foot pedal; he put the dampers upon a pedal at the same time, and for fifty years the pedal-foot was clever, to divide the dampers into bass and treble sections, as the stops had previously been divided for the same purpose. The use of the pianissimo mute was indicated by the Italian word ‘Sordino.’ Mr. Franklin Taylor has pointed out to the writer the use of this term in the sense of a mute as late as Thalberg’s op. 42 (Ashdown’s edition):—

The ‘Verschiebung,’ or shifting pedal, for shifting the hammer first to two strings and then to one (una corda), ultimately gained the day over the muted pedals or stops. The effect of the ‘una corda’ was charming, and is expressly indicated by Beethoven in his G major Concerto, in op. 106, etc. The pp and ppp soft pedal in course of time shared the fate of the divided damper pedal: such refinements were banished as being of small service in large rooms. In the six-pedal Viennese Grand of Nanette Stein at Windsor Castle, the ‘Verschiebung’ and ‘Harfenzug’ co-exist. The latter has of late years again come forward, at first in oblique pianos that could not shift, and since more generally; and has, to a certain extent, gained the favour of amateurs. The material used is cloth or felt. [A.J.H.]

Most instruments are capable of having their tone dulled for particular effects, and this is accomplished by partially preventing the vibrations by the interposition of a foreign substance. Violins are muted either by placing a wooden or brass instrument [see MUTE] upon the bridge, or by slipping a coin or strip of horn between the strings above the bridge. These two means produce different results. The brass mute is so heavy as to entirely extinguish the tone, especially of a small or inferior violin, while the strip of horn sometimes produces scarcely any effect at all. A penny squeezed between the bridge and tailpiece produces just the right effect. The brass mute should be reserved as a special effect of itself. On the other hand, the mutes for the Cello and Double-bass are rarely made heavy enough, and this has given rise to the erroneous idea (see Prout’s Treatise on Instrumentation, pp. 23, 28) that mutes do not produce much effect on these instruments. The double-bass mutes used by the present writer are of brass, and weigh rather over a pound. They produce a beautiful veiled tone, and it is probable that larger patterned basses would bear even a heavier mute.

Brass instruments can be muted in three ways. The first and most effective is—as in ‘stopped’ a horn—the introduction of the closed hand or a rolled-up handkerchief into the bell. This raises the pitch of the instrument, but produces a good muffled tone. The second way is by inserting a pear-shaped piece of wood covered with leather into the bell, which it fits, small studs allowing a portion of the wind to pass. The tone thus produced is thin, nasal, and unpleasant. Wagner has frequently used it (Siegfried, Acts 1 and 2; Meistersinger, last scene) as a comic effect, imitating the sound of a toy-trumpet. The third means produces a very distant-sounding, but still more nasal quality of tone, and is known to orchestral players as the ‘coffee-pot effect.’ It is obtained by allowing the sound to issue from the small end of a small double cone of metal, styled the ‘echo attachment.’ A good cornet player can, by these three devices, produce on his instrument exact imitations of the horn, oboe, and bagpipe.

Trombones, Tubas, etc., can also be muted in the same way, though we are not aware of any instance in orchestral music. The effect of an entire military band con sordini would be very curious and striking, but almost impracticable, owing to the difficulty of keeping in tune.

It has been frequently stated that Berlioz muted the Clarinet by enveloping the bell in a bag of chamois leather, and that ‘The Oboes in Handel’s time were muted by placing a ball of cotton wool in the bell.’ But these devices only affect the bottom note of the instrument, as all others issue from the hole and not from the bell.

1 Steibelt gives a description of the pedals, with his signs for them, in his ‘Méthode de Piano,’ first published by Janet, Paris, 1805. He names Clementi, Dussek and Cramer as having adopted his signs. They differ from and are better than Adam’s (Méthode de Piano du Conservatoire), also published in Paris, 1808. Steibelt calls the ‘una corda’ ‘célèste.’
2 The remaining pedals in Nanette Stein’s Grand are the ‘Fagottung,’ by which a piece of card or stiff paper is brought into partial contact with the strings, and the ‘Janshazy’ drum and triangle. See Stein.
SORDINI.

at all. The writer has tried the effect of enveloping the entire instrument in a bag of wash-leather, from which the mouthpiece alone emerges. A slit on each side admits the hands of the player, and a stifled tone is the result, not, however, of sufficiently striking peculiarity to warrant its use as a special effect; while the quick rise of temperature inside the bag throws the instrument out of tune directly.

The laying of any substance, even a handkerchief, on the kettledrums is sufficient to check the vibrations and produce a muffled effect. In the ‘Dead March’ the big drum is usually beaten enveloped in its cover.

Various means have been used to obtain sour-dine effects from voices. Berlioz, like Gossec before him [see vol. i. 611], has employed the device of a chorus in a room behind the orchestra (‘L’Enfance du Christ’) and the interposition of a veil, or curtain (‘Lelio’). He has also suggested that the chorus should hold their music before their mouths, or should sing with their backs to the audience. One important effect, however, deserves more attention than it has received. French composers, especially Gounod, are fond of that striking device called à bonche fermé. The choir hums an accompaniment without words, keeping the mouth quite, or nearly, closed. But composers have lost sight of the fact that several totally distinct effects may be thus produced, and they usually confuse the matter still more by writing the sound ‘A-s-o’ under the music, just as every sound which can not possibly be produced by a closed mouth. The effect would be better designated by writing the exact sound intended, and consequently the exact position of the mouth. For instance, by closing the lips entirely, the sound of ‘n’ or ‘m’ may be hummed through the nose. By opening the lips slightly either of the vowel-sounds as ‘a’ (buzzed), ‘e-r’ (rattled), or ‘u’ (pursing up the lips). These, however, do not properly belong to our subject.

The concealed orchestra at Bayreuth is a specimen of a whole orchestra with the tone veiled and covered. Opinions differ as to the satisfactory result of this plan. However good for Wagner’s heavy scoring it would probably spoil such instrumental as that of Gounod or Berlioz.

[S.C.]

SORIA, DE JULES DIAZ, a remarkable baritone singer, was born of Jewish Portuguese parents at Bourdeaux, April 28, 1843. His musical ability showed itself early, and at 13 he already sang solos. Though a member, and a very active member, of a wine house in his native city, and therefore strictly an amateur, M. de Soria is as widely known as if he were a professional musician, which he might well have been had he chosen to forsake commerce for music. He has chosen to combine both. He has travelled over the greater part of Europe, and has produced the same remarkable effect everywhere from the singular beauty of his voice, and the exquisite taste and tact with which he manages it. In Rome, Venice, Vienna, Paris, St. Petersburg, and Athens (where he assisted in founding the Conservatoire), and in other cities of the Continent he is well known in the best and highest musical circles. The same in London, which he visited in 1867 and 1872, and where he made many and lasting friends. Gounod, Féli-
dien David, Massenet, Lenepveu, Faure and others, have written pieces expressly for him, and his interpretations of the songs of Schubert and Schumann are worthy of all praise. He has appeared also on the boards both at Paris and Nice with success. His voice is a high baritone, and his management of it peculiarly good and effective.

[S.]

SORIANO (or SURIANO, or SURIANI).

FRANCESCO, was born at Rome in 1549, and at the age of 15 entered the choir at S. John Lateran. After the breaking of his voice he became a pupil of Montanari, then of G. M. Nanni, and lastly of Palestrina. After his fame went on always increasing. In 1581 we find him Maestro di cappella at S. Ludovico del Francese; in 1587 at S. Maria Maggiore; in 1599 at S. John Lateran. He returned however to S. Maria Maggiore, and in 1603 made his final step to the head of the choir of S. Peter’s. He died in Jan. 1630, and was buried at S. Maria Maggiore. Soriano published his first work in 1581, a book of madrigals à 5. This was followed by a second in 1592; by two books à 4, 1601, 1602; by a book of masses for 4, 5 and 6 voices, 1609; and by a collection of 110 canons on ‘Ave Maria Stella.’ His last work was a Magnificat and Passion à 4, Rome 1619, containing his portrait. A complete list of his works is given in Riezewetter’s Bains, p. 233. He will be remembered longest for having arranged Palestrina’s Missa Papae Marcelli for 8 voices.

The Passion already mentioned, a Magnificat and 5 Antiphons, are included in Proske’s MUSICA DIVINA, vols. iii. and iv., and 2 Masses in the ‘Selectus novus.’

[SORIANO-FUERTES, MARIANO, a Spanish composer and littérateur, according to Riemann was the son of a musician, and so determined in his pursuit of music that though forced into a cavalry regiment he left it for the musical career. His works were many, and in many spheres; in 1841 he founded a periodical ‘Iberia musical y literaria’; in 1843 became teacher in the Conservatoire at Madrid; in 1844 director of the Lyceums at Cordova, Seville, and Cadiz; conductor of the opera at Seville, Cadiz, and (1852) at Barcelona, where he founded the ‘Gaceta Musical Barcelona’ in 1860. During this period he wrote several ‘Zarguelas’ or operettas; but it is from his literary works that he will derive his chief fame—‘Musica Arabo-Espanola’ (1852); ‘History of Spanish music from the Phcenicians down to 1850’ (4 vols. 1855-59); ‘Memoir on the Choral Societies of Spain,’ and ‘Spain, artistic and industrial in the Exposition of 1867.’ Soriano died at Madrid in April 1880.

[G.]
SOSTENUTO.

SOSTENUTO, 'sustained'; a direction which has of late come to be used with a considerable degree of ambiguity. It originally signified that the notes were to be held for their full value, and was thus equivalent to tenuto; but in music of the modern 'romantic' school it very often has the same meaning as meno mosso, or something between that and ritenuto—i.e. the passage so marked is to be played at a uniform rate of decreased speed until the words a tempo occur. No precise rule can be given for its interpretation, as its use varies with different masters, and even in different works by the same master. One of the most remarkable instances of its use is in the Introduction to Beethoven's Symphony No. 7, which is marked Poco sostenuto only, with no direction as to speed. The 'Mezzosveltile' in his op. 112 is Sostenuto, the Preludium before the Benedictus in the Mass in D is Sostenuto ma non troppo, and the Kyrie of the same work Assai sostenuto. So is the Introduction to the A minor Quartet, op. 132. Here we have a variety. [J.A.F.M.]

SOSTENENTE PIANOFORTE. The term implies a pianoforte capable of producing a sustained sound, such as that of the organ, harmonium, or violin. It must however be borne in mind that by giving the pianoforte this power of sustaining sound, the special character of the instrument is transformed, and in point of fact the 'sostenente' pianoforte is a pianoforte in name only. It is the rapid diminution of the fugitive tone that raises the ordinary pianoforte to that ideal terrain wherein it finds one of its chief excellences, the prerogative of freedom from cloying; the emotion of the hearer entering actively into the appreciation of its unsustained tones, while it is rather taken captive by the more material tones of sostenente instruments. Under the head of PIANO-VIOLIN the Hurdy Gurdy is referred to as the germ of sostenente keyed-instruments; and allied to the harpsichord we next meet with it in the Gambenwerk of Hans Haydn of Nuremberg, dating about 1610. The Lyrichord, patented by Roger Plenius in London in 1741, demands notice as being a harpsichord strung with wire and cagut, made on the sostenente principle, and actuated by moving wheels instead of the usual quilla, so that the bow of the violin and the organ were imitated. There is no specification to the patent, but a magazine article of 1755, in the possession of the writer, gives a drawing and complete description of the instrument, which was otherwise remarkable for sustaining power by screws, springs, and balanced tension weights for tuning; for silver covering to the bass strings, like the largest 'Bass-violins'; for the use of iron to counteract the greater pull of the octave-strings (in the drawing there are apparently four iron bars connecting the wrestplank and soundboard, thus anticipating the later introduction of steel arches in grand pianofortes for similar service); and lastly for the Swell obtained by dividing the lid or cover into two parts, one of which is moveable up and down by means of a pedal governed by the foot of the player, a practice followed by Kirckman in his harpsichords, and perhaps by Shudi, until he introduced, about 1766, his important improvement of the Venetian Swell. Another patent of Plenius, in 1745, added the 'Welsh harp,' or buff stop (in his patent by a pedal), to the instrument. We have thus dwelt upon the Lyrichord because as an ingenious combination of inventions its importance cannot be gainsaid. Another 'Sostenente' harpsichord was the 'Celestina' of Adam Walker, patented in London in 1772. An important 'Sostenente' is the Clavirard, or Claviol, or 'Finger-keyed Viol,' the invention of Dr. John Isaac Hawkins of Bordertown, New Jersey, U.S.A., an Englishman by birth, who also invented the ever-pointed pencil, and, more to our purpose, the real upright pianoforte, which, in the article PIANOFORTE, we have erroneously attributed to his father, Isaac Hawkins, who we find merely patented the invention for his son in London in 1805. This upright piano (called 'portable grand') and the 'Claviol,' which was in form like a cabinet piano, with ringbow mechanism for the sostenente, were introduced to the public in a concert at Philadelphia, by the inventor, June 21, 1802. There is a description of the Claviol in Ree's Cyclopaedia, 1819, and also in the Mechanic's Magazine for 1845, no. 1150, p. 123. About Hawkins himself there are interesting particulars in Scribner's Magazine (A.D. 1886), in an article on 'Bordertown and the Bonaparte.' Hawkins was in England in 1813 and 1814, exhibited his 'Hawkser' in London, and the latter year complained of his idea being appropriated by others through the expiration of his patent. He afterwards lived here and was a prominent member of the Institution of Civil Engineers. Isaac Mott's 'Sostenente Piano Forte,' patented by him in 1817, was a further development of the idea, and is fully described in the patent, no. 4096. Mott claimed the power to increase or diminish the tone at will; and by 'rollers acting on silk threads, set in action by a pedal, the 'sostenentes' was brought into action or stopped. Mott's instrument had some success, he being at the time a fashionable pianoforte-maker. This article should be read with PIANO-VIOLIN, which it completes; also with MELO-PIANO. [A.J.H.]

SOTO, FRANCESCO, born 1534 at Langa in Spain, entered the college of the Pope's Chapel June 8, 1561. He was a friend of St. Philip Neri, and in Dec. 1575 took the direction of the music in the Oratory founded by him. He also founded the first Carmelites convent in Rome. He published the 3rd and 4th books of Laudis Spirituali (1588, 1591) in continuation of the two edited by G. Aninucci, and died as Dean of the Pope's Chapel, Sept. 25, 1619.

Soto was greatly esteemed by Sixtus V. and was consulted by him as to the appointments to the chapel. [G.]

1 Plenius is said to have been the first to attempt to make a pianoforte in England.
2 Means. Broadwood own one of these original upright instruments.
3 Mr. H. R. Proctor of the Patent Office has supplied the references to the Claviol.
SOTTO VOCE.  

SOTTO VOCE, 'under the voice,' in an undertone; a direction of frequent occurrence in vocal music, where its meaning is obvious. It is transferred however to instrumental music, where its meaning is less clear. By some performers it is considered that the diminution in tone should be produced by artificial means, as by the soft pedal on the piano, or the sordino on the strings, while others take it as simply equivalent to a kind of pp. It may be taken as a universal rule that a sort of hushed effect is intended. A notable instance of its use occurs in the opening of the Choral Symphony. [J.A.F.M.]

SOUNDBOARD or SOUNDING BOARD. Another word for BELLY [see vol. i. p. 220]. The wood employed for the soundboards of European instruments, on account of its resonant qualities, is the light and elastic Abies Excelsa or Spruce Fir. [A.J.H.]

SOUNDHOLES, or f-HOLES, two curvilinear openings in the belly of a stringed instrument, one on each side of the bridge. They are popularly supposed to let out the sound; but they are in fact indispensable to its production. But for the soundholes the belly of the fiddle would remain stiff and motionless under the bow. By cutting the soundholes on each side, the thick central section of the belly, extending from the top to the bottom block, and fortified by the bar, is liberated in the middle, and vibrates readily under the bow. It communicates its vibration to the rest of the instrument, and musical tone is the result. It is obvious that the vibration of the central section must be considerably affected by the place, size, and shape of the soundholes: and their true place and size, like that of the bridge, was first determined by the makers of Cremona about the end of the 17th century. Their shape is considerably older.

Fig. 2 shows the development of the soundhole from its primitive form. The primitive soundhole was round, like that of the guitar. Fig. 1 (from a painting in the Florence gallery). Experiment soon proved that it was better to leave the central section entire from top to bottom,
SOUNDHOLES.

One other form of soundhole requires notice. It is called by fiddle-makers the 'flaming sword' (Fig. 8); and as the crescent remained the characteristic of the viola da gamba, the 'flaming sword' remained the characteristic of the viola d'amore, long after the f-soundhole had come into general use. Fig. 9, from an old English viola d'amore (about 1740), shows the flaming sword with the terminations of the ordinary f-hole. Sometimes the flaming-sword termination is used at the top and the ordinary termination at the bottom. This mixed form was generally used for the Barytone (see the engraving in that article), and for the Lyra-Viol, though the tenor Lyra-Viol engraved in the article Lyra has fiddle soundholes.

The rudimentary form of the 'flaming sword' soundhole may be seen in Raffaello's St. Cecilia in the Bologna Gallery (Fig. 10). It may be described as a 'flame' rather than a 'flaming sword,' and is evidently borrowed from the 'tongue of fire' of the Italian painters. The flaming sword harmonises well with the outline of the viola d'amore, and its shape conduces to a diminished vibration, which the peculiar stringing of the instrument demands.

The f-shaped soundhole has long been used for instruments of all sizes, from the kit to the double-bass, its size being proportionally altered with the scale of the instrument. It is found to produce the maximum of musical vibration, and it is therefore improbable that it will ever be altered in its main features. Uniform as soundholes may appear, they are in fact susceptible of infinite variety in detail, and in their setting in the instrument: and one glance at them is often enough to discover the maker. Different classes of makers generally leaned to a particular form of soundhole. The Germans have made the ugliest. Up to the end of the 17th century there was considerable variety in cutting it: but most makers since Stradivari have copied his soundhole, which is purely geometrical. Those of the Amatis, of Joseph Guarnerius, and of Stainer, are equally familiar. The soundhole is a conspicuous feature in the physiognomy of the instrument. Many old fiddles have been spoiled by having their soundholes recut by unscrupulous vendors, so as to pass for other than they are. So gross a fraud is easily detected, and can therefore only impose on the inexperienced.—The soundholes are traced on the belly by means of one carefully-made pattern (Fig. 11), which is reversed for the second hole; they are then cut

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through with a fine knife, before the belly is glued on. The inner edges are sloped away, but the outer are left sharp. A couple of nicks, exactly half-way, serve to indicate the position of the bridge between the soundholes.¹ [E.J.F.]

SOUND-POST (Fr. âme; It. anima; Ger. Stimmtseil), a cylindrical pillar or peg used in a stringed instrument, such as the violin, to support the bridge and sustain the tension of the strings. It is inserted into a hole bored in the belly of the violin, and serves to transfer the vibrations of the strings to the back and sides of the instrument, thus helping to produce a clear and resonant sound.

SOUNDS AND SIGNALS.

The use of musical instruments in war by the ancients—a use which is found in all countries and at all times—appears to have been more as an incentive to the courage of the troops than as a means of conveying orders and commands. It is in the 13th century of our era that we first find undoubted evidence of the soundings of trumpets in a field of battle as a signal for attack. At the battle of Bouvines (1215) the French charge was signalled in this manner, and numerous other instances are to be found in the chronicles of the period. For the next 500 years at least, the instrument used for signalling seems to have been the trumpet alone. The question of the introduction of the drum into Europe is one involving too much discussion to be entered upon here, but it may be mentioned in passing that the French did not use the drum in any form of military band until the king of 'unmusical' England! On the other hand, Italy is known to have been using the drum in military bands as early as the 13th century. Machiavelli, in his Art of War (written for Lorenzo de' Medici in 1521), clearly states that the drum commands all things in a battle, proclaiming the commands of the officers to the troops. He also recommends the use of trumpets and flutes, the latter being apparently an idea of his own borrowed from the Greeks.

¹ For Fig. 8, 7, 8, and 11, the writer is indebted to Mr. Arthur Hill of No. 72, Wardour Street.

² Stones, one of the best of violin-fitters, used to say that perfection of tone in violins would never be reached until some one invented an instrument by which the sound-post could be gradually lengthened and shortened in the fiddle itself, as the wick of a lamp is renewed. If, however, in order to arrive at the proper incisions, this of course, is physically impossible: but the remark hints at the true solution of the difficulty.

³ In connexion with this word we have an instance of Mr. Porton's extreme accuracy in the choice of terms. When the book is used as a mere book, it is open, but when it is to be used as a signal it is closed, and called 'Closed book. 

⁴ Leave me here, and when you want me, send upon the bear's horn.
SOUNDS AND SIGNALS.

Greeks; he would give the signals to the trumpeters, followed by the drums, and advises that the cavalry should have instruments of a different sound from those used by the infantry. This use by the Italians of both trumpets and drums is confirmed by a passage in Zarino ("Institutione Harmoniche," Venice 1558, pt. i. cap. 2), "Observa ancora tal costume alli tempi nostri; perciòche di due esserciti l'uno non assalirebbe l'inimico, se non invitato dal suono delle Trombe e de Tamburi, overo da alcun' altra sorte de' musicali instrumeni." It was from Italy that in all probability the earliest musical signals came: spread over Europe by mercenaries, they were modified and altered by the different troops which adopted them, but the two signalling instruments were everywhere the same (with perhaps the exception of Germany, where the life seems to have been introduced), and the names given to the different sounds long retained evidence of their Italian origin. The first military signals which have been handed down to us in notation are to be found in Jannequin's remarkable composition "La Bataille," which describes the battle of Marignan (1515), and was published at Antwerp in 1545, with a fifth part added by Verdelot. [See vol. ii. p. 315, and vol. iii. p. 354 a.] A comparison of this composition with the same composer's similar part-songs "Le Guerre," "La prise et reduction de Boulogne" (5th book of Nicolas de Chemin's Chansons, 1551; Etiner, 1551 i.), or Francesco di Milano's "La Battaglia," would be most interesting, and would probably disclose points of identity between the French and Italian signals. The second part of Jannequin's "Bataille" (of which the first 10 bars are given here in modern notation) evidently contains two trumpet calls, "Le Bouteselle" and "A l'Etendard."

In the same year in which Jannequin's "Bataille" was published, we find in England one of the earliest of those "Rules and Articles of War" of which the succession has been continued down to the present day. These "Rules and Ordinances for the Warre" were published for the French campaign of 1544. Amongst them are the following references to trumpet-signals. "After the watche shall be set, unto the tyne it be discharged in the morninge, no manner of man make any shouting or blowing of hornes, or whisteling or great noyse, but if it be trumpettes by a special commaundement." 

"Every horsemanship" Tt 2
at the first blaste of the trumpette shall saddle or cause to be saddled his horse, at the seconde to brydell, at the thirde to leap on his horse backe, to wait on the kyng, or his lorde or capitayne.

There is here no mention of drums, but it must be remembered that by this time the distinction of trumpet-sounds being cavalry signals and drum-beats confined to the infantry was probably as generally adopted in England as it was abroad.

In a Virginal piece 1 of William Byrd's preserved at Christ Church, Oxford, and called 'Mr. Birds Battell,' which was probably written about the end of the 16th century, we find different sections, entitled 'The Souldiers Summers,' 'The March of the footemen,' 'The March of the horsemen,' 'The Trumpetts,' 'The Irish March,' and 'The Bagpipe and the Drum.' The first and fifth of these contain evident imitations of trumpet sounds which are probably English military signals of the period, the combination of bag-pipes and drums being a military march. Jehan Tabourot, in his valuable 'Orchésographie' (1585), 2 says that the musical instruments used in war were 'les buccines et trompettes, liutes et clerons, cors et cornets, tblies, flures, arugites, tambours, et autrues semblables' (fol. 6 b), and adds that 'Ce buerict de tous les dict instruments, est le sort de signes et advertement aux soldats, pour desoler, marcher, se retirer: et à la rencontre de l'ennemy leur donner couer, hardiesse, et courage d'assailir, et se defendre vilenement et vigoureusement.' Tabourot's work contains the first mention of kettle-drums being used by cavalry, as he says was the custom of certain German troops. Similarly in Rabelais we find a description of the Andouille folk attacking Panisgruel and his company, to the sound of 'joyous fifes and tabours, trumpets and clarions.'

But though from these passages it would seem as if signals were given by other instruments than the drum and trumpet, there can be no doubt that if this was the case, they were soon discontinued. 'It is to the voice of the Drum the Souldier should wholly attend, and not to the aire of the whistle,' says Francis Markham in 1622; and Sir James Turner, in his 'Pallas Armata' (1683), has the following, 'In some places a Piper is allowed to each Company; the Germans have him, and I look upon their Pipe as a Warlike Instrument. The Bag-pipe is good enough Musick for them who love it; but sure it is not so good as the Almain Whistle. With us any Captain may keep a Piper in his Company, and maintain him too, for no pay is allowed him, perhaps just as much as he deserve.'

In the numerous military manuals and works published during the 17th century, we find many allusions to and descriptions of the different signals in use. It would be unnecessary to quote these in extenso, but Francis Markham's 'Five Decades of Epistles of Warre' (London, 1622) demands some notice as being the first work which gives the names and descriptions of the different signals. In Decade I, Epistle 5, 'Of Drummes and Phiplies,' he describes the drum signals as follows: 'First, in the morning the dischare or breaking up of the Watch, then a preparation or Summons to make them repair to their colours; then a beating away before they begin to march; after that a March according to the nature and custom of the country (for divers countries have divers Marches), then a Charge, then a Retreat, then a Troope, and lastly a Battallion, or a Battery, besides other sounds which depending on the phantaetikenes of foraign nations are not so usefull.' He also states that a work upon the art of drumming had been written by one Hindar: unfortunately of this no copy apparently exists. Markham is no less explicit with regard to Trumpet Sounds than he is with Drum Signs; 3 'In Horse-Troop, the Trumpet is the same which the Drum and Pipe is, only differing in the tearnnes and sounds of the Instrument: for the first point of warre is Buttle selle, clap on your saddles; Mounte Cavallis, mount on horseback; Tuequet, march; Carga, carga, an Alarme to charge; A la Standaarde, a retreat, or retire to your colours; Aquaret, 4 to the Watch, or a discharge for the watch, besides divers other points, as Proclamationes, Calis, Summons, all which are most necessary for every Souldier both to know and obey' (Dec. III. Ep. 1). It is noticeable in this list, that the names of the Trumpet sounds evidently point to an Italian origin, while those of the drum signals are as clearly English. To the list of signals given by Markham we may add here the following, mentioned only in different English works, but of which unfortunately no musical notes are given: Relisfe, Parado, Tapto ('Come Mansiedalls Directions of Warre,' translated by W. G. [1624]; March, Alarm, Troop, Chamades and answereth thereunto, Reveilles, Proclamations (Du Prussens's 'Art of Warre,' Englished by J. Cruso, [1639]); Call, preparative, Battle, Retreat ('Compleat Body of the Art Military,' Elton, 1650); Take Arms, Come to Colours, Draw out into the Field, Challenge, General, Parley ('English Military Discipline,' 1680); Gathering (Turner's 'Pallas Armata,' 1683).

To return to those signals the notes of which have come down to us, the earliest collection extant is to be found in the second book of Merenese's 'De Instrumentis Harmonicae,' Prop. xix (1655), where the following cavalry signals are given—L'entree; Two Boute-selles; A cheval; A l'estendart; Le simple cavaliquet; Le double cavalquet; La charge; La chamade; La retraite; Le Guet. Of these signals (copies of which will be found in a MS. of the 17th century in the British Museum, Harl. 6561) we give here the first Boute-selle.

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1 See vol. ii. p. 222 a.
2 See vol. ii. p. 500.
3 Aquaret, i. e. As aquaret—to the watch.
Tuscany, whose work is entitled 'Modo per
imparare a sonare di tromba tanto di guerra
quanto musicamental in organo, con tromba sor-
dina, col cimbalo e ogn'altro istruento; ag-
giuntovi molte sonate, come balletti, brandi,
capricci, serabande, correnti, passaggi e sonate
con la tromba e organo insieme' (Frankfurt, 1535).
This rare work, to which M. Georgios Kastner
first drew attention in his 'Manuel
du Musique Militaire,' contains specimens of
the following trumpet-calls—Prima Chimata di
Guerra; Sparzia di Butta Sella; L'Annaco; La
marciada; Seconda Chimata che si va sonata
avanti la Battaglia; Battaglia; Allo Stendardo;
Ughetto; Ritirata di Capriccio; Butte la Tenda;
Tutti a Tavola. Some of these are very elaborate.
The Boute-selle, for instance, consists of an
introduction of four bars in common time, followed by
a movement in 6-4 time, twenty-nine bars long,
which is partly repeated. We give here one of
the shorter signals, 'Allo Stendardo':—

(Three times).

With regard to the German signals of this
period, and indeed with regard to the whole
history of military music in Germany, we are
reluctantly compelled to treat the subject very
cursory, owing to the almost total want of
musical data. It has been seen that the case of the
kettledrum for the cavalry came from Germany,
and frequent allusions are made in French works
of the 18th century to the superiority of German
military music. But owing perhaps to the more
general musical intelligence of the soldiers, the
different signals seem to have been handed down
orally to a greater extent than they were with other
nations. It is said that their signals were
better in point of form than those of other
nations, and that they were often derived from
popular Volkstum, etc. Their musical super-
iority they retain to the present day. An
interesting point with regard to the German signals
is the habit the soldiers had of inventing doggerel
verses to them. Some of these rhymes are said to
be very ancient, going back far as the 16th
century. The verses were not confined to the
signals of their own armies, but were sometimes
adapted to those of their traditional enemies, the
French. Freiherr von Soltau gives several of
these in his work on German Volkstum (Leip-
sig, 1845).

The following are some of the most
striking:—

<table>
<thead>
<tr>
<th>Wahre di bire</th>
<th>Di garde di humbt. (1500.)</th>
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<tbody>
<tr>
<td>Zu Bett</td>
<td>Gut dich satt ich kon</td>
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<tr>
<td>Die Trommel geht</td>
<td>Mach dich bald davon.</td>
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<tr>
<td>Und das ihn morgen</td>
<td>(16th cent.)</td>
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<tr>
<td>aufsteht,</td>
<td></td>
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<tr>
<td>Und nicht so lang</td>
<td></td>
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<tr>
<td>im Bette blebt</td>
<td></td>
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<tr>
<td>(Frusztian Zapfenstreich, or Tattoo.)</td>
<td></td>
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</tbody>
</table>

Die Franzenen haben das lied gestohlen,
Die Prussen wollen es wieder holen!
Geduld, geduld, geduld! (Frusztian Zapfenstreich.)

Kartofelnsupp, Kartofelnsupp,
Und dann und wann ein Schießenskopf,
Mehl, mehl, mehl. (Horn Signal.)

Another probable reason of the scarcity of old
collections of signals in Germany is that the
trumpeters and drummers formed a very close
and strict guild. The origin of their privileges
was of great antiquity, but their real strength
dates from the Imperial decrees confirming their
ancient privileges, issued in 1528, 1623, and
1630, and confirmed by Ferdinand III., Charles
VI., Francis I., and Joseph II. Sir Jas. Turner
(Pallas Armats, Lond. 1623) has some account
of this guild, from which were recruited the court,
town, and army trumpeters. Their privileges were
most strictly observed, and no one could become a
master-trumpeter except by being apprenticed to
a member of the guild.

Returning to France, we find from the time
of Louis XIV. downwards a considerable number
of orders of the government regulating the dif-
f erent trumpet and drum signals. Many of
these have been printed by M. Kastner in the
Appendix to his Manuel, to which work we
must refer the reader for a more detailed account
of the various changes which they underwent.
In 1705 the elder Philidor (Andre) inserted in
his immense autograph collection of the
's batteries et sonneries' composed by himself and
Lully for the French army. The part which Lully
and Philidor took in these compositions seems
to have been in adapting short airs for fifes and
hautbois to the fundamental drum-beats. See the
numerous examples printed in Kastner's Manuel.

From this time the number and diversity of
the French signals increased enormously. Besides
Philidor's collection a great number will be found
in Lecocq Madeleine's 'Service ordinaire
et journalier de la Cavalerie en abrege' (1720),
and Marquerry's 'Instructions pour les Tam-
bours,' for the most part full of corrections, and
too often incorrectly noted. Under the Consulate
and Empire the military signals received a num-ber of additions from David Buhli, who prepared
different sets of ordonnances for trumpets, drums,
and fifes, which were adopted by the successive
French governments during the first half of the
present century, and still form the principal
body of signals of the French Army.

1 In England similar nonsense rhymes are invented for some of the
calls. Their chief authors and perpetuators are the boy beaters.
The following Officer's Mess Call is an example:—

Of - ficers' wives have puddings and pies, but

| sol - diers' wives have skill - ly. |

2 See also 'Ceremonial u. Privilegia d. Trompeter u. Faulker' (Dresden, no date. Quoted in Kastner's Supp.)
3 Further information on this subject will be found in Mendel, 'Versuch einer Anleitung zur herzogl-musikalischen Trompete-
turd-Faulker-Kunst' (Halle, 1790).
4 See vol. i. p. 261.
The history of army signals in France is brought to a close by the restoration last year of the drum to its former position, the ill-advised attempt to abolish it from the army having met with universal disfavour. The French signals are much too numerous for quotation in these pages. They are superior to the English in the three essentials of rhythm, melody and simplicity, but in all these respects are inferior to the German. Perhaps the best French signal is 'La Retraite,' played as arranged for three trumpets.

Andante.

Returning to the English signals, after the Rebellion and during the great continental wars of the 18th century, the English army underwent many changes, and was much influenced by the association of foreign allies. The fife had fallen into disuse, but was reintroduced by the Duke of Cumberland in 1747. Fifes were first used by the Royal Artillery, who were instructed in playing them by a Hanoverian named Ulrich. They were afterwards adopted by the Guards and the 10th, and soon came into general use. Grove (Military Antiquities) alleges that the trumpet was first adopted in 1759 by the Dragoons instead of the hautbois; but this is evidently an error, as by an order of George II., dated July 25, 1743, 'all Horse and Dragoon Grand Guards are to sound Trumpets, and beat drums, at marching from the Parade and Relieving.' On the formation of light infantry regiments, drums were at first used by them, in common with the rest of the army, but about 1793 they adopted the bugle for signalling purposes. 'Bugle Horns' are first mentioned in the 'Rules and Regulations for the Formations, Field-Exercise, and Movements, of His Majesty's Forces,' issued June 1, 1792. In December 1793 the first authorised collection of trumpet-bugle Sounds was issued, and by regulations dated November 1804 these Sounds were adopted by every regiment and corps of cavalry in the service. The bugle was afterwards (and still is) used by the Royal Artillery, and about the time of the Crimean campaign was used by the cavalry in the field, although the trumpet is still used in camp and quarters. The use of the drum¹ for signalling is almost extinct in our army, but combined with the fife (now called the flute), it is used for marching purposes. Like many other musical matters connected with the British army, the state of the different bugle and trumpet sounds calls for considerable reform. The instruments used are trumpets in Eb and bugles in Bb, and though the former are said to be specially used by the Horse Artillery and Cavalry, and the latter by the Royal Artillery and Infantry, there seems to be no settled custom in the service, but—as in the similar case of the different regimental marches—one branch of the service adopts the instrument of another branch whenever it is found convenient. There are two collections of Sounds published by authority for the use of the army—'Trumpet and Bugle Sounds for Mounted Services and Garrison Artillery, with Instructions for the Training of Trumpeters' (last edition 1879); and 'Infantry Bugle Sounds' (last edition 1877). The former of these works contains the Cavalry Regimental Calls, the Royal Artillery Regimental and Brigade Calls, Soundings for Camp and Quarters, Soundings for the Field, Field Calls for Royal Artillery when acting as infantry, and Instructions for Trumpeters. The sounds are formed by different combinations of the open notes of the bugle² and trumpet. Their scales are as follow:

¹ Some of the Drum-sets will be found in vol. i. p. 445 of this Dictionary.
² See vol. i. p. 290.
The B♭ of the trumpet is however never used. Many of the English signals are intrinsically good, while many are quite the reverse; and they are noted down without any regard to the manner in which they should be played. A comparison with the sounds used by the German army (especially the infantry signals) shows how superior in this respect the latter are, the rests, pauses, marks of expression, and tempo being all carefully printed, and the drum-and-fife marches being often full of excellent effect and spirit, while in the English manuals attention to these details is more the exception than the rule. Space will not allow us to print here any of the longer signals, either German or English, but the following sounds may be interesting, as showing the differences between the English and German systems. The sounds are for cavalry in both cases.

Walk.

Schrilt.

Trot.

Trab.

Gallop.

Gallop.

Charge.

March! March! (auch Verfolgung).

Halt.

Halt.

In conclusion we must refer the reader who would further investigate this subject to Kastner's 'Manuel général de Musique Militaire' (Paris 1848), where are to be found a large number of the signals and sounds in use in the different European armies in the author's time, as well as much information on the subject of military music in general—a subject which has been hitherto strangely neglected in both Germany and England. Some little information will also be found in Mendel's Lexicon (arts. Militair-Musik, and Trompeter). The present writer is much indebted to the kindness of Col. Thompson, Commandant of the Military School of Music, Kneller Hall; Lionel Cust, Esq.; Mr. J. A. Browne, bandmaster of the South Metropolitan Schools, and Messrs. H. Potter & Co., who have furnished information for this article. [W.B.S.]

SOUPIR (a sigh). The French name for a crotchet rest. A quaver rest is called un demi-soupur, a semiquaver ditto, un quart de soupir, and so on.

[S.]

SOWINSKI, ALBERT, of Polish origin, was born in 1803 at Ladyzyn in the Ukraine. He arrived in Vienna at an early age, was the pupil of Czerny, Leidenschaft, and Seyfried, and the friend of Hummel, Moscheles, and others. In 1830 he settled in Paris as a player and histrépateur, and died there March 5, 1880. He compiled a Biographical Dictionary of Polish musicians (Les Musiciens Polonais, etc.; Paris, Le Clerc, 1857), and published a translation of Schindler's 'Beethoven' (Paris, Garnier, 1865), of which latter we will only say that it is atrociously executed. An oratorio by him, 'St. Adalbert,' is in the Library of the late Sacred Harmonic Society. [G.]

SPACE. The stave is made up of 5 lines and 4 spaces. The spaces in the treble stave make the word FACE, which is useful as a mnemonic technique for beginners. [G.]

SPARK, WILLIAM, MUS. DOC., son of a lay vicar of Exeter Cathedral, was born at Exeter Oct. 28, 1825. He became a chorister there, and in 1840 was articled for five years to Dr. S. Sebastian Wesley. On Wesley's leaving Exeter for the Parish Church, Leeds, his pupil went with him, and soon became deputy organist of the Parish Church, and organist of Chapeltown and St. Paul's successively. He was next chosen organist to Tiverton, Devon, and Daventry, Northampton; and on Wesley's removal to Winchester in 1850 was appointed to St. George's Church, Leeds, where he still remains. His activity in Leeds, outside of his own parish, has been remarkable. Within a year of his appointment he founded the Leeds Madrigal and Motet Society. Then followed the People's Concerts, which resulted in the erection of the new Town Hall. The famous organ in the hall was built by Gray & Davison, from the designs of Henry Smart and Mr. Spark. It was opened April 7, 1859, and after a severe competition Mr. Spark was elected to the Borough organist, a post which he still holds. His organ recitals there twice a week are largely attended. Mr. Spark took his degree as Doctor
of Musie at Dublin in 1861. In 1869 he started the 'Organists' Quarterly Journal' (Novellus), which has now reached its 58th number. It was followed by the Practical Choir-master (Metzler), and in 1881 by a readable and exhaustive biography of Henry Smart (Reeves, 8vo.). He has also published three Cantatas, various anthems, services, glee, and other compositions, besides editing a large number of organ-pieces by himself and the French organist.

SPAUN, JOHES, FREHERR VON, musical amateur, renowned for his great affection for Schubert; born at Linz, Nov. 11, 1788, of a family originally Swabian, but settled in Austria. Joseph, the second child of Franz von Spaun, Syndicus of Upper Austria, attended the Latin school, passed through a course of philosophy, in 1806 entered the Imperial Stadt-Convict at Vienna, and began to study law. Music was diligently pursued in his new sphere, and Spaun heartily joined, playing the violin, and, as the oldest boy, conducting the pupils' little band. On one occasion he became aware of a small boy in spectacles, who stood behind him playing his part like a master. This was Schubert, who, after he had got over his first shyness, attached himself devotedly to Spaun and confided to him his delight in composing, and his want of music-paper. This wish Spaun supplied, and thus secured Schubert's lifelong enthusiasm. [See vol. iii. p. 320.]

In September 1809 Spaun entered the Government service, and in 1811 was placed in the Lottery department; in 1839 became Regierungsrat, and in 1841 Hofrat; in 1859 was ennobled and received the freedom of the city of Vienna, and in 1861 retired. He died Nov. 25, 1865, at his daughter's house at Linz, and, in accordance with his own wish, was buried in the churchyard of Traunkirchen (near Gmunden) where he spent his summers and had a villa. The whole of his official life, except two short breaks at Linz in 1811 and 1845, was passed in Vienna, where he married Fanny von Roner in 1818. He had five children, of whom one, Joseph, was killed at the battle of Novara.

The list of Spaun's friends includes many interesting names, especially the poets Theodor Körner (whose acquaintance he made in 1813, shortly before Körner's death), Mayerhofer, Grillparzer, Franz von Schober (died at Dresden, Sept. 13, 1823), and the gifted painter Moritz von Schwind—all except Körner closely connected with Schubert's life. After his attachment to Spaun had become confirmed, Schubert always first showed him his new songs, and asked his opinion. Spaun also endeavoured to help him by introductions to musical people. In this way Schubert made the acquaintance of Wittecek, the ministerial councillor, who became one of his most devoted adherents, and made a collection of Schubert's works, which he took every pains to render complete, and which has furnished materials for all the biographies and catalogues of Schubert. This he left to Spaun, stipulating that on his death it should pass to the Gesellschaft der Musikfreunde,

in whose archives it may now be seen—a monument of painstaking devotion. The collection contains a replica by Rieder himself, dated 1840, of his portrait of Schubert taken in 1825; about 65 vols. printed or MS. containing all Schubert's vocal, and part of his instrumental works; a thematic list of the songs from 1811 to 1828; biographical notices, poems, critiques; a list of the 81 poet sets by Spohr; a Zuckurius to Zettler (including Spaun himself as author of the 'Jüngling und der Tod'); the MSS. bought by Landaberg of Rome from Ferdinand Schubert in 1840; several parcels of articles, letters, notices, extracts from newspapers, poems on Schubert, concert-bills and programmes; and 14 pieces in Schubert's own hand. [C.F.P.]

SPECIMENS, CROCTCH'S. 'Specimens of various styles of music referred to in a Course of Lectures read at Oxford and London, and adapted to keyd instruments by W. Croch, Mus. Doc., Prof. Mus. Oxon.' This title is sufficiently explanatory; the lectures were delivered in 1800-4 and 1820. [See CROCH.] The work is in 3 vols., with a preface to each, and full indexes. Its contents are as follow:—

VOLUME I.

Part of Overture to Leganti. Giueck, Open the door; 1 Scotch edition, its open the door. The Parting of Friends. Castle O'Neil.
How excellent (opening). Do. Do.
Who is like unto Thee. Do. Do.
He rebuked, and He led them. Do. Do.
Mussig in Berencius. Do. Do.
Scarlatti.
JEWISH MUSIC.
Slow. Allegretto.
Slow. Allegro.
Slow. Allegro.
Slow. Allegro.
Slow. Allegro.
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SPINA.

SPEREY, or SPEIER, WILHELM, composer, was born June 21, 1790, at Frankfort-on-the-Main, where he died April 5, 1878. He received his musical education at Offenbach under Thieriot (the friend of Weber) and André. He was already a prominent violinist when he went to Paris in 1813, to become a pupil of Halévy, from whose instruction and from the acquaintance of such men as Cherubini, Boieldieu, Mélhul, etc., he derived much benefit. Returning to Germany afterwards, he settled down at Frankfort and exchanged the musical profession for that of a merchant, but continued to compose—at first chiefly chamber music. He published string quartets and quintets, and also violin duets, which are still looked upon as standard works in that class of composition. He afterwards devoted himself chiefly to vocal music, and it is as a writer of songs that his name is best and most widely known. Amongst his Lieder—of which he published several hundred—many, such as 'The Trumpeter,' 'Rheinsehnsucht' (My heart's on the Rhine), 'Die drei Liebchen,' etc., acquired an extraordinary popularity. He also wrote vocal quartets and some choral works.

With Mendelssohn and his family Speyer was on terms of affectionate intimacy, and so to him the charming story given in vol. ii. p. 280 of this work due.

SPINATO (Ital.), level, even. A word used by Chopin in the Andante which begins in the Polonaise in Eb, op. 22, to denote a smooth and equal style of performance, with but little variety.

SPINA, CARL ANTON. The successor of the Diabelli in that famous publishing house at Vienna, which for so long stood in the Graben, No. 1133, at the corner of the Bräunerstrasse. He succeeded them in 1852, and was himself succeeded by F. Schreiber in July 1872. During this twenty years Spina's activity showed itself especially in the publication of Schubert's works, a mass of whose MSS, he acquired from Diabelli. Chief of his own. He is conductor of the Stuttgart Popular Concerts. His works are numerous, comprising 65 opus numbers in all departments. He has also edited the sonatas of Haydn and Mozart, and the PF. works of Mendelssohn. 3. His brother LUDWIG was born, also at Ulm, April 11, 1830. He received his education at the University of Munich, and joined the staff of the Augsburg Gazette. In 1853 he took up his quarters in Vienna, and was soon engaged on the press of that city, first on the 'Presse,' then on the 'Neue Freie Presse' and the 'Freundeblatt,' for both of which he still writes. He is one of the most considerable Anti-Wagnerians of the day, of great independence of opinion and remarkable force of expression. Herr Speidel is also well-known as a devoted adherent of Schubert. [G.]
SPINA.

among these were the Octet, Quintet in C, Quartets in D minor, G, and Bb, the Overture in the Italian style, those to Alfonso and Estrella, Fierrabras, Rosamunde, with Extracts in B minor and Bb, the B minor Symphony, Sonata for PF. and Arpeggions, etc., all in score. Mr. Spina’s enthusiasm for Schubert was not that of a mere publisher, as the writer from personal experience of his kindness can testify. It was he who allowed the Crystal Palace Company to have copies of all of the orchestral works for playing, long before there was sufficient public demand to allow of their being published. [G.]

SPINDLER, Fritz, pianoforte-player and composer for that instrument, born Nov. 24, 1817, at Wurzbach, Lobenstein, was a pupil of F. Schneider of Dessau, and has been for many years resident in Dresden. His published works are much more than 330 in number, the greater part brilliant drawing-room pieces, but amongst them much teaching-music, and some works of a graver character—trios, sonatinas, two symphonies, concerto for PF. and orchestra, etc. His most favourite pieces are—Wellemeispel (op. 6); Schneeglocklein (op. 10); Silberquell (op. 74); Husarenritt; 6 dance themes; Transcriptions of Tannhäuser and Lobengrin. [G.]

SPINET (Fr. Épinette; Ital. Spinetta). A keyed instrument, with plectra or Jacks, used in the 16th, 17th, and 18th centuries; according to Burney (Ree’s Cyc. 1819, ‘Harpischord’) ‘a small harpsichord or virginal with one string to each note.’ The following definitions are from Florio’s ‘New World of Words,’ 1611: ‘Spinetta, a kind of little spin, . . . also a pair of Virginalles’; ‘Spinettagiare, to play upon Virginalles.’ ‘Spinetto, a thicket of brambles or briars’—(see Rimbaud’s History of the Pianoforte, 1860). We first meet with the derivative of spinet from spin’a, a thorn, in Scaliger’s Poetices (1484-1550; lib. i. cap. xxiii.). Referring to the plectra or jacks of keyed instruments, he says that, in his recollection, points of crowquill had been added to these, so that what was named, when he was a boy, ‘clavicymbel,’ is now called ‘harpischord’ (etc), was now from these little points, named ‘spinet.’ [See JACO.] He does not say what substance crowquill superseded, but we know that the old cathers and other wire-strung instruments were twanged with ivory, tortoiseshell, or hard wood. Another origin for the name has been discovered, to which we believe that Signor Ponsicchi (‘Il Pianoforte,’ Florence, 1876) was the first to call attention. In a very rare book, ‘Conclusioni nel suono dell’organo, di D. Adriano Baschiere, Bolognese’ (Bologna, 1810), is this passage:—


1 With reference to the early use of leather for plectra, as mentioned in Harbeck, we now consider the writers of existing instruments as very doubtful, owing to their having possibly been altered during repair. The old Italian jacks were provided with little steel springs to bring back the plectra to an upright position. The brigias were later in date. See the Piano clavicembalo and Mr. Paride Marry’s spinet now at Florence.

According to this the spinet received its name from Spinetti, a Venetian, the inventor of the oblong form, and Banchieri had himself seen one in the possession of Stivori, bearing the above inscription. M. Becker of Geneva (‘Revue et Gazette musicale,’ in the ‘Musical World,’ June 15, 1878), regards this statement as totally invalidating the passage from Scaliger; but not necessarily so, since the year 1503 is synchronous with the youth of Scaliger. The invention of the crowquill points is not claimed for Spinetti, but the form of the case—the oblong or table shape of the square piano and older clavichord, to which Spinetti adapted the plectrum instrument; it having previously been in a trapeshaped case, like the palettery, from which, by the addition of a keyboard, the instrument was derived. [See VIRGINAL; and also for the different construction and origin of the oblong clavichord.] Putting both statements together, we find the oblong form of the Italian spinet, and the crowquill plectra, in use about the year 1500. Before that date no record has been found. The oldest German writers, Virdung and Arnold Schlick, whose essays appeared in 1511, do not mention the spinet, but Virdung describes and gives a woodcut of the Virginal, which in Italy would have been called at that time ‘spinetta,’ because it was an instrument with plectra in an oblong case. Spinetti’s adaptation of the case had therefore travelled to Germany, and, as we shall presently see, to Flanders and Brabant, very early in the 16th century; whence M. Becker conjectures that 1503 represents a late date for Spinetti, and that we should put his invention back to the second half of the 15th century, on account of the time required for it to travel, and be accepted as a normal form in cities so remote from Venice.

M. Vander Straeten (‘La Musique aux Pays- Bas,’ vol. i.) has discovered the following references to the spinet in the household accounts of Margaret of Austria:

A ung organista de la Ville d’Anvers, la somme de vi livres auquel madame es en faict en faveur de ce que le xxv jour d’Octobre xv. xxii [1622] il a amené deux jeunes enfants, fils et filles, qu’ils ont jouée sur une espinette et chanté à son diner.

A l’organiste de Monseur de Fienne, sept livres dont Madame lui a fait don en faveur de ce que le second jour de Decembre xv.xxxi [1535] il est venu jouer d’un instrument dit espinette devant elle à son diner.

The inventory of the Château de Pont d’Ain, 1531, mentions ‘una espinetta cum suo ety,’ a spinet with its case; meaning a case from which the instrument could be withdrawn, as was customary at that time. M. Becker transcribes also a contemporary reference from the Munich Library:

Quartorze Galardes, nef Paravane, sept Branesse et deux Bassee-Dances, le tout reduit de musique en la tabulature du jeu (joue) Dorques, Espinettes, Manuclardes et tels semblables instrumentss musicaux, imprimes à Paris par Pierre Attaignant MDXXIX.

The manichord was a clavichord. Clement Marot (Lyons, 1551) dedicated his version of the Psalms to his countrywomen:
For the pentangular or heptangular model it is probable that we are indebted to Annibale Rosso, whose instrument of 1555 is engraved in the preceding illustration. Mr. Carl Engel has reprinted in the S. Kensington Catalogue (1874, p. 273) a passage from 'La Nobilita di Milano' (1555), which he thus renders:—Annibale Rosso was worthy of praise, because he was the first to modernise clavicords into the shape in which we now see them, etc. The context clearly shows that by 'clavicord' spinet was meant, clavicordio being used in a general sense equivalent to the German Clarinet. If the modernising were not the adoption of the beautiful forms shown in the splendid examples at South Kensington—that by Rosso, of 1577, having been bought at the Paris Exhibition of 1867 for £100 on account of the 1528 precious stones set into the case—it may possibly have been the wing-form, with the wrestpoints above the keys in front, which must have come into fashion about that time, and was known in Italy as the Spinetta Traversa; in England as the Stuart, Jacobean, or Queen Anne spinet, or Couched Harp. There is a very fine Spinetta Traversa, enamelled with the arms of the Medici and Compagni families, in the Kraus Museum (1878, no. 193). Prætorius illustrates the Italian spinet by this special form, speaks ('Organographia,' Wolfenbüttel, 1619) of larger and smaller spinets, and states that in the Netherlands and England the larger was known as the Virginal. The smaller ones he describes as 'the small triangular spinets which were placed for performance upon the larger instruments, and were tuned an octave higher.' Of this small instrument there are specimens in nearly all museums; the Italian name for it being 'Ottavina' (also 'Spinetta di Serenata'). We find them fixed in the bent sides of the long harpsichords, in two remarkable specimens; one of which, by Hans Ruckers, is preserved in the Kunsth-und-Gewerbe Museum, Berlin (there is a painting of Meurs, Chappell's warehouse. It is a long instrument in an outer painted case. The belly and marking of are evidently not original, but the keyboard of rosewood with black keys has not been modified with. There are 3 octaves from F to G; the lowest G and G are omitted. The maker's inscription, nearly illegible, records that the instrument was made by a Florence at Pims, in 1636. 1 This rare Hans Ruckers harpsichord was seen by the writer subsequent to the compilation of the catalogue appended to the article Ruckers. As others have also been found, the following particulars of them complete the above-mentioned list to 1882. [See also Virgiliana.]

### HANS RUCKERS the Elder.

<table>
<thead>
<tr>
<th>Form.</th>
<th>Date</th>
<th>Dimensions</th>
<th>General Description</th>
<th>Present Owner</th>
<th>Source of information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best side harpsichord with octave spinet in one.</td>
<td>1594</td>
<td>8 in. 5 1/2 by 3 6</td>
<td>2 keyboards; the front one 4 oct., C–G; the side one 2 1/2 oct., E–A, without the highest GG. 3 stops in original position at the right-hand side; white naturals. Rose No. 1, and Rose to octave spinet an arabesque. Painting inside top showing a similar combined instrument. Inscribed Hans Ruckers MS fecit Antwerpen.</td>
<td>Gewerbe Museum, Berlin</td>
<td>A. J. Hopkins.</td>
</tr>
</tbody>
</table>

### HANS RUCKERS the Younger.

<table>
<thead>
<tr>
<th>Form.</th>
<th>Date</th>
<th>Dimensions</th>
<th>General Description</th>
<th>Present Owner</th>
<th>Source of information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bent side</td>
<td>1620</td>
<td>7 4 by 3 0</td>
<td>2 keyboards: 80 keys, G–F; black naturals. Rose No. 4.</td>
<td>M. Gerard de Prins, Louvain</td>
<td>F. P. de Prins, Limerick.</td>
</tr>
</tbody>
</table>

### ANDRIES RUCKERS the Elder.

<table>
<thead>
<tr>
<th>Form.</th>
<th>Date</th>
<th>Dimensions</th>
<th>General Description</th>
<th>Present Owner</th>
<th>Source of information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bent side</td>
<td>...</td>
<td>6 1 by 2 10</td>
<td>1 keyboard; 4 oct., C–G; without lowest GG; white naturals. Rose No. 4; painting of a hunt.</td>
<td>M. G. de Prins, Brussels</td>
<td>F. P. de Prins, Brussels.</td>
</tr>
<tr>
<td>Bent side</td>
<td>1656</td>
<td>7 5 by 3 0</td>
<td>2 keyboards, each 5 oct., black naturals. Rose No. 6. Inscribed ANDRAE RUCKERS MS fecit ANTWERPEN.</td>
<td>M. Paul Endel, Paris</td>
<td>P. Endel.</td>
</tr>
</tbody>
</table>

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1 Since the article HARPSCCHORD was written, an Italian clavicembalo has been acquired for South Kensington, that is now the oldest keyed instrument in existence, with a date. It is a single keyboard harpsichord with two strings to each key: the compass nearly 4 octaves, from E to D. The natural keys are of boxwood. The inscription is 'Aspettè in tralibrut suari Modenam Voci. Quisquid habent aer sidereum fretrum. Hieronymus Bonenham Faciebat Romae MEXII.' The outer case of this instrument is of stamped leather. It was bought of a 'brocanteur' in Paris for 1862. We know of no other instrument by Gerosimio of Bologna. Another harpsichord nearly as old has been seen by the writer this year (1882) in Meurs, Chappell's warehouse. It is a long instrument in an outer painted case. The belly and marking of are evidently not original, but the keyboard of rosewood with black keys has not been modified with. There are 3 octaves from F to G; the lowest G and G are omitted. The maker's inscription, nearly illegible, records that the instrument was made by a Florence at Pims, in 1636.
a similar double instrument inside the lid: the other is in the Maison Plantin, Antwerp, and was made as late as 1734-5, by Joannes Josephus Coenen at Ruremonde in Holland. In rectangular instruments the octave was removable, as it was in those double instruments mentioned under Rockes (p. 195 b), so that it could be played in another part of the room.

According to Mersenne, who treats of the spinet as the principal keyed instrument (‘Harmonie,’ 1636, liv. 3, p. 101, etc.), there were three sizes: one of 3/4 feet, tuned to the octave of the ‘ton de chappelle’ (which was about a tone higher than our present high concert pitch); one of 3/4 feet tuned to a fourth above the same pitch; and the large 5-feet ones, tuned in unison to it. We shall refer to its octave spinet in another paragraph.

The compass of the Ottavine was usually from E to C, three octaves and a sixth (a); of the larger 16th-century Italian spinette, four octaves and a semitone, from E to F (b). The French spinettas of the 17th century were usually deeper, having four octaves and a semitone from B to C (c).

The reason for this semitone beginning of the keyboard is obscure unless the lowest keys were used for ‘short octave’ measure, an idea which suggested itself simultaneously to the writer and to Professor A. Kraus, whose conviction is very strong as to the extended practice of the short octave arrangement. The Flemish picture of St. Cecilia, in Holyrood Palace, shows unmistakably a short octave organ keyboard as early as 1681.1

Fortunately we are not left to such suggestion for the spinet short octave. Mersenne, in a passage which has hitherto escaped notice (‘Harmonie,’ liv. 3, p. 107), describing his own spinet, which, according to him, was one of the smallest, says: ‘The longest string has little more than a foot length between the two bridges. It has only thirty-one steps in the keyboard, and as many strings over the soundboard, so that there are only keys hid on account of the perspective (referring to the drawing)—to wit, three principals and two chromatics (‘feintes’), of which the first is cut in two; but these chromatics serve to go down to the third and fourth below the first step, or C so, in notation \[\text{[diagram]}\] in order to arrive at the third octave, for the eighteen principal steps only make an eighteenth; that is to say, a fourth over two octaves.’ Here is the clearest confirmation of short-octave measure in the spinet, the same as in the organ, both keyboards, according to Mersenne, being formable. But owing to the fact that the woodcut represents a different spinet from that described (apparently descending to B), the description is not clear. To reach the third octave would require an F, for which one half the cut chromatic in the spinet described may be reserved. But the B of the drawing would, by known analogy with organ practice, sound G, and A would be found on the C#. The B also on the D# key, though this is generally found retained as Eb on account of the tuning.2 It is inferred that F was reached by dividing the lowest natural key; these diagrams therefore represent what we will call the C short measure, as that note gave the pitch.

\[\text{[diagram]}\]

Mersenne’s express mention of C as the longest string shows that the still deeper G and A were made so, in his spinet, by weight: a important fact, as we have not seen a spinet in which it could have been otherwise, since in large instruments the bridge is always unbroken in its graceful curve, as it is also in the angles—always preserved—of the bridge of an octave one. The intimate connection of the spinet and organ keyboards must palliate a trespass upon ground that has been authoritatively covered in Organ (p. 588). It is this connection that incites inquiry into the origin of the short octaves, of which there are two measures, the French, German or English C one, which we have described, and the Italian F one, which we will now consider. We propose to call this F, from the pitch note, as before. We have reason to believe these pitch notes originally sounded the same, from which arose the original divergence of high and low church-pitch; the C instrument being thus thrown a fourth higher. The Italian short measure having been misapprehended we have submitted the question of its construction to the high authority of Professor Kraus, and of Mr. W. T. Best, who has recently returned from an examination of the organs in Italy. Both are in perfect agreement. Professor Kraus describes the Italian short octave as a procession of three dominants and tonics, with the addition of B molle (b) and B quadro (c) for the ecclesiastical tones. The principle, he writes, was also applied to the pedal keyboards, which are called ‘Pedaliera in Sesta,’ or ‘Pedaliera a ottava

1 Robert, or Jan, Van Eyck’s St. Cecilia, in the famous Mystic Lamb, may be referred to here although appertaining to the organ and not the spinet, as a valuable note by the way. The original painting, now at Berlin, was probably painted before 1415 and certainly before 1422. The painter’s minute accuracy is unquestionable. It contains a chromatic keyboard like the oldest Italian, with bworwood naturals and black sharps. The compass begins in the bass at the half-tune E. There is no indication of a ‘short octave,’ but there is one key by itself convenient to the player’s left hand; above this key there is a latchet acting as a catch, which may be intended to hold it down as a pedal. D is the probable note, and it is here in Van Eyck’s organ. It seems to us, the same comparison, but an octave lower, the German Portfell of the next century at South Kensington—viz. D, E, then 3 chromatic octaves from B, and a separate key for F. There is no portfeet-rail to the keyboard, nor is there in the painting at Holyrood.

2 It may have been on account of the tuning that A and D were left unprinted in the old ‘gebunden’ or fretted clavichords, but the double fifteenth harp which Liebert (Dissertation on Ancient and Modern Music, a. d. 1691) says had been adopted in Italy, had those notes always doubled in the two rows of strings, an importance our tuning hypothesis fails to explain.
The text is a historical and musical analysis of the harpsichord, discussing its origin, use, and development. It mentions the oldest harpsichord, the one in S. Kensington, and its significance. The text also discusses the notation and music writing for the harpsichord, including the use of apparent notes and real notes. The text concludes with a reference to the Spinetta Traversas, a model of the harpsichord used in England during the Stuart epoch.
Thomas Hitchcock's spinets are better known than John's. The one in the woodcut belongs to Messrs. Broadwood, and is numbered 1379.¹ (The highest number we have met with of Thomas Hitchcock, is 1547.) Messrs. Broadwood's differs from the John Hitchcock one of 1630 in having a curved instead of an angular bent side, and from the naturals being of ivory instead of ebony. The compass of these instruments—five octaves, from G to G—is so startling as to be incredible, were it not for the facts that several instruments are extant with this compass, that the keyboard did not admit of alteration, and that the Sainbury Correspondence [see Ruckers, p. 1564] mentions the greater compass that obtained in England in the time of Charles I. than was expected or required on the Continent. The absence also of the soundhole, regarded as essential in all strung instruments of that time, where the soundboard covered the whole internal space, shows how eminently progressive the Hitchcocks must have been. Not so Haward, in the only instrument (that here represented) which contemporary with the Hitchcocks, and yet he is as conservative to old Italian or French practice as if John Hitchcock had never made an instrument in England. The John Hitchcock spinet, dated 1676, has lately come under our notice. John and Thomas were probably brothers. The Charles Haward spinet is small, with short keys and limited compass, being only of 4 octaves and a semitone, B—C. The naturals are of snakewood, nearly black; the sharps of ivory. There are wires on each bridge over which the strings pass, and along the hitchpin block, precisely the same as in a dulcimer. The decoration of the soundboard, surrounding an Italian rose, is signed 'I M.', with 'Carolus Haward Fecit' above the keys; and the name of each key is distinctly written, which we shall again have occasion to refer to. Pepys patronised Haward (or Hayward as he sometimes writes the name). We read in his Diary—

April 4, 1668. To White Hall. Took Aldgate Street in my way and there called upon one Hayward that makes Virginals, and then did study a little with him, and will have him finish it for me: for I had a mind to a small harpsichord, but this takes up less room.

July 10, 1668. To Hayward's house to borrow his Espinet, and I did come near to buying one, but broke off. I have a mind to have one.

July 15, 1668. I buy my spinet, which I did not now agree for, and did deal with Mr. Thacker, and heard him play on the harpsichord, so that I never heard man before, I think.

July 31, 1668. At noon is brought home the spinet I bought the other day of Haward; costs me 8L.

Another reference concerns the purchase of Triangles for the spinet—a three-legged stand, as in our illustration. A curious reference to Charles Haward occurs in 'A Vindication of an Essay to the advancement of Music,' by Thomas Salmon,² M.A., London, 1672. This writer is advocating a new mode of notation, in which the ordinary clefs were replaced by B. (base), M. (mean), and T. (treble) at the signatures:

Here, Sir, I must acquaint you in favor of the afore-said B. M. T. that other day I met with a curious pair of Phantastical Harpschords made by that Arch Heretic Charles Haward, which were ready cut out into octaves as I am told he abusively contrives all his: in so much that by the least hint of B. M. T. all the notes were easily found as lying in the same posture in every one of their octaves. And that, Sir, with this advantage, that so soon as the scholar had learned one hand he understood them, because the position of the notes were for both the same.

The lettering over the keys in Mr. W. Dale's Haward spinet is here shown to be original. It is

¹ This is the instrument in Mr. Millis's picture of 'The Minstrel,' 1602. Thomas dated his spinets; John numbered them.

² Salmon, Thomas, born at Hackney, Middlesex, in 1648, was on April 4, 1664, admitted a commoner of Trinity College, Oxford. He took the degree of M.A. and became rector of Mepal (Mepenham), Bedfordshire. In 1672 he published 'An Essay to the Advancement of Music, by casting away the prosperity of different Cliffs, and uniting all sorts of Music in one universal character.' His plan was that the notes should always occupy the same position on the stave, without regard as to which octave might be used; and he chose such position from that on the bass stave—i.e., G was to be always on the lowest line. Removing the base clef, he substituted for it the capital letter B, signifying Base. In like manner he placed at the beginning of the next stave the letter M (for Mean), to indicate that the notes were to be sung or played an octave higher than the bass; and to the second stave above prefixed the letter T (for Treble), to denote that the notes were to be sounded two octaves above the bass. Matthew Lock criticised the scheme with great aspersion, and the author published a 'Vindication' of it, to which Lock and others replied. [See Lock, Matthew.] In 1688 Salmon published: 'A Preface to perform Music in perfect and Mathematical Proportions,' which, like his previous work, met with no acceptance. [W.H.H.]
very curious however to observe Haward's simple alphabetical lettering, and to contrast it with the Hexachord names then passing away. There is a virginal (oblong spinet) in York Museum, made in 1651 by Thomas White, on the keys of which are monograms of Gamauf (base G) and the three clef keys F₂ fa ut, C sol fa ut, and G sol re ut!

Mace, in 'Musiack's Monument' (London, 1676), refers to John Hayward as a 'harpsichon' maker, and credits him with the invention of the Pedal for changing the stops. There was a spinet by one of the Haywards or Hauwards left by Queen Anne to the Chapel Royal boys. It was used as a practising instrument until the chorister days of the late Sir John Goss, perhaps even later.

Stephen Keene was a well-known spinet-maker in London in the reign of Queen Anne. His spinets, showing mixed Hitchcock and Haward features, accepting Mr. Hughes's instrument as a criterion, reached the highest perfection of spinet tone possible within such limited dimensions. The Baudin spinet, dated 1725, which belonged to the late Dr. Bingly and is engraved in his History of the Pianoforte, p. 69, is now in the possession of Mr. Taphouse of Oxford. Of later 18th-century spinets we can refer to a fine one by Mahon, dated 1747, belonging to Mr. W. H. Cummings, and there is another by that maker, who was a copyist of the Hitchcocks, at S. Kensington Museum. Sir F. G. Ouseley owns one by Haxby of York, 1766; and there is one by Baker Harris of London, 1776, in the Music School at Edinburgh. Baker Harris was 'of the Chit's Royal boys. It was used as a practising instrument until the chorister days of the late Sir John Goss, perhaps even later.

SPONTO, SPOFFORTH. 

SPOFFORTH. 

the Hochschule für Musik; in 1876 entered the direction, and at midsummer 1882 became a permanent director of that establishment. His principal literary work is a Life of J. S. Bach in 2 vols. (B. & H.; vol. i. 1873, vol. ii. 1880)—an accurate and perfectly exhaustive treatise of all relating to the subject, but sadly wanting a better index. He has published a smaller biography of the same master, forming No. 1 of Breitkopf & Härtel's Musikalische Vorträge, and another of Schumann, which, though issued as nos. 37, 38 of the same series, was written for this Dictionary. [See vol. iii. pp. 384-421.] His article on SPONTINO, in this work, is the first adequate treatment of that singular individual. An article on Homilius will be found in the Allg. Deutsche Biographie, and many other productions of his pen in the Leipzig Allg. Musikalische Zeitung for 1875-78, 1880-82, and in the earlier numbers of Eitner's Monatsheft für Musikgeschichte. His critical edition of the organ works of Buxtehude in 2 vols. (B. & H. 1757, 78), is an admirable specimen of editing, and, in addition to the music, contains much valuable information.

SPITZFLÖTE, SPITZFLUTE; i.e. Pointed flute. An organ stop, so called because its pipes are slightly conical, that is, taper gradually from the mouth upwards. The diameter of the mouth is generally one-third of that of the pipe at its mouth. The tone is thin and reedy, but pure and effective. The Spitzflöte may be of 8 ft., 4 ft., or 2 ft. pitch; in this country stops of this kind are most commonly of 4 ft. pitch. [J. S.]

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SPOFFORTH, REGINALD, glee composer, born 1768 at Southwell, Nottingham, where his uncle, Thomas Spofforth, was organist of the minster. From him and from Dr. Benjamin Cooke he probably derived all his instruction in music. About 1787 or 1788 he wrote a glee—probably his first—for three male voices, 'Lighly o'er the village green,' and in 1793 obtained two prizes from the 'Glee Club,' for his glee 'See I smiling from the rosy East,' and 'Where are those hours,' which brought him prominently forward. About 1799 he published a 'Set of Six Gless,' one of which, 'Halt, smiling morn,' at once caught the public ear, and has ever since retained its popularity. Another, 'Fill high the grape's exulting stream,' gained a prize in 1810. Spofforth's masterpieces however are not among his prize gless, and 'Come, bounteous May,' 'Mark'd you her eye,' 'Health to my dear,' and 'How calm the evening'—all for male voices—are among the finest specimens of his genius. Few English composers perhaps have excelled Spofforth in lively fancy, joined to pure chaste style. For several years before his death his health was bad, and he died at Kensington Sept. 8, 1827. After his death W. Hawes published a number of his MS. gless, but some of these pieces are crude and imperfect, and probably not intended for publication.

1 An English translation is announced by Messrs. Novello & Co.
Reginald's younger brother, Samuel, was born in 1780, appointed organist of Peterborough Cathedral when only eighteen, and in 1807 was made organist of Lichfield Cathedral. He died June 6, 1864, and is now best known as the composer of a once popular chant. [D.B.]

SPOHR, Louis, great violinist and famous composer, was born April 25, 1784, at Brunswick, in the house of his grandfather, a clergyman. Two years after, his father, a young physician, took up his residence at Seesen, and it was there that young Spohr spent his early childhood. Both parents were devoted to music; the father played the flute; the mother was pianist and sang. The boy showed his musical talent very early, and sang duets with his mother when only four years of age. At five he began to play the violin, and when hardly six was able to take the violin part in Kalkbrenner's trios. His first teachers were Riemenschneider and Dufour. The latter, a French émigré, was too much impressed with his pupil's exceptional talent, that he persuaded the father to send him for further instruction to Brunswick. Along with his first studies on the violin went his earliest attempts at composition, which consisted chiefly of violin duets. The father, a strict, methodical man, invariably insisted on his properly finishing everything he began to write, and would allow neither corrections nor erasures—a wholesome discipline, the advantage of which Spohr throughout his life never ceased to acknowledge.

At Brunswick he attended the grammar-school and continued his music studies. His teachers were Kunisch, a member of the Duke's band, for the violin, and Hartung, an old organist, for counterpoint. The latter appeared to have been a great pedant, and young Spohr did not continue to study under him for very long. Yet this was the only instruction in the theory of music he ever received. According to his own statement it was principally through an eager study of the scores of the great masters, especially Mozart, that he acquired mastery over the technicalities of composition. His first public appearance was at a school-concert, when he played a concerto of his own with so much success that he was asked to repeat it at one of the concerts given by the Duke's band. Kunisch then insisted on his taking lessons from Maunzett, the leader of the band, and the best violinist at Brunswick. Spohr was only fourteen when he undertook his first artistic tour. With a few letters of introduction in his pocket he set out for Hamburg. But there he failed to obtain a hearing, and after some weeks had to return to Brunswick. Foot, greatly disappointed, his slender means thoroughly exhausted. In his despair he conceived the idea of presenting to the Duke a petition asking for means to continue his studies. The Duke was pleased with the lad's open bearing, heard him, was struck with his talent, at once gave him an appointment in his band, and after a short time expressed his willing-

ness to defy the expenses of his further musical education under one of the great recognised masters of the violin. Viotti and Ferdinand Eck both declined to receive a pupil, but the latter recommended his brother, Franz Eck, who was just then travelling in Germany. He was invited to Brunswick, and as the Duke was greatly pleased with his performances, an agreement was made that young Spohr should accompany him on his journeys and receive his instruction, the Duke paying one half of the travelling expenses and a salary besides. In the spring of 1802 they started, master and pupil, for Russia. They made, however, prolonged stays at Hamburg and Strelitz, and it was on these occasions that Spohr profited most from his master's tuition. Latterly this became very irregular. Spohr however derived much benefit from constantly hearing Eck, who certainly was a very excellent violinist, though but an indifferent musician. At this period Spohr, who had an herculean frame and very strong constitution, often practised for 10 hours a day. At the same time he composed industriously, and among other things wrote the first of his published violin concertos (op. 1) which is entirely in the manner of Rode, and also the violin duets op. 3. In St. Petersburg he met Clementi and Field, of whom he tells some curious traits; and after having passed the winter there without playing in public, returned to Brunswick in the summer of 1803. There he found Rode, and heard him for the first time. The playing of this great performer filled him with the deepest admiration, and for some time it was his chief aim to imitate his style and manner as closely as possible. After having given in a public concert highly satisfactory proof of the progress made during his absence, he again entered on his duties in the Duke's band. An intended journey to Paris in 1804 was cruelly cut short by the loss of his precious Guarnerius violin, the present of a Russian enthusiast. Just before entering the gates of Göttinig the portmanteau containing the violin was stolen industriously, and among other efforts to recover it proved fruitless. He returned to Brunswick, and after having acquired, with the help of his generous patron, the Duke, another, though not equally good violin, he started for a tour to Berlin, Leipzig, Dresden, and other German towns. His success was everywhere great, and his reputation spread rapidly. At his Berlin concert he was assisted by Meyerbeer, then only a boy of 15, but already a brilliant pianist.

In 1805 Spohr accepted the post of leader in the band of the Duke of Gotha. It was there he met and married his first wife, Dorette Scheidler, an excellent harp-player, who for many years appeared with him in all his concerts, and for whom he wrote a number of sonatas for violin and harp, as well as some solo-pieces. Having at his disposal a very fair band, Spohr now began to write orchestral works and vocal compositions of larger dimensions. His first opera, "Die Prüfung," which belongs to this period,
was performed at a concert. In 1807 he made a very successful tour with his wife through Germany, visiting Leipzig, Dresden, Prague, Munich, Stuttgart (where he met Weber), Heidelberg, and Frankfurt. In 1808 he wrote his second opera, 'Alruna,' but this again never reached the stage, although accepted for representation at Weimar and apparently gaining the approval of Goethe, at that time manager of the Weimar theatre, who was present at a trial-rehearsal of the work. In the course of this year Napoleon held the famous congress of princes at Erfurt. Spohr, naturally anxious to see the assembled princes, went to Erfurt, where a French troupe, comprising Talma and Mars, performed every evening to a pit of monarchs. But on arrival he heard to his great disappointment that it was impossible for any but the privileged few to gain admittance to the theatre. In this dilemma he hit on a happy expedient. He persuaded the second horn-player of the band to allow him to take his place, but as he had never before touched a horn, he had to practise for the whole day in order to produce the natural notes of the instrument. When the evening came, though his lips were black and swollen, he was able to get through the very easy overture and entr’actes. Napoleon and his guests occupied the first row of stalls; but the musicians had strict orders to turn their backs to the audience, and not to look round. To evade this fatal regulation Spohr took with him a pocket looking-glass, and by placing it on his desk got a good view of the famous personages assembled.

In 1809 he made another tour through the north of Germany, and at Hamburg received a commission for an opera, 'Der Zwillkampf mit der Geliebten'—or 'The Lovers’ Duel'—which was produced with great success the year after. At this time he had already written six of his violin concertos, and as a player he had hardly a rival in Germany. The year 1809 is remarkable for the first Music Festival in Germany, which was celebrated under Spohr’s direction at Frankenthal, a small town in Thuringia. It was followed by another, in 1811, for which Spohr composed his first symphony, in Eb. In 1812 he wrote his first oratorio, 'Das jungste Gericht' (not to be confounded with 'Die letzten Dinge,' so well known in England as 'The Last Judgment'), on the invitation of the French Governor of Erfurt, for the 'Fête Napoleon' on Aug. 15. He naively relates that in the composition of this work he soon felt his want of practice in counterpoint and fugue-writing; he therefore obtained Marxburg’s treatise on the subject, studied it assiduously, wrote half a dozen fugues after the models given therein, and then appears to have been quite satisfied with his proficiency! The oratorio was fairly successful, but after two more performances of it at Vienna in the following year, the composer became dissatisfied, and laid it aside for ever. In autumn 1812 he made his first appearance at Vienna, and achieved as performer a brilliant, as composer an honourable success. The post of leader of the band at the newly established Theatre-an-der-Wien being offered to him under brilliant conditions, he gave up his appointment at Gotha and settled at Vienna. During the next summer he composed his opera 'Faust,' one of his best works, and soon afterwards, in celebration of the battle of Leipzic, a great patriotic cantata. But neither of these works was performed until after he had left Vienna. During his stay there Spohr was in constant contact with Beethoven; but in spite of his admiration for the master’s earlier compositions, especially for the quartets, op. 18, which he was one of the first to perform at a time when they were hardly known outside Vienna (indeed he was the very first to play them at Leipzig and Berlin)—yet he was quite unable to understand and appreciate the great composer’s character and works, as they appeared even in his second period. His criticism of the C minor and G minor Symphonies was gained for Spohr, as a critic, an unenviable reputation. He disproves of the first subject of the C minor as unsuited for the opening movement of a symphony; considers the slow movement, granting the beauty of the melody, too much spun out tedious—and though praising the Scherzo, actually speaks of 'the unmeaning noise of the Finale.' The Choral Symphony fares still worse: he holds the first three movements, though they are without flashes of genius, to be inferior to all the movements of the previous eight symphonies, and the Finale he calls 'so monstrous and tasteless, and in its conception of Schiller’s Odes so trivial, that he cannot understand how a genius like Beethoven could ever write it down.' After this we cannot wonder that he finishes up by saying: 'Beethoven was wanting in aesthetic culture and sense of beauty.' But perhaps no great artist was ever so utterly wrapped up in himself as Spohr. What he could not measure was the standard of his peculiar art, to him was not measurable. Hence his complete absence of critical power, a quality which in many other cases has proved to be by no means inseparable from creative talent.

Although his stay at Vienna was on the whole very successful, and did much to raise his reputation, he left it in 1815, after having quitted his appointment on account of disagreements with the manager of the theatre. He passed the summer at the country seat of Prince Carolath in Bohemia, and then went to conduct another festival at Frankenthal, where he brought out his Cantata ‘Das befreite Deutschland,’ after which he set out for a tour through the west and south of Germany, Austria, Switzerland and Italy. On his road, with the special view of pleasing the Italian public, he wrote the 8th Concerto—the well-known ‘Scena Cantante.’ He visited all the principal towns of the Peninsula, played the concerto in Rome and Milan, and made acquaintance with Rossini and his music, without, as will be readily believed, approving much of the latter.
SPOHR.

Returned to Germany, in 1817 he visited Holland, and then accepted the post of conductor of the opera at Frankfort-on-the-Main. Here, in 1818, his opera 'Faust' was first produced. It was quickly succeeded by 'Zemire and Azor,' which, though hardly equal to 'Faust,' gained at the time even greater popularity. Owing again to differences with the manager he left Frankfort, after a stay of scarcely two years.

In 1820 he accepted an invitation from the Philharmonic Society in London, and paid his first visit to England. He appeared at the opening concert of the season (March 6), and played with great success his Concerto No. 8, 'Nello Stile Drammatico.' At the second concert he led his Solo Quartet in E. At the next he would naturally have been at the head of the violins to lead the band, while Ries, according to the then prevailing fashion, presided at the piano. But, after having overcome the opposition of some of the directors, Spohr succeeded in introducing the conductor's stick for the first time into a Philharmonic concert. It was on this occasion that he conducted his MS. Symphony in D minor, a fine work, which he had composed during his stay in London. It produced a most enthusiastic reception it received by the public and the press, though now too seldom heard. 1 At the last concert of the season another Symphony of his was played for the first time in England, as well as his Nonetto for strings and wind (op. 31). Spohr was delighted with the excellent performance of the Philharmonic Orchestra, especially the stringed instruments. He tells us that, finding how good the strings were, he wrote to them special opportunities for display in the D minor Symphony, and also that he had never since heard the work so splendidly performed. 2 Altogether his sojourn in London was both artistically and financially a great success. At his farewell concert, his wife made her last appearance as a harp-player, and was warmly applauded. Soon after she was obliged, on account of ill-health, to give up the harp. In its place she took up pianoforte-playing, and would occasionally play in concerts with her husband, who wrote a number of pianoforte and violin duets especially for her. She died in 1834.

On his journey home, Spohr visited Paris for the first time. Here he made the personal acquaintance of Kreutzer, Viotti, Habeneck, Cherubini, and other eminent musicians, and was received by them with great cordiality and esteem. His success at a concert which he gave at the Opera was complete, although his quiet, unpretentious style was not and could not be as attractive to the Parisian public as that of the German and English public. Cherubini appears to have felt a special interest in Spohr's compositions, and the latter takes special pride in relating how the great Italian made him play a quartet of his three times over. Returned to Germany, Spohr settled at Dresden, where Weber was just then engaged in bringing out his 'Freischütz.' This opera had already roused an unprecedented enthusiasm in Berlin and Vienna. But Spohr was no more able to appreciate the genius of Weber than that of Beethoven. It is an interesting fact, that shortly before this, without knowing of Weber's opera, he had had the intention of setting a libretto founded on the identical story of Freischütz. As soon however as he heard that Weber treated the subject, he gave it up. During Spohr's stay at Dresden, Weber received an offer of the post of Hofkapellmeister to the Elector of Hessen-Cassel; but being unwilling to leave Dresden, he declined, at the same time strongly recommending Spohr, who soon after was offered the appointment for life under the most favourable conditions. On New-year's day, 1822, he entered on his duties at Cassel, where he remained for the rest of his life. He had no difficulty in gaining at once the respect and obedience of band and singers, and soon succeeded in procuring a more than local reputation for their performances. Meanwhile he had finished his 'Jessonda,' which soon made the round of all the opera-houses in Germany, with that well-deserved success. It must be regarded as the culminating point of Spohr's activity as a composer. At Leipzig and Berlin, where he himself conducted the first performances, it was received with an enthusiasm little inferior to that roused a few years before by the 'Freischütz.' In the winter of 1824 he passed some time in Berlin, and renewed and cemented the friendship with Felix Mendelssohn and the members of his family, which had been begun when they visited him at Cassel in 1822. In 1826 he conducted the Rheinisch Festival at Düsseldorf, when his oratorio 'The Last Judgment' (Die letzten Dinge) was performed for the first time. It pleased so much that it was repeated a few days later in aid of the Greek Insurgents. His next great work was the opera 'Pietro von Alban,' which however, like his next operas, 'Der Berggeist' and 'Der Alchymist,' had but a temporary success. In 1829 he finished his great Violin-School, which has ever since its publication maintained the place of a standard work, and which contains, both in text and exercises, a vast amount of extremely interesting and useful material. At the same time, it cannot be denied that it reflects somewhat exclusively Spohr's peculiar style of playing, and is therefore of especial value for the study of his own violin-compositions. It is also true that its elementary part is of less practical value from the fact that the author himself had never taught beginners, and so had no personal experience in that respect.

The political disturbances of 1832 caused a prolonged interruption of the opera-performances at Cassel. Spohr, incensed by the petty despotism of the Elector, proved himself at this time, and still more during the revolutionary period of 1848 and 1849, a strong Radical, incurring thereby his employer's displeasure, and causing him

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1 It was a special favourite with Sterndale Bennett, who was never tired of humming its spirited and melodious subjects.

2 Belthauer, ii. 89.
innumerable annoyances. However he made
good use of the interruption to his official duties,
by writing his great Symphony ‘Die Weihe des
Tönes’ (The Consecration of Sound, no. 4, op. 86),
which was produced at Cassel in 1832. During
the next year, which was saddened by the
death of his wife, he composed the oratorio
‘Des Hailand’s letzte Stunden’ (Calvary), on a
libretto which Rochlitz had offered to Mendelssohn,
but which the latter, being then engaged
on ‘St. Paul,’ had declined. Spohr’s oratorio
was first performed at Cassel on Good Friday,
1835. In 1839 he paid a visit to England,
where meanwhile his music had attained
great popularity. He had received an invitation
to produce his ‘Calvary’ at the Norwich Festi-
val, and in spite of the opposition offered to
the work by some of the clergy on account of
its libretto, his reception appears to have sur-
passed in enthusiasm anything he had before
experienced. It was a real success, and Spohr for
the rest of his life refers to it as the greatest
career triumph. On his return to Cassel he received from Professor Edward Taylor
the libretto of another oratorio, ‘The Fall of
Babylon,’ with a request that he would compose it
for the Norwich Festival of 1842. In 1840 he
conducted the Festival at Aix-la-Chapelle.
Two years later he brought out at Cassel Wagn-
er’s ‘Der Fliegende Holländer.’ That Spohr,
who in the case of Beethoven and Weber, ex-
hibited such inability to appreciate novelty—
and who at bottom was a conservative of con-
servatives in music—should have been the first
musician of eminence to interest himself
in Wagner’s talent is a curious fact not easily
explained. To some extent his predilection for
experiments in music—such as he showed in his
‘Weihe des Tönne,’ his Symphony for two
orchestras, the Historic Symphony, the Quartet-
Concertante and some other things—may account
for it; while his long familiarity with the stage
had doubtless sharpened his perception for dra-
matic and Historic composers enabled him to recognize
Wagner’s eminently dramatic genius. But there
was in Spohr, both as man and as artist, a curious
mixture of the ultra-Conservative, in which
Philistine element, and of the Radical spirit.
To the great disappointment of himself and
his English friends, he was unable to conduct the
‘Fall of Babylon’ at Norwich, since the
Elector refused the necessary leave of absence.
Even a monster petition from his English ad-
mirers and a special request from Lord Aberdeen,
then at the head of the Government, to the
Elector, had not the desired result. His Serene
Highness at least felt safe from naval reprisals.
The oratorio however was performed with the
least success, and Spohr had to be satisfied
with the reports of his triumph, which poured
in from many quarters. On the first day of his
summer vacation, he started for England, and
soon after his arrival in London conducted a
performance of the new oratorio at the Hanover
Square Rooms. On this and other occasions his
reception here was of the most enthusiastic kind.
The oratorio was repeated on a large scale by
the Sacred Harmonic Society in Exeter Hall.
The last Philharmonic Concert of the season (July
3) was almost entirely devoted to Spohr, having in
its programme a symphony, an overture, a violin-
concerto, and a vocal duet of his. By special
request of the Queen and Prince Albert an extra
concert with his co-operation was given on
July 10, in which also he was well represented.
A most enjoyable tour through the South and
West of England, and Wales, brought this visit of
Spohr’s to a happy end.
The year 1847 was marked by the com-
pilation of his last opera, ‘Die Kreuzfahrer’ (The
Crusaders), for which he had himself arranged
the libretto from a play of Kotzebue. It was
performed at Cassel and Berlin, but had no
lasting success. During his vacations he made
a journey to Paris, and witnessed at the Odéon
the 32nd performance of Mendelssohn’s ‘Au-
tigone.’ The members of the Conservatoire
orchestra arranged in his honour a special per-
formance on his return to Cassel.
In the same year he conducted the ‘Missa Solemnis’
and the Choral Symphony at the great Beethoven
Festival at Bonn. The year 1847 saw him again in London, where the Sacred Harmonic
Society announced a series of three concerts for
the production of his principal sacred com-
positions: ‘The Fall of Babylon,’ ‘Calvary,’ ‘The
Last Judgment,’ ‘The Lord’s Prayer,’ and Mil-
ton’s 84th Psalm. However, on grounds similar
to those which had so much opposition at
Norwich, Calvary was omitted from the scheme,
and ‘The Fall of Babylon’ repeated in its place.
On his return to Cassel, Spohr seems to have
been quite absorbed by the great political events
then going on in Germany. In the summer of
1848 he spent his vacations at Frankfort, where
the newly created German Parliament was sit-
ing, and was never tired of listening to the
debates of that short-lived political assembly.
In 1849 he composed a new Symphony, The
Seasons—his last. With 1850 a long chain of
annoyances began. When his usual summer vac-
tation time arrived, the Elector, probably intend-
ing to show displeasure at his political opinions,
refused to sign the leave of absence—a mere
formality, as his right to claim the vacation
was fixed by contract. After several fruitless at-
ttempts to obtain the signature, Spohr, having
made all his arrangements for a long journey,
left Cassel without leave. This step involved
the Elector in a lawsuit, which brought the admin-
istration of the theatre, which lasted for four years,
and which he finally lost on technical grounds.
For the London season of 1852 Spohr had re-
ceived an invitation from the new Opera at
Covent Garden to adapt his ‘Faust’ to the
Italian stage. He accordingly composed recita-
tives in place of the spoken dialogue, and made
some further additions and alterations. It was
produced with great success under his own
management, and was sustained by Castellan, Roncuoni, Formes, and
Tamberlik. In 1853, after many fruitless at-
tempts, which were regularly frustrated by the Elector, he at last succeeded in bringing out Wagner's 'Tannhäuser' at Cassel. In reference to it he says in his Autobiography, 'this opera contains a great deal that is new and beautiful, but also some things which are ugly and excruciating to the ear,' and speaking of the 2nd finale he says: 'in this finale now and then a truly frightful music is produced.' That he considered Wagner by far the greatest of all living dramatic composers he declared as soon as he became acquainted with The Flying Dutchman. From Tannhäuser he would have proceeded to Lohengrin, but owing to the usual opposition of the court, all his endeavours to bring it out were frustrated. In the same year he came for the sixth and last time to England, to fulfil an engagement at the New Philharmonic Concerts. At three of these he conducted not only many of his own works—especially the Symphony for two orchestras—but also the Choral Symphony. At the same time Jessonda was in preparation at Covent Garden. But as it could not be produced before the close of his vacation, Spohr was unable to conduct it himself.

From this time his powers began to decline. He still went on composing, but declared himself dissatisfied with the results. In 1857 he was pensioned off, very much against his wish, and in the winter of the same year had the misfortune to break his arm, which compelled him to give up violin-playing. Once more, in 1858, at the celebration of the 50th anniversary of the Prague Conservatorium, he conducted his Jessonda with wonderful energy. It was his last public appearance. He died quietly on Oct. 16, 1859, at Cassel, and thus closed the long life of a man and an artist who had to the full developed the great talents and powers given to him; who throughout a long career had lived up to the ideal he had conceived in youth; in whom private character and artistic activity corresponded to a rare degree, even in their foibles and deficiencies. That these last were not small cannot be denied. His utter want of critical power, in reference both to himself and to others, is fully exposed in his interesting Autobiography, 1 which however bears the strongest possible testimony to his rare manly straightforwardness and sincerity in word and deed, and to the childlike purity of mind which he preserved from early youth to latest age. Difficult as it is to understand his famous criticisms on Beethoven and his interest for Wagner, their sincerity cannot be doubted for a moment. According to his lights he ever stood up for the dignity of his art, with the same unflinching independence of character with which he claimed, not without personal risk, the rights of a free citizen. He was born with an individuality so peculiar and so strong as to allow hardly any influence to outer elements. It is true that he called himself a disciple of Mozart. But the universality of Mozart's talent was the very reverse of Spohr's exclusive individualism; and except in their great regard for 'form,' and in a certain similarity of melodic structure, the two masters have hardly anything in common. Spohr certainly was a born musician, second only to the very greatest masters in true musical instinct; in power of concentration and of work hardly inferior to any. But the range of his talent was not wide; he never seems to have been able to step out of a given circle of ideas and sentiments, and when he tried to enlarge his sphere, it was only to get hold of the outer shell of things, which he at once proceeded to fill with the old familiar substance. He never left the circle of his individuality, but drew everything within it. At the same time it must be confessed that he left much outside of that circle, and his ignorance of the achievements of others was often astounding. This is illustrated by a well-authenticated story. A pupil of his left him, and went for some time to Leipzig to study the piano and other branches of music. On his return to Cassel he called on Spohr, and was asked to play to him. The pupil played Beethoven's Sonatas. E minor op. 90. Spohr was much struck, and when the piece was finished made the singular enquiry, 'Have you composed much more in that style, Herr — 1?'

He was fond of experiments in composition—such as new combinations of instruments (to wit the Double Quartets, the Symphony for two orchestras, the Quartet-Concerto, and others), or adoption of programmes ('Consecration of Sound'; Concertino, 'Past and Present,' etc.), and thus showed his eagerness to strike out new paths. But after all, what do we find under these new dresses and fresh-invented titles but the same dear old Spohr, incapable of putting on a really new face, even for a few bars! 'Napoleon,' says Robert Schumann (to propos to Spohr's Historical Symphony), 'once went to a masked ball, but before he had been in the room a few minutes folded his arms in his well-known attitude. "The Emperor! the Emperor!" at once ran through the place. Just so, through the disguises of the Symphony, one kept hearing "Spohr, Spohr" in every corner of the room.' Hence there is considerable sameness—nay, monotony, in his works. Be it oratorio or concerto, opera or string-quartet—he treats them all very much in the same manner, and it is not so much the distinctive styles peculiar to these several forms of music that we find, as Spohr's peculiar individuality impressed upon all of them. He certainly was not devoid of originality—in fact his style and manner are so entirely his own that no composer is perhaps so absolutely unable to imitate him. His originality so strong and so inalienable, unless supported by creative power of the very first order and controlled by self-criticism, would easily lead to mannerism is obvious; and a mannerist he must be called.

Certain melodious phrases and cadences, chromatic progressions and enharmonic modulations, in themselves beautiful enough, and most effective,
occur over and over again, until they appear to partake more of the nature of mechanical contrivances than to be the natural emanations of a living musical organism. His powers of invention are by no means weak, and many of his melodies have not only an indescribable charm of sweet and tender melancholy, but are of truly surpassing beauty. Modern critics are in the habit of charging him with a want of force and manliness, but it is difficult to see how such a charge can be maintained in the face of many of his best works, even if it be true in regard to the less important ones. Surely there is no want of manly vigour, or noble pathos, in such pieces as the first Allegro of the 9th Concerto, the Introduction to 'Jesuossa,' some of his symphony-movements, and many others that might be named! Such criticism, however frequent now-a-days, is probably only the natural reaction from an unbounded and indiscriminating enthusiasm, which, in England at one time, used to place Speroh on the same level with Handel and Beethoven. These temporary fluctuations will, however, sooner or later subside, and then his true position as a great master, second to none, in the very giants of art, will be again established.

The technical workmanship in his compositions is admirable, the thematic treatment his strong point; but it would appear that this was the result rather of a happy musical organisation than of deep study. He cannot be reckoned amongst the great masters of counterpoint, and the fugues in his oratorios, though they run smoothly enough and are in a sense effective, can hardly be called highly interesting from a musical point of view.

Symmetry of form is one of the chief characteristics of his works; but this love of symmetry grew eventually into a somewhat pedantic formalism. A cadence without its preceding 'passage and shake' is he reported to have held in abhorrence. His instrumentation shows the master hand throughout, although his predilection for extreme keys presents much difficulty to the wind-instruments, and sometimes, especially in his operas, the orchestra is wanting in perepiccity, and not free from monotony.

To his violin-concertos—and among them especially to the 7th, 8th, and 9th—must be assigned the first place among his works. They are only surpassed by those of Beethoven and Mendelssohn, and are probably destined to live longer than any other of his works. They are distinguished as much by noble and elevated ideas as by masterly thematic treatment; while the success, at least in the solo-part, of the nature of the violin, need hardly be mentioned. They are not likely to disappear soon from the repertoires of the best violinists.

His duets and concertantes for two violins, and for violin and viola, are of their kind unsurpassed. By the frequent employment of double stops great sonority is produced, and, if well played, the effect is charming.

The mass of his chamber-music, a great number of quartets, quintets, double quartets, trios, etc., is now-a-days but rarely heard in public. Though still favourites with amateurs of the older generation, they are, with few exceptions, all but un-known to the musicians of the present day. The reason for this must be found in the fact that a severer standard of criticism is applied to chamber-music in general, and especially to the stringed quartet, than to any other form of musical composition, not even excepting the symphony. In orchestral music effects of sound and tone-colour—distinct from pure musical ideas—play an indeniable and important part: but in the stringed quartet, the means of representation are so limited, and the perspicuity is such, that anything of absolutely essential to the musical thought—anything in the way of mere effect or 'padding'—cannot be introduced without at once betraying superfluity and weakness of construction. The stringed quartet may well be compared to an outline-drawing in which every line must tell, and in which no colouring or effects of light and shade can alone for weakness of design or execution. Hence none but the very greatest masters have succeeded in producing lasting works of this class. Speroh, as a composer of quartets was rarely able to shake off the great violin-virtuoso. Some of the quartets—the so-called Quatuors brillantes or Solo Quartets—are awededly violin-concertos accompanied by violin, viola and violoncello, and appear to have been written to supply a momentary want. And even these, which claim to be quartets in the proper sense of the term, almost invariably give to the first violin an undue prominence, incompatible with the true quartet-style. The quick movements especially are full of showy and florid passages for the leading instrument; and the finales are not unfrequently written in a somewhat antquated rondo-style (à la Polacca). On the other hand, many of the slow movements are of great beauty; and altogether, in spite of undeniable drawbacks, his quartets contain so much fine and noble music as certainly not to deserve the utter neglect they have fallen into.

Among them, that in G minor (op. 27), dedicated to Count Rasounoffsky; the three quartets in E flat, C, and F (op. 29), dedicated to Andreas Romberg, and the earlier double quartets, are perhaps the finest. They belong to a period when Speroh's powers as a composer were fully developed, and the mannerism of his later years not yet so conspicuous.

Of his symphonies, the 2nd, in D minor, the 3rd, in C minor (with the famous unison passage in the slow movement), and especially the 4th, are still occasionally heard at concerts. They are truly original and beautiful works, and too well known to require further comment.

His operas and oratorios have already been discussed under those headings in this Dictionary. They rank high among Speroh's compositions; in some parts showing true greatness of conception, breadth of sentiment, and even remarkable power of characterisation. We will only mention the
grand Introduction to 'Jessonda' and the Witches scene in Faust. Some of the airs and duets in these and others of his operas are perfect gems of melody and gracefulness. His oratorios, still enjoying a certain popularity in England, are but rarely heard in other countries. They contain no doubt much beautiful music, and occasionally rise even to grandeur and sublimity. Yet one cannot help feeling a certain incongruity between the character of the words and their musical treatment—between the stern solemnity of such subjects as 'Calvary' or 'the Last Judgment' and the quiet charm and sweetness of Spohr's music, which even in its most powerful and passionate moments lacks the all-conquering force here demanded.

Of his many songs a few only have attained great popularity, such as 'The Maiden and the Bird,' and some more. A characteristic specimen of his peculiar way of writing for pianoforte, and at the same time of his extreme mannerism, is given in the "P. F. solo sonatas," op. 125, dedicated to Mendelssohn.

As an executant Spohr counts amongst the greatest of all times. Through Franz Eck he received the solid principles of the Mannheim School, and Rode's example appears afterwards to have had some influence on his style. He was however too original to remain fettered by any school, still less under the influence of a definite model. He very soon formed a style of his own, which again—like his style as a composer—was a complete reflex of his peculiar individuality. It has often been remarked that he treated the violin preeminently as a singing instrument, and we can readily believe that the composer of the Scena Cantante and of the slow movements in the 9th and other Concertos, played with a breadth and beauty of tone and a delicacy and refinement of expression almost unequalled. A hand of exceptional size and strength enabled him to execute with great facility the most difficult double-stops and stretches. His manner of bowing did not materially differ from that of the old French School (Vioti, Rode). Even in quick passages he preserved a broad full tone. His staccato was most brilliant and effective, moderately quick, every note firmly marked by a movement of the wrist. The lighter and freer style of bowing, that came in with Paganini, and has been adopted more or less by all modern players, was not to his taste. He appears to have had a special dislike to the use of the 'springing bow,' and it is a characteristic fact that, when he first brought out Mendelssohn's Midsummer Night's Dream Overture at Cassel, he insisted on the violins playing the quick passage at the opening with firm strokes. If Spohr's compositions for the violin do not present abnormal difficulties to the virtuoso of the present day—such was not the case at the time when they were written. They were then considered the ne plus ultra of difficulty. We must also remember that he was too great an artist and musician to care for display of executive skill for its own sake, and that in consequence the difficulties contained in his works do not by any means represent the limit of his pupils' or an executant. He had a large number of pupils, the best known of whom are St. Lubin, Pott, Ferd. David, Kömpel, Blagrove, Bott, Bargheer. Henry Holmes belongs to his school, but was never his pupil. Spohr was considered one of the best conductors of his time. An unerring ear, unperturbable rhythmical feeling, energy and fire, were combined with an imposing personal appearance and great dignity of bearing.

As a man he was universally respected, although, owing to a certain reserve in his character and a decided aversion to talking, he has not rarely been reproached with coldness and brusqueness of manner. At the same time he gained and kept through a long life certain intimate friendships—with Hauptmann— and others—and in many instances showed great kindness, and extended not a little courtesy, to brother artists. That this was not incompatible with an extraordinary sense of his own value and importance is evident in every page of his Autobiography, a most amusing work, deserving a better translation than it has yet found.

His works, of which a catalogue is given below, comprise 9 great Symphonies; a large number of Overtures; 17 Violin-Concertos and Concertinos; many other Concert pieces (Potpourris, Variations, etc.) for the violin, for violin and harp; 15 Violin-Duets; Duets for violin and P.F.; 4 Concertos and other pieces for clarinet; 33 String Quartets; 8 Quintets; 4 Double Quartets; 5 P.F. Trios; 2 Sextets; an Octet; and a Nonet; 4 great Oratorios; a Mass; several Psalms and Cantatas; 10 Operas; a great many Songs, Part-Songs and other vocal pieces—over 200 works in all.

Catalogue of Spohr's printed Works.


3. 3 Duos Concertants for 2 V. Peters.
5. First Potpourri on Air of DeLavagne for V. with acc. of 2nd V. Viola, and Bass.
9. 3 Duos Concertants for 3 V. (no. 4, D) Peters.
14. *
15. 3 String Quartets (nos. 4, 5, 6). C. A. Peters.
17. Grand Sonate for F.P. (or Harp) and V. (B). Simrock.
19. *
22. Potpourri on theme of Mozart (no. 5, G minor) for 2 V. with acc. of 2nd V., Viola, and Bass. André.

1 Hauptmann's letters to Spohr have been published by Schonee and Hiller. 1 * Louis Spohr's Autobiography.""Longmann, 1860.
2 An earlier catalogue, imperfect but very useful. In its time, was that of Jantzen—Vermisch'te, etc. Cassel, Luckhardt.
3 Unknown and not to be found in Schletzerer's Catalogue. Probably represented by works left in manuscript.


53. German Songs. Meckelth.

52. Opera (no. 1). C. M. Peters. Meckelth.


50. String Quartet (no. 7, 8, 9, 10, 11, 12). A. M. Peters.

49. String Quartet (no. 10, A). Meckelth.

48. Grand Concerto (F major) for V., Viola, Cello, Flute, Oboe, Clarinet, Bassoon, and Horn. Haslinger.

47. 5 Quintets for V., V., Viola, and Cello. Haslinger. (nos. 3, 2, 1; no. 2, C., no. 2, H.). Haslinger.

46. Notturno (no. 1) for wind in C major, Concertino and Turkish band. Peters.

45. Piano (no. 3) for Harp. Bizet. Simrock.


42. Piano (F. Maj.) for V. and Piano. Haslinger.


46. Piano (no. 1, E. Min.) Peters.


39. 3 String Quartets (no. 16, 17, 18). A. M. Peters.

38. 3 Piano Trios (no. 3, 5, 6). A. M. Peters.

37. Piano (no. 8, A. Min.) Peters.


32. Double String Quartet (no. 1, A). Peters.


18. 2 String Quartets (no. 29, 30). G. M. Peters.

17. Overture, 'Maebeck' (D. Min.) Peters.


5. * .


3. 'Boro alla Spagnola' (C. Min.) for Piano and V. Meckelth.


=SPODEE.

9 songs (Book 9). Lockhart.


5. Symphony 'The Seasons' (no. 9). Schubert.


1. 3 Duets for V. and Cello. For Piano and V. and Cello. (see opus 120, 122.) Peters. Haslinger.

=WORKS WITHOUT OPUS NUMBER.

'Der Zwergkampf mit der Eichelle' Opera. Hasseburg.

'Overflutet Dass Air from the Cantata, 'Das befriedigte Deutschland. Schlechter.'

'Zemira and Amor.' Opera. Hamburg.

'Die Ehebrecherin.' 'The Last Judgment.' Oratorio. Simrock.

'Vater Unser.' words by Maclain. Schlesinger.

'Der Alchymist.' Opera. Schlesinger.


Overture and Song for the play 'Der Matrose.' Schott.

'Der Baby Bulhans.' Oratorio. Schubert.

'Die Kreuzfahre.' 'The Crusaders.' Schubert.

35. Violin Studies by Floritile, with a 2nd part added, Segred. Schubert.

A number of Songs, written for various Choirs and in various Albums and Collections. A considerable number of works have remained in manuscript.

=F. P. D.=

'SPODEE (Lat. Spondaea). A metrical foot, consisting of two long syllables (— —), the first of which is enforced by an accent.

The effect of the Spodee is well illustrated in Handel's 'Waft her, Angels.'

O gliaus there likes you to rise.

It is also frequently employed in Instrumental Movements, as in the Third Subject of the Rondo of Beethoven's 'Sonata pathétique.'
For instances of its employment in combination with other stuff, see Metre. [W.S.R.]

SPONTINI, GASPARO LUIGI PACIFICO, born Nov. 14, 1774, at Majolati, near Jesi (the birthplace of Pergolesi), of simple peasants. Three of his brothers took orders, and Gasparo was also destined for the priesthood. An uncle on the father's side changed the delinquency of eight, and gave him elementary instruction. It happened that a new organ was to be built for this uncle's church, and the builder, who had been sent for from Recanati, took up his abode for the time at the parsonage. Here he brought his harpsichord, and found an earnest listener in Spontini, who would try to pick out for himself what he had heard, whenever the organ-builder was absent. The latter noticed the boy's talent, and advised his uncle to have him educated as a musician, but the priest was的作品 by no means consent, resorting indeed to harsh measures to drive the music out of him. The result was that Spontini ran away to Monte San Vito, where he had another uncle of a milder disposition, who procured him his music-lessons from a certain Quintiliani. In the course of a year the uncle at Jesi relented, took back his nephew, and had him well grounded by the local musicians.

In 1791 his parents took him to Naples, where he was admitted into the Conservatorio de' Turcini. [See Naples.] His masters for counterpoint and composition were Sala and Tritto, for singing, Tarantino. In the Neapolitan Conservatories a certain number of the more advanced pupils were set to teach the more backward ones. These "monitors," as we should say, were called maestri or maestrichelli. In 1795 Spontini became a candidate for the post of fourth maestrino, but the examiners gave the preference to another pupil. This seemed to have roused the lad to special industry, and in a short time he was appointed first maestrino. His exercise for the competition of 1795 has been preserved, and is now in the archives of the Real Collegio di Musica at Naples. It must be the earliest of his compositions now in existence.

Spontini had already composed some cantatas and church-music performed in Naples and the neighbourhood, and in 1795 had an opportunity of attempting opera. The invitation came from one of the directors of the Teatro Argentina in Rome, who had been pleased with some of Spontini's music which he had heard in Naples. The professors seem to have refused him leave to go, so he left the Conservatoire by stealth, and reaching Rome quickly composed 'I puntigli della donne' with brilliant success. He was readmitted into the Turchini at the intercession of Piccinni, who had lived at Naples since his return in 1791, and gave Spontini valuable advice with regard to composition, particularly for his next opera, 'L'Eroismo ridicolo.' This also was produced in Rome (1797), as well as a third, 'Il finto Fittore' (1798). Next followed three operas for Florence and Spontini again left Naples to give his first attention to Spontini. 'L'Eroismo ridicolo' (one-act) was given at the Teatro Nuovo during the Carnival of 1798, and reproduced in 2 acts as 'La finta Filosofa' at the same house in the summer of 1799. In the Carnival of 1800 the same theatre brought out a new work by the industrious composer, 'La fuga in maschera.' It is doubtful if he was present at the performance; for on Dec. 21, 1798, the Court, alarmed at the advance of the French troops, took flight to Palermo, and Cimarosa, who as maestro di capella should have gone too, refusing to stir, Spontini was put into his place, and during 1800 composed for the court in Palermo no less than 3 operas, and in the facile and rapid style of a true disciple of the Neapolitan school. This is specially worth noting, as he afterwards completely changed in this respect, and elaborated more slowly and carefully the very works on which his European fame rests. In Palermo he also began to teach singing, but towards the end of 1800 was forced to leave, as the climate was affecting his health. After supplying more operas for Rome and Venice, he paid a visit to Jesi, and then took ship at Naples for Marseilles. His aim was Paris, and there he arrived in 1803.

From Lulli downwards all Italian composers seem to have been impelled to try their fortunes in the French capital. And, with the solitary exception of Gluck, we may say that each fresh development of French opera has originated with an Italian. Invariably, however, these foreign artists have had to encounter the onslaughs of the national jealousy. The Bouffonists, Gluck, Cherubini, all went through the same experience; it was now Spontini's turn. The work by which he introduced himself at the Théâtre Italien (as arranged in 1801), 'La finta Filosofa,' was, it is true, well received; but when he entered on the special domain of the French opera-comique he was roughly disillusioned. His first work of the kind, 'Julie, ou le pot de fleurs' (March, 1804), failed, and though remodelled by the composer and revived in 1805, could not even then keep the boards. The second, 'La petite Maison' (June 23, 1804), was hissed off. This fate was not wholly undeserved. Spontini had fancied that the light, pleasing, volatile style, which suited his own countrymen, would equally please the Parisians. The composition of 'La petite Maison' (3 acts) occupied him only two months,

1 So called because of the blue uniforms of the pupils. Turcino-
2 fioreno's "Canto storico sulla scuola musicale di Napoli" (Naples, 1860), vol. 1, p. 50. On p. 873 Floriano speaks of Faletti and not Taranta-
3 ti as Spontini's master.
4 his "Dizionario o Bibliografia della Musica" (Milan 1840), vol. ii, p. 50.
5 Floriano, pp. 285, 303, and elsewhere.
6 I can find no quite satisfactory ground for the statement so often made in print that it was Cimarosa and not Piccinni who gave Spontini instruction in composition.
7 Faletti speaks of yet another opera, 'L'Amore segreto' (Naples, 1799, but there is no mention of it in Floriano's 4th volume.
8 At least so says Faletti, who was living in Paris from the middle of 1804 to 1811, and who not only took great interest in Spontini's works but was personally acquainted with him. Let us turn to his 'Berliner Tonkünstler-Leben' (Berlin 1861), p. 501, given a wholly opposite account, but Faletti seems the more credible witness.
SPONTINI.

and 'Julie' considerably less. I only know the latter, which was also produced (without success) in Berlin, Dec. 5, 1808. Here and there some isolated bit of melody recalls the composer of the 'Vestale,' but that is all. Féris remarks that the forms of this opera are identical with those of the earlier Neapolitans, Guglielmi, Cimarosa, and Paisiello. This is true; but it must be added that Spontini by no means attains to the sprightliness and charm of his predecessors. The melodies, though very attractive, are often trivial. Stronger work than this was needed to tempt the French composers, with Méhul at their head, and Boieldieu, who had already written the 'Calife de Bagdad,' in their ranks. Spontini, however, was not discouraged. During this period Féris met him occasionally at a pianoforte-maker's, and was struck with his invincible confidence in himself. He was making a livelihood by giving singing-lessons.

Seeing that he had no chance of making an impression with his present style he broke away from it entirely, and tried an entirely new ideal. His next opera, 'Milton' (Nov. 27, 1804), a little work in one act, is of an entirely different character, the melodies more expressive, the harmony and orchestration richer, the whole more carefully worked out, and the sentiment altogether more earnest. But the most interesting point in the score is the evidence it affords of Mozart's influence. One is driven to the conclusion that Spontini had now for the first time made a solid acquaintance with the music of the great German masters. As Cherubini saw in Haydn, so Spontini henceforth saw in Mozart (and shortly afterwards in another German composer) a pattern of unattainable excellence. Even in old age he used to speak of Don Juan as 'that immortal chef-d'œuvre,' and it was one of the very few works besides his own which he conducted when director-general at Berlin. No. 3 in 'Milton' (C major, 3-8) is in many passages so like 'Velrai, carino' as to be obviously due to Mozart's direct influence. Milton's time-honored hymn to the Sun (no. 4) has something of the mild solemnity which Mozart contrived to impart to the 'Zauberflöte,' and also to his compositions for the Freemasons. The most remarkable number is the quintet (no. 7). Here warmth and nobility of melody, impressive declamation, rich accompaniment, and charm of colour are all united. Such a piece as this is indeed scarcely to be found in his later works. With the Neapolitan school it has nothing in common, but it is for the most part drawn from the Mozartean fount of beauty, with traces of that grandeur and nobility so emphatically his own. The change of style which separates his later works from his earlier ones is, at any rate in this quintet, already complete. In other pieces of the opera the Neapolitan is still discernible, as for instance in the crescendo, which became so celebrated in Rossini's works, though known to others besides Spontini before Rossini's day.

'Milton' took at once with the French, and made its way into Germany, being produced in Berlin (translation by Treitschke) March 14, 1805, Weimar, Dresden, and Vienna.

The writer of the libretto, Etienne Jouy, played a considerable part in Spontini's life. He was present at the performance of 'La petite Maison,' but its complete failure (the work of a jealous clique) had no effect upon him. He saw in Spontini a man of great dramatic talent, as if found in the despised work a host of beauties of the first rank. Meeting the composer the following morning, he offered him his new libretto of 'Milton,' which this was备受 the most disheartened by his failures, immediately accepted. This libretto was not 'Milton,' but 'La Vestale.' It was originally intended for Cherubini, but he could not make up his mind to compose it, and after a long delay returned it. To Spontini it afforded the means of ranking himself at once with the first operatic composers of the day.

How 'Milton' and the 'Vestale' stand each other in matter of date it is impossible to accertain, as the libretto composed before 'Milton' was put on the stage is not probable, since in that case the two must have been written within less than six months. What probably happened was this—an opportunity offered towards the close of 1804 of producing a small opera at the Théâtre Feydeau, and Spontini then broke off the longer work upon which he was already engaged to avail himself of this chance. He may not have been sorry to make a preliminary trial of his new style upon his public. On the other hand, we know for certain that the score of the 'Vestale' was finished in 1805. Jouy says that it took three years to overcome the opposition to its production, and the first performance took place Dec. 15, 1807.

He was now fortunately in favour with the Empress Josephine—to whom he dedicated the score of 'Milton'—and was appointed her chamber-composer—"Compositeur particulier," etc. A cantata, 'L'Eccelsa Gara,' performed Feb. 8, 1806, at the Fêtes given in honour of Austerlitz, helped to increase this goodwill, which proved of vital importance to Spontini in maintaining his ground against the opposition of the Conservatoire. To such a length was this opposition carried that at one of the Concerts Spirituels in Holy Week, 1807, an oratorio of his was yelbed off the stage by the students. Meanwhile, however, through the Empress's patronage, 'La Vestale' was in rehearsal at the Opéra. But so prejudiced were the artists against the work that the rehearsals went on amid ridicule and was even opposed to the new composition, both inside and outside the theatre.

Some foundation for this no doubt did exist.
Giovanni Schmidt) took place Sept. 8, 1811, with Isabella Colbran as Julia. It made a great sensation, and Spontini might perhaps have found a worthy successor among his own countrymen in Nicola Antonio Manfroco, had this talented young man not been carried off by an early death. On the title-page of the 'Vestale' Spontini styles himself Chamber-composer to the Empress, and Maestro di cappella to the Conservatorio of Naples. Whether this title was a new honour, or whether he brought it with him to Paris I know not. Vigno adapted the 'Vestale' as a ballet, and in this form also it was universally popular in Italy.—In Berlin the first performance took place Jan. 18, 1811, to a translation by Herklotz. It was given at Munich on Jan. 14, and Würzburg Jan. 10, 1812.

Jouy drew the material of his poem, the action of which takes place in the year of Rome 269, from Winckelmann's 'Monumenti antichi inediti.' It still ranks as one of the best libretti of the present century, and justly so. As for the music it is so entirely new, and so utterly unlike the Neapolitan style, that it is not to be wondered at if the malicious story that Spontini was not the composer of it, has occasionally been believed. Not that this could have happened if 'Milton' had been better known, for in that little opera the metamorphosis of his style is already complete. His new style Spontini did not evolve entirely from his own resources. Of the influence of Mozart we have already spoken, but that of Gluck, with whose works he became acquainted in Paris, was more important still. 'Iphigénie en Aulide' is said to have been the opera that first hearing of which showed him his future path. Not that Gluck was in his eyes a greater master than Mozart. Some years later, at a banquet given in Spontini's honour at Berlin, some one said in his praise that as a composer he had fulfilled all the requirements of a master of the musical-dramatic art, when he exclaimed hastily, 'No, it is only Mozart who has done that.' But still it is obvious that Gluck was nearer to him than Mozart. With Gluck he shares that touch of grandeur, the refined melancholy of which is often so peculiarly attractive, though as a rule the depth of Gluck's sentiment is beyond the reach of the Italian master. As with Gluck too the dramatic gift preponderates in Spontini over the purely musical. He is in this respect remarkable among Italian composers, who though all endowed with a certain instinct for stage-effect, yet prefer to set their operas to concerted music. The moment that personal vindictiveness against Spontini ceased it could not but be acknowledged that 'La Vestale' was full of beauty, and that it seized the audience by its grand melodies and fiery outbursts, its depth of passion and truth of expression, its genuinely tragic style, and the singularly happy

2 The 'Vestale' was a marvel of noise for its day, and a good story concerning it is that at Paris at the time. A writer, who had advised a friend to go and hear it as a remedy for his deafness, and accompanied him to the theatre. After one of the loudest bursts, 'Doctor,' cried the friend in ecstasy, 'Doctor, I can hear!' but also, the doctor made no response, the same noise which had cured his friend had ensnared him.
way in which the scenes and characters were individualised. On the other hand there were great shortcomings which could not be ignored. These chiefly lay—outside a certain monotony in the movements—in the harmony. When Berlioz afterwards ventured to maintain that scarcely two real faults in harmony could be pointed out in the score, he only showed how undevolved his own sense of logical harmony. It is in what is called unmarring instinct for the logic of harmony that Spontini so sensibly falls short in "La Vestale." This no doubt arose from the fact that his early training in Naples was insufficient to develop the faculty, and that when he had discovered the direction in which his real strength lay it was too late to remedy the want. Zelter, who in reference to Spontini never conceals his narrow-mindedness, made a just remark when he said that the composer of the Vestale would never rise to anything much higher than he was then, if he were over 25 at the time that it was written. He never really mastered a great part of the material necessary for the principal effects in his grand operas. His slow and laborious manner of writing, too, which he retained to the last, though creditable to his conscientiousness as an artist, is undoubtedly to be attributed in part to a sense of uncertainty.

Between the "Vestale," which we take to have been finished in 1805, and Spontini's next opera four years elapsed. To this period apparently belongs a collection of 6 songs, with accompaniment for PF. or harp, entitled "Sentiments douces, mélancoliques et dououreuses, exprimées en vers par M. de G. — L., et en musique avec accompagnement de Piano ou Harpe par Gaspare Spontini Maître de Chapelle du Conservatoire de Naples. Dédicacé au souverain (de) Delie. Propriété des Auteurs. A Paris. Se vend chez l'Auteur de la musique. Rue du Faubourg Poissonnière, no. 6." Some special series of events seems to have given rise to these pieces, but whether affecting the poet or the composer is not discoverable. The first two are called "Sentiments d'amour," the 3rd and 4th "Regrets d'Absence," and the last two "Plaintes sur la tombe." As might be expected they are all very theatrical, and exhibit many awkwardnesses in the harmony. No. 4 is the best, and its opening phrase deserves quoting as a specimen of refined melancholy:

Moderato.

\[ \text{Moderato.} \]

\[ \text{Mise, o} \]

\[ \text{di- vi- ne} \]

\[ \text{me- la- lo} \]

\[ \text{di- e, que j'en- ten- dor tes} \]

\[ \text{sois} \]

\[ \text{too- chans.} \]

His next opera was 'Fernand Cortez,' the first performance of which took place Nov. 28, 1809.

with Lavigne and Mme. Branchu in the principal parts. The libretto was again by Jovy, and not by Esménard, who merely made some alterations and additions. Napoleon took an interest in the production of 'Cortez,' from an idea that it might influence public opinion in favor of his plans for the Spanish war, then in progress. As soon as the preparations began Jovy was warned by the Minister of the Interior to introduce into the piece more distinct allusions to the topics of the day. He was especially to strengthen the contrast between the haughty and determined Cortez and the fanaticism of the Mexicans, and thus suggest a comparison between the liberal-minded French and the bigoted Spaniards of the day. Jovy declining to make these alterations, the Minister proposed Esménard for the work. Napoleon was present at the first performance, but the result did not fully answer his expectations. Spontini had thrown so much life into the character of the Spaniards, and had made them so bold, patriotic, and fearless of death, that the sympathies of the audience were enlisted in behalf of Spaniards in general, and Napoleon ran the risk of witnessing an exactly opposite effect to that which he intended. The success of the opera was very great, equalling if not exceeding that of the 'Vestale.' On the whole we should not be wrong in pronouncing 'Cortez' the more finished work of the two. The faults of harmony are fewer, the tendency (latterly so exaggerated) to pile up means in order to produce a loud and a subsiding effect is still marked, but the grandeur of conception and the energy of orchestration are as remarkable in this opera as in its predecessor. The sincerity of outlook is more of a piece with the character, especially Cortez, Amaziliy and Telsao, is worthy of all praise. The way especially in which the opposite nature of the Spaniards and Mexicans is brought out shows consummate creative power. Here Spontini is seen to be a worthy successor of Gluck, who was the first to attempt this kind of problem in his 'Paris il Heîne.' Gluck had many able successors, such as Winter in Germany and Mâhul in France, but Spontini comes still nearer to the great model. His score shows a new aspect of love and a great love of orchestration, and his in turn served as an example for others. Neither Rossini's 'Guillaume Tell' nor Marschner's 'Templer und Jüdin' would have been quite what they are but for him.

The form in which we know 'Cortez' is not that in which it first appeared. After a long interval it was revived May 26, 1817, in an
entirely new shape. Esménard was dead, and for the alterations in the poem Jouy was entirely responsible. The 3rd act now became the 1st; the 1st act the 2nd; and a part of the 2nd the 3rd; some passages were suppressed and others added, and the part of Montezuma was entirely new. Jouy had introduced Montezuma into his original sketch, but thinking the part too undramatic had omitted it in the first libretto. It now reappeared. The part of Amazly was simplified as regards her appearances, but the character is strengthened. In the earlier play love scenes were discarded as inauthentic, and between her lover and her country, producing a conflict of emotions truly dramatic. By putting the execution of the Spanish prisoners at the opening of the opera, and thus showing the Mexican people in all their savage barbarity, the poet hoped to dispose the audience more decidedly in favour of the victorious Spaniards, and to make the conquest of Mexico a clear necessity. But his success in this was not complete; the sympathies of the audience still centered between the heroes of the conquerors and the misfortunes of the conquered. The reception of the music was as favourable as ever, but on the libretto opinions were divided. The delay in the appearance of Cortez till the 2nd act, was felt to lessen the interest in Amazly's love, Alvar's danger, and all that concerns the Spaniards. This is undeniable true, but on the other hand the 2nd act gains so immeasurably in strength that the loss is more than counterbalanced. More serious objection, a might be raised against the 3rd act which after the exciting events of the first two inevitably falls flat; and this Spontini proposed to remedy by a third revision. In November 1823, the poet Thaumol came to Berlin to write the libretto of 'Alcider,' and Spontini commissioned him to remodel the 3rd act, which he did as follows: Amazly falls into the power of the Mexican priests, who, in defiance of Montezuma, prepare to sacrifice her, but at the last moment the hero intercedes for her, and she saves his love. This exciting scene, with most effective music, brings up the interest of the last act to the level of the others. The pianoforte score, arranged by F. Naue, and published by Hofmeister of Leipzig, gives the opera as it stood after this third and final revision. The full score came out in Paris in the fourteenth year after Spontini's retirement from Berlin. The 3rd act in its second form may be found in Jouy's 'Oeuvres complètes,' vol. ii. p. 187.

In 1810 Spontini became conductor of the Italian opera, which was united with the Comédie Française under the title of 'Théâtre de l'Impératrice,' and located at the Odéon. He formed a distinguished company of singers, improved the orchestra, and threw more variety into the répertoire. One signal service was his production for the first time in Paris of 'Don Juan' in its original form. He remodelled Cacil's 'Semiramis,' with fresh numbers of his own, and revived it with some success. He also intro-

stituted Concerts Spirituels, at which he success-
fully introduced such works as Mozart's Re-
quiem, Haydn's Symphonies, and extracts from
the 'Creation.' But he did not keep the con-
ductorship long. Differences arose between him-
self and Alexandre Duval, the director of the
theatre, and in 1812 Spontini was dismissed
from his post by M. de Rémusat, surlmandant
of the Imperial theatres.

On the restoration of the Bourbon in 1814
Spontini was reinstated, but soon gave up
the post to Catalani for a money consideration.
His conduct as conductor of the theatre was not
given a favourable idea of his character. When Count
Briul was in Paris, Spontini was described to
him by the managers of the Opéra as 'grasping
and indolent; ill-natured, treacherous, and
spiteful.' Catalani too always averred that he
had treated her badly. Some, however, took a
more favourable view, and maintained that he
had been both zealous and successful in his
efforts for the furtherance of art. Fétis believed
that it was not Spontini but Duval who should
have been dismissed in 1812. It is curious thus
to find the same difference of opinion in Paris with
regard to Spontini's character which was after-
wards so noticeable in Berlin.

On the 30th May 1814, Louis XVIII became
king of France, and in commemoration of the
event Jouy and Spontini wrote a festival-opera in
2 acts called 'Pélagie, ou le Roi de la Paix.'
The first performance took place Aug. 23, 1814.
The work is of no value, and must have been
completely written very quickly, and is by no
means breathing only soft emotions, and therefor
t entirely contrary to the nature of Spontini's talent.
The opera was dedicated to the king, who ap-
pointed Spontini his 'Dramatic composer in or-
dinary.' It is often said that Spontini's music
depicts the spirit of the age of Napoleon. The
remark is true so far as the martial splendour,
the vehement energy, the overpowering massive
effect of his grand operas are concerned. In all
this the spirit of Napoleon is well enough.
But it resides in the music only; and it would
be very wrong to conclude that Spontini him-
self was an adherent of Napoleon's politics or
person. He was as little of an imperialist as
Weber (notwithstanding his songs in the cause of
liberty) was a democrat. Art and Politics are
two distinct things, and if Spontini did do
homage to Louis after enjoying the favour of
Napoleon there is no need to blame him.

He next took part with Fresni, Berlon, and
Kreutzner in an opéra-ballet, 'Les Dieux rivaux,'
produced June 21, 1815, in honour of the marri-
age of the Duc de Berri. Spontini's share was
confined to two or three dances, and a song, 'Voici le Roi,
Français fidèle,' of little value. Other ballet-
music however, composed for Salieri's 'Dansides,'
rises to the level of 'Cortez' and the 'Vestales.'
The opera, revived with this addition Oct. 22,
1817, was enthusiastically received.

But these pieces of occasional sink into insigni-
cance before the grand opera 'Olympia,' 'imitated'
by Briffaut and Dienlafosy from Voltaire's tragedy. Spontini took a most unusual length of time for the composition. He was at work upon the last act in December 1815, and yet the opera was not finished by January 1819. After so much trouble and pain he was not unnaturally considered his best work. 'This score,' he writes Nov. 27, 1819, 'must be ranked higher, for importance and beauty, than Cendrillon, Le Vestale and Cortez'; and to this opinion he adhered, in spite of many proofs that the public judged otherwise. At the first performance (Paris, Dec. 15, 1819), a bitter disappointment awaited him, for the opera failed in spite of his numerous supporters, and of the generally favourable disposition of the Parisians towards him. Spontini however was not the man to throw up his cause for a first failure. The libretto was chiefly to blame. The writers had adhered too closely to Voltaire, without remembering the requirements of the music, or the established forms of Grand Opera. The tragical conclusion especially was objected to as an innovation. This was remedied first of all, and a happy ending substituted. By February, 1820, Spontini was at work on the revision, which he completed in less than a year, and the opera was produced in its new form, May 14, 1821, at Berlin. In 1832 it was again revised, the changes this time being in the airs for Olympia and Cassandre, the duet for the same in the first act, and a new scene with terzetto in the third. As this last is not included in the printed edition it looks as if the final form of the opera had not even yet been attained. Schlesinger of Berlin published a complete pianoforte-score in 1826. The opera was again put on the stage in Paris Feb. 28, 1826, and by March 15 it had already been played 6 times. Each time it pleased more, and at last Spontini was able to count it among his great triumphs. It was performed in Berlin where he settled in 1820, that it kept a permanent place in the repertoire. It had a short run at Dresden and Darmstadt in 1822, and was proposed at Vienna, but the performance did not take place. The opera has now completely disappeared from musical life, a fate it shares with Cherubini's 'Medée.' That no attempts have been made to revive it must be attributed partly to the enormous demands which it makes on the dramatic and scenic resources of a theatre, and also to the fact that Spontini's operas are of a peculiar style of representation. The few living musicians who remember the performances of Spontini's operas in Berlin between 1820 and 1830 know the kind of interpretation he used to give of them—one which by no means lay on the surface. Dorn, in his 'Recollections,' says that at Leipzig in 1830 the final chorus in the 2nd act of the 'Vestale' was ridiculed as a mere Waltz-tune. When Dorn undertook the direction of the opera, and had to conduct the 'Vestale,' he made such good use of his recollections of the way in which it was conducted by the composer, that the chorus in question was scarcely recognised, and all adverse comments were silenced. 'Another fifty years,' continues he, 'and the Spontini traditions will have disappeared, as the Mozart traditions have already done.' It would be strange if either that book have disappeared. The Spontini traditions might possibly have lived longer had his work in Germany been more successful than it was. But there is enough to account for this, and more, in the unstable condition of all stage matters in Germany for many years past.

'Olympia' and 'Agnes von Hohenstaufen'—written ten years later—stand alone among operas of the 19th century for grandeur of conception. True, in isolated scenes of the 'Hohenstaufen' and the 'Prométhée' Menuhre approached his predecessor, but he never succeeded in creating a whole of such magnificent proportions. The unity of design is remarkable, each act seems to be cast in one mould; and from this fact that musically the several scenes of each act run into each other in a much more marked manner than in 'Cortez' or the 'Vestale.' There is also, throughout, the closest connection between the music, the scenes on the stage, and the development of the plot—the hallmark of the true dramatic artist. The principal characters are well defined, and the tone assigned to each at the start is skillfully maintained. The first entrances, always the most important moment in an opera for fixing the character of a part, are always very significant. For instance, it is interesting to observe the entirely different nature of the music at the entrances of Olympia and Statiira. The latter, the principal character in the piece, has no rival, unless it be Cherubini's 'Médée' or 'Armide.' A sorrowful woman, burdened with horrible memories and burning for revenge, she is yet a Queen from the crown of her head to the sole of her foot, and a heroine, as all must acknowledge, worthy of Alexander the Great. Bearing in mind the grandeur of the subject, and its background of history, the composer's choice of material does not seem exaggerated. But these great qualities are accompanied by considerable defects. A part from the falsified history of the plot, which might easily disturb a cultivated spectator in these days of accuracy, the happy conclusion weakens the interest in the fate of the chief characters. The part of Statiira, at any rate, was far more consistent and homogeneous when the ending was tragic. The music, undeniably grandly sketched as a whole, lacks charm in the details. Spontini was not an instrumental composer. His overtures, dances, and marches, are in all cases music without any independent existence, simply intended to introduce or accompany. Instrumental music, from its immense plasticity and variety, is the best possible school for developing all the rich resources of the musical art; but
in this school Spontini had never been properly disciplined, and the neglect makes itself felt in his larger dramatic forms. These are monotonous and wearisome, while his basses are poor, and his accompaniments wanting in variety. It seems strange that with his great reverence for Mozart—the great model in this respect also—he should never have been aware of this want in himself. His melodies lack plasticity, that bold free movement which is absolutely essential if the melody is to remain dominant over all the accumulated masses of sound. He has not sufficient command of language to have always ready to his hand suitable means of expression, has cause for the rapid changes of sentiment in the course of a scene. Nor has he the power of assigning the instrumental music its due share in the dramatic development. If all the work is done by the singing and acting, one is tempted to ask what is the object of all this overwhelming apparatus in the orchestra! The important part played by the instrumental music in an opera, that of preparing and elucidating the sentiments, making them subjectively more credible, and objective more clear, is a problem Spontini either did not grasp, or felt himself unable to solve. In all these respects he was far surpassed by Cherubini and Weber, each in his own line.

Whilst Spontini was busy in Paris composing 'Olympic,' the way was being prepared for his most important event in the second half of his life—his summons to Berlin. As no authentic account of the circumstances of his going there, or of his twenty-two years' sojourn and work in the Prussian court of 1814, has yet been published, the matter must be treated somewhat in detail, from MS. authorities hitherto unused. King Frederic William III, during a visit of two months to Paris (March 31 to the beginning of June 1814), heard Spontini's operas several times, and was deeply impressed by them. Not only was 'Cortez' at once put in rehearsal at Berlin and produced Oct. 15, 1814, but the king, on the return of peace, occupied himself with various plans for improving the state of music in Prussia. An establishment for the promotion of church music was thought of; a Conservatoire for music and declamation was projected, like that at Paris, and, above all, fresh impulse was to be given to the Court Opera by engaging a conductor of acknowledged ability. For this last post Spontini was the man fixed upon. So far back as the autumn of 1814 proposals had been made to him at Vienna, offering him the then immense salary of 5000 thalers (£2750) on condition of his furnishing two operas a year for Berlin. Spontini was inclined to accept, but the plan did not meet with the approval of the Intendant of the Royal theatre—Count Brühl, who had succeeded Iffland in Feb. 1815. Brühl's opinion was entitled to the more weight as there had scarcely ever been a theatrical manager in Germany who knew his business so well. He was himself an actor of great experience, had studied several parts at Weimar under Goethe's direction, had sung Sacchini's 'Eolus in French, and taken other parts in grand operas at Rheinsberg, Prince Henry's palace. He had even played the horn for months together in the band. He was no inefficient scene-painter; he had studied drawing with Genelli, and archeology with Hirt and Bötticher, had devoted some time to architecture, and was personally acquainted with nearly all the important theatres in Germany, Paris, and London. Add to this his refined taste, ideal turn of mind, and high social position, and it will be seen that he possessed qualities rarely found united in the person of one. It is not to be supposed that Brühl ignored the advantage of having so distinguished an artist at the head of the Berlin opera. It was however by no means certain that Spontini had had the necessary practice as a conductor, for at Paris no composer conducts his own operas. His ignorance of German would not only make it difficult for him and his musicians to understand each other, but would also prevent his composing a German opera. As yet he had only written two operas of acknowledged merit, and it was possible that he would not be able to supply two new ones each year; and if he were able, the price paid for them would be exorbitant, unless it were quite certain that as interpreted under his own direction they would mark a decided step in advance. At this point therefore the negotiations hung fire, until the king returned to Paris in July 1815, when he renewed his offer to Spontini in person, and accepted the dedication of a piece of military music. At his request Spontini sent a canto: It is of his marches to Brühl, following it on Dec. 22, 1815, with a letter, in which he begged him to exert his influence in arranging the matter. This not availing, he got a personal appeal made to him from the Prussian embassy. On March 28, 1816, Brühl returned an evasive answer, and on Nov. 3 wrote decisively that the king had settled the affair adversely to Spontini's wishes, and that he must abandon with regret the pleasure of seeing him settle in Berlin.

The matter now appeared wholly at an end; the king having yielded to the representations of his Intendant. Spontini had at that time no settled appointment in Paris, beyond that of court-composer, and it is easy to understand how tempting so brilliant an offer from Berlin must have seemed. He now entered into a fresh connection with Naples, and received in the following year the title of maestro di capella to the King of the Two Sicilies. The French king also gave him a salary of 2000 francs, and thus all thoughts of Berlin seemed for the time to have vanished.

In 1817 King Frederic William came to Paris for the third time, heard 'Cortez' in its new form, was so delighted that he attended four representations, and directed that the score should be secured at once for Berlin. Spontini received the title of Premier maître de chapelle honoraire, and was permitted to dedicate to the king his grand 'Bacchanale,' composed for the 'Dannidees.' This he was shrived enough to arrange for a
Prussian military band, introducing an air from the 'Vestale', 1 La paix est en ce jour la fruit de vos conquêtes. 2 To confirm himself in the king's favour he even composed a Prussian national anthem. This national hymn, composed by a born Italian and naturalised Frenchman, was completed between Nov. 25, 1817, and Oct. 18, 1818. The words, written by the king's private secretary J. F. L. Duncker, begin:

Wo ist das Volk das kühn von That
Der Tyrannen den Kopf zertrat. 3

On the latter date (the anniversary of the battle of Leipzig), Bruhl had the work performed for the first time at the Berlin opera-house, and from 1820 to 1840 it was played every year on the king's birthday, August 3. A Voltaire, from inherent reasons, it never could become; but it has a certain chivalric statisticalness and distinction of its own. 4 After the death of Frederic William III. it gradually disappeared from the musical life of Berlin. 5 The king, however, decreed in March 1818 that the 'Vestale' should be performed every year on April 1, in remembrance of the first time it was produced in Paris in 1814.

This year also ended without realising the king's project of attaching Spontini to his court. Spontini, aware that Bruhl was opposed to his coming, contrived to carry on the negotiations through Major-General von Witzleben, an ardent admirer of his music, and the person who had suggested his composing the Prussian national anthem. The contract was at length drawn up in August 1819, and signed by the king on September 1. It provided that Spontini should receive the salary of an 'Adelige und Hofkapellmeister' and General Director of Music, with an additional one of 'Superintendent-General of the Royal Music' to be borne abroad. He was to take the general superintendence of all musical affairs, and to compose two new grand operas, or three smaller ones, every three years. He was bound to conduct only at the first performances of his own works; at other times he might conduct or not as he pleased. In addition he was to compose pieces d'occasion for the court-festivals, and whenever the king pleased. Any other works he chose to compose and produce at the theatre were to be paid for separately. He was also at liberty, with slight restrictions, to produce his operas for his own benefit elsewhere, and to sell them to publishers. His salary was fixed at 4000 thalers, payable half-yearly in advance, besides an annual benefit, guaranteed to yield to at least 1050 thalers, and a benefit concert, with the theatre free, and the gratuitous assistance of the members of the Royal opera and orchestra. He was to have four months leave of absence every year, and an adequate pension after ten years' service. The Prussian ambassador interfered to procure his release from his engagement at Naples, and the king undertook to pay any necessary damages.

Although nominally subordinate to Bruhl, Spontini was by this contract virtually made his colleague. Bruhl's experienced eye, however, soon detected certain passages in the document admitting of two interpretations, and opposing the Management to all the dangers of a divided authority. He could not help feeling mortified at the way he had been superseded in the business; this would naturally make him mistrust Spontini, and thus the two came together under unfavourable auspices. According to the contract Spontini should have begun work at Berlin on Feb. 15, 1820, but he obtained leave to postpone his coming, first to March 15, and then to May 15, and it did not arrive until May 28, 1820. The corps dramatique, piqued at the exorbitant terms of his engagement, did not meet him in the friendliest spirit, but Berlin society was favourably disposed towards him, particularly the court circle. The newspapers were full of the subject, and thus it came to pass that all classes were keenly interested.

The Opera was at this time, thanks to Brühl's exertions, in a high state of efficiency. The company was unusually good—indeed, including such singers as Maedamas, Miiller-Hauptmann, Seidler-Wranitzky, Schulz-Klititschky, and Enickie: Messrs. Bader, Stümer, Blume, and Eduard Devrient. The band had been well trained by Bernhard Weber. Brühl took immense pains to secure finish in the performances, had added to the répertoire all the great masterpieces and had introduced 'Fidelio' and 'Armida', besides establishing other operas of Gluck's permanently in Berlin. He had also the more usual operas of Mozart and Rossini, and he bestowed upon thes artists his power over them was practically unlimited, and the king's confidence in him unbounded. His obvious duty was to keep matters up to the standard to which Brühl had raised them.

He started with the best intentions. Brühl was informed of various plans for increasing the orchestra, establishing a training-school for the chorus, and introducing new methods into the existing singing-school. He was considering the best means of educating the singers in the dramatic part of their art, and drew up a new set of rules for the band. Little, however, came of all this, partly because several of Spontini's proposals were already in existence in other forms, and partly because of his own want of purpose and temper. In fact, it soon came to a trial of strength between him and Brühl. The latter insisted, a little too firmly, on his rights as supreme manager, and even appealed to the public through the press. Spontini, despotically and exceedingly sensitive as to publicity, referred to his contract, which had been drawn up without Brühl's concurrence, and which he declared to interpret according to Brühl's views, and stated specifically that he was subject to no but the
King, or possibly the Home-Minister also. Unacquainted with Berlin or the German language, and surrounded by a crowd of parasites, he soon fell into mistakes which it was extremely difficult to rectify with so suspicious a person.

A few months of ill-concealed irritation on both sides led to open collision. On Oct. 25, at a meeting to arrange the répertoire for the week, with Brühl in the chair, Spontini spoke of the latter's sketch as 'parfaitement ridicule,' because it did not contain at least two grand operas, the 'Vestale' and 'Armida'; styled the pieces selected 'des misères, des niaiseries,' etc., and talked in the most violent way of the Count's bad management. Brühl tried to give him an idea of what subordination meant in Prussia, but subordination Spontini would not bear of. 'Don't attempt to treat me,' he writes on Nov. 12, 'as a mere subordinate, for I am nothing of the kind, neither by my person, my character, my contract, nor my talent; for although my post happens to be included in your department, it is so in a wholly different sense from what you appear, or pretend, to think. The whole letter is very angry, and very rude, and was being before the Count was again on terms of outward civility. Brühl took his grievance straight to the king, and peace was at length re-established. The following extract will show Brühl's opinion of Spontini at this time:—

1 'He is,' he writes to Wittekind, 'extremely passionate, and once in a passion oversteps all bounds; uses expressions which no man of honour can pardon, and then considers his natural bad temper excuse enough for anything. He is very suspicious, and at the same time very credulous, putting himself at the mercy of any one who will flatter his vanity; and in consequence is surrounded by a host of unsatisfactory characters, who make him their shuttlecock. His pride and vanity have really reached the sublime of the ridiculous; and temper, sometimes assuming the guise of modesty, directs, or rather misdirects, all his actions. . . . And to such a man has been confided the conduct of business of more than ordinary intricacy.'

This description, written under obvious irritation, should in justice be counterbalanced by the consideration of Spontini's great qualities as an artist. But that Brühl's estimate was in the main correct, the sorrow during the preparations for the first performance of 'Olympia,' Spontini had an opportunity of appearing before the court and public with a new composition. In the beginning of 1821 the Grand-Duke Nicholas, heir-presumptive to the throne of Russia, and his consort, paid a visit to Berlin, and court-festivities on a grand scale were instituted in their honour. Moore's 'Lalla Rookh' was then much talked of, and Brühl conceived the idea of representing the principal scenes of the ottoman romance by means of tableaux-vivants. Schinkel undertook the scenery and arrangement of the groups, and Spontini composed the songs, introductory march, and dance-music. The performance took place Jan. 27, 1821, at the Royal Palace. and was pronounced to be the most brilliant and quaintly beautiful thing of the kind ever seen. The actors were all members of the court-circle: Shah Jahan was played by Prince William, now (1885) Emperor; Abdallah by the Duke of Cumberland; Jehanara by the Duchess; the Peri by Princess Elise Radvilii; Aliris by the Grand-Duke Nicholas; and Lalla Rookh by the Grand-Duchess. On Feb. 11 the performance was repeated before a select audience comprising the most distinguished artists and scientific men in Berlin. Hensel, Fanny Mendelssohn's husband, was commissioned by the King to paint the tableaux, for presentation to the Grand Duchess. They were arranged in consecutive order:—first the stories told by Feramos, then the 'Veiled Prophet' in two scenes; 'Paradise and the Peri,' and the Fire-Worshippers,' in three each. Then the 'Feast of Roses' in pantomime. A sort of running commentary on the representation was furnished by a number of songs written by Spiker, set by Spontini, and executed behind the scenes by the best singers from the opera and a small orchestra. Spontini's work consists of 4 instrumental and 6 vocal pieces. One of the latter is a chorus of genii (3 sopranis and 1 tenor) sung while Nourmahal is sleeping, and a real work of genius. The singers vocalise on the A, while the instruments are playing a light accompaniment. The other vocal pieces are the songs, the second being a free translation of the opening of 'Paradise and the Peri.' Spontini's work now suffers from inevitable comparison with Schumann's music. As an Italian he had neither romantic imagination nor depth of expression enough for the subject. But taking the piece as a whole, it is possibly more in character with Moore's poetry than the oratorio-form chosen by Schumann.

The first performance of 'Olympia' was eagerly anticipated. March 5, 1821, was first fixed, but it was postponed till May 14, a delay for which Spontini was entirely to blame. The translator, K. A. Hoffmann, only got the last act from him bit by bit, the chorus master had not seen a note of it by Feb. 18, nor had the ballet-master been consulted. Spontini insisted on at least three months rehearsals. The expenditure on the mise-en-scène was so lavish that even the king remonstrated. Statira was played by Milou, Olympia by Schula, and Antigone by Basler and Blume. The chorus and orchestra were materially strengthened, the scenery was by Schinkel and Gropius, and there were 42 rehearsals. The result was one of the most brilliant and perfect performances ever seen, and an enormous success. Even Brühl was carried away, and wrote to Milou, 'you have given us a perfect representation, and added another flower to your crown as an artist.' Spontini's triumph was complete. Even his opponents acknowledged that 'Olympia' had no rival among modern operas. Zelter wrote to Goethe that he did not like the work, but could not help going again and again.

Spontini's supremacy in the musical world lasted exactly five weeks, but on June 18, 1821,
'Der Freischütz' was produced at the newly erected theatre in Berlin. Its immediate success may not have more than equalled that of 'Olympia,' but it soon became evident that the chief effect of the latter was astonishment, while the former set the pulse of the German people beating. 'Olympia' remained almost restricted to the stage of Berlin, while the 'Freischütz' spread with astonishing rapidity throughout Germany and the whole world. Spontini could not conceal that he had, on the morrow of a great triumph, been completely vanquished by an obscure opponent, and that too after consciously doing his very utmost. Even this might not have discouraged him, but that in 'Der Freischütz' he was brought face to face with a phase of the German character totally beyond his comprehension. He had no weapons wherewith to encounter this opponent. A man of weaker will would have contented himself with such success as might still be secured in Germany; but Spontini could brook no rival, and finding that he could not outdo Weber's music, tried to suppress him by means wholly outside the circle of art. As director-general of music many such lay ready to his hand, and that he knew how to use them is shown by the fate of 'Euryanthe' and 'Oberon' in Berlin. The success of 'Freischütz' did not improve Spontini's relations with BRühl, a personal friend of Weber's, and a great admirer of his music. A little incident will show what treatment the Intendant occasionally met with from the Director: in March 1822 the former wished to have the 'Nozze di Figaro,' and the latter 'Der Freischütz,' upon which Spontini writes that the means which BRühl 'is taking to attain his end with regard to his favourite work do no credit either to his taste or his impartiality.'

On the first night of 'Der Freischütz,' the following verses were circulated in the theatre, the allusion being to the elephants in 'Olympia':

So lasst dir's gefallen in unserm Berlin,
Hier bleiben, so rufen, so bitten wir;
Und wenn's im Reiche keimt, kein Elefanten gilt.
Du jagst wohl nach anderen, edlerem Wild.

From that hour the public was divided into two parties. The national party, far the strongest in intellect and cultivation, rallied round Weber. The king and the court persistently supported Spontini, though even their help could not make him master of the situation. The Censorship interfered to check the expression of public opinion against him, and his complaints of supposed slights were always attended to. But his artistic star, which had shone with such lustre after the first night of 'Olympia,' was now slowly setting.

The excellence of that first performance was acknowledged even by Weber himself, and this may be a good opportunity for some remarks on Spontini as a director. Whether he had a specific talent for conducting cannot be determined, for as a rule he conducted only two operas besides his own—'Armina' and 'Don Juan,' and these he knew thoroughly. For the rest of the work there were two conductors, Seidel and Schneider, and two leaders, Möser and Seidler. When Spontini came to Berlin he had had very little practice in conducting, and at first declined to handle the basset, but made the leader sit by him in the orchestra, and give the tempo according to his directions. Indeed he never completely mastered the technicalities of the art, his manner of conducting recitatives especially being clumsy and undecided. So at least says Dorn, 'a competent witness, who had often seen him conduct. In reading a score too he was slow and inexact,' and at the Cologne Festini of 1847 could scarcely find his way in his own score of 'Olympia,' which he had not conducted for some time. He was thus very slow in rehearsing a work, and not for this reason only, for the same laboursious accuracy which he showed in composing was carried into every detail of the performance. He never rest till each part was reproduced exactly as it existed in his own imagination, which itself had to be cleared by repeated experiments. Incendence and despotism towards his subordinates, he wrenched his singers and band to death by endless rehearsals, his rehearsals not unfrequently lasting from 8 a.m., till 4 p.m., or from 5 p.m. till 11 a.m. He only treated others, however, in the same way that he treated himself, for no trouble was too great for him to take in revising his work down to the smallest particulars. When the first night arrived, every member of the orchestra knew his work by heart, and Spontini might beat as he liked, all went like clockwork. If scenery or costumes which had been expressly prepared did not please him he ordered others, regardless of cost. Being a true dramatic artist, his eye was as keen on the stage as his ear in the orchestra, and everything, down to the smallest accessories, must be arranged to express his ideas. Soon after his arrival he fell out with BRühl, because in the 'Vestalini' he wanted FAhl Milder to carry the Palladium in public, whereas BRühl maintained, on Hirt's authority, that the Palladium was never shown to the public. He was furious when it was suggested that the burning of the fleet in 'Cortex' should not take place on the stage; and he once went so far as to send his wife to BRühl to request that a sleeve of Schult's dress might be altered! In choosing his actors he not only studied voice, temperament, and dramatic skill, but was most particular about appearance. A distinguished bass singer, recommended to him by Dorn for high-priest parts, was not even allowed to open his mouth because he was 'at least a foot and a half too short.' He

1 O atay in our cover
We pray and entreat you;
In the elephant have we
But worthy game.

4 He conducted the 900th performance of 'Der Freischütz' (Nov. 4, 1856), for the benefit of Weber's widow and children, when we saw in his credit considering his dislike to the place.
5 Bernhard Weber died March 23, 1827.
6 'Aus meinem Leben.' Part ii. p. 5.
7 'Recollections of Mendelssohn,' p. 53.
8 Blume on 'Aldicer,' in the Theatre archives.
SPONTINI.

insisted on the complete fusion of the vocal and instrumental, the dramatic and the musical elements, and demanded from the chorus, as well as the solo-singers, an entire absorption in their parts, and an intelligent rendering of each situation. His love for the grandioso and the awe-inspiring led him to employ all the resources of decoration, and what then seemed enormous masses of musicians, singers, and dancers; and also to employ the strongest accents and most startling contrasts.

'His forte,' says Dorn, 'was a hurricane, his piano a breath, his crescendo made every one open their eyes, his diminuendo induced a feeling of delicious languor, his sforzando was enough to shatter the dead.' In this respect he exactly the very utmost from his singers and musicians. A story is still told in the Berlin orchestra of a basso passage in one of his operas which he could not get loud enough, though he repeated it again and again, the players in vain doing their utmost, till at last—to Spontini's delight—the cellists hit on the idea of singing their notes as well. He insisted on Milder putting her whole force into Statira's exclamation 'Cassander!' and on one occasion she so overstrained herself as to lose her voice for the rest of the evening. From that moment he considered her useless, and in 1829 had her pensioned off. Seidler-Wranitzky was delicate, and her style more suited to Lieder and serious music, so she found little favour with him, in spite of her exquisite singing. 'Il faut braver, Madame,' shouted he, when she showed symptoms of exhaustion at a rehearsal of the 'Vestale'; and he was scarcely moved when she fainted. It was not because he wrote unvocally, or overloaded his voices with accompaniments, that his parts were so trying—for he was too thorough an Italian not to rely upon the voice for his chief effect; but it was his propensity to extreme contrasts, and his want of consideration in rehearsing. It soon became a general complaint among women singers that Spontini ruined the voice. Seidler asked leave to retire on this account in 1826; in 1823 Milder begged that 'Olympia' might not be given more than once a fortnight, and Schechner refused an engagement because she was afraid of Spontini's operas. Even Schulz, who was devoted to him, was so angry in March 1824 at the continual strain of her heavy parts, as to lose her temper at rehearsal, and speak so rudely that she would have been punished had he not changed his mind.

Spontini's appearance at the head of his musicians was almost that of a general leading an army to victory. When he glided rapidly through the orchestra to his desk every member of the band was in position, and on the alert to begin. At such moments he looked an aristocrat to the backbone, but also an autocrat who would insist on subjugating all other wills to his own. The pedantic side of his character also came out in many little traits—he could only conduct from a MS. score, and his desk must be of a certain peculiar construction. His btram was a thick stick of ebony with a solid ivory ball at each end; this he grasped in the middle with his whole fist, using it like a marshal's staff.

By May 14, 1821, the 'Vestalina,' 'Cortez,' and 'Olympia' had all been produced according to the composer's own ideas at the Berlin opera, where they long remained stock-pieces. But their frequent repetition was more to gratify the King than the public, and indeed the theatre had soon to be filled by a large issue of free admissions. Thus, for 'Olympia,' on Dec. 21, 1821, Spontini obtained from the office 50 free tickets, besides buying 25 more. In Sept. 1824 he urged the Intendant not to raise the prices for grand operas (meaning his own), or the public would soon cease to come at all, and begged to have 'ordinary prices' in large letters on the bills for the next performance of the 'Vestalina.' A new opera of his was however still an exciting event, partly because of his own personality and position, partly because the public was sure of a splendid spectacle. He was bound to furnish two grand operas every three years; 'Olympia' counted as one, and by the end of 1821 he was thinking of the second. After much consideration he chose the 'Feast of Roses,' from Moore's 'Lalla Rookh,' influenced no doubt by the success of his earlier Festspiel, and the prospect, welcome to a slow worker, of using portions of his old material; but the subject did not seem very congenial. The libretto was written by Herklotz, librettist to the Opera. On March 22 Spontini wrote to Brühl that he was working 17 hours a day on the first act, and that there were only two. The first performance of 'Nurnmahal' took place May 27, 1823, in honour of the marriage of the Princess Alexandra of Prussia, to whom the Emperor dedicated the P.F. score (Schlesinger). This is not, as has often been said, merely a revised version of 'Lalla Rukh,' comparatively little of that music having been used in it. The introductory march became no. 8 of the opera; Nurnmahal's song, no. 26; the drum chorus of genil no. 20; and the ballet-music was mostly retained. A song was also introduced from his 'Dieux raviss,' and the ballet from 'The Danzies' (nos. 10 and 14).

The merit of the libretto of the 'Vestalina,' 'Cortez,' and 'Olympia' outweigh their defects. Not so however that of 'Nurnmahal'; its plot and characters are alike insipid, and it is in fact a mere pièce d'occasion. The oriental colouring, which must have been its attraction for Spontini, still forms its sole interest. But, inferior as it is to 'Oberon,' it gives a high idea of its author's dramatic instinct, when we consider the utter inability of French and Italian composers to a rule to deal with the fantastic and mythical. Its best numbers are the first finale, the duet no. 17, and the duet with chorus no. 20. There is a striking passage in the finale—the lovers lying on opposite sides of the stage, and the people dancing about them to a bacchante-like strain, when suddenly the dance ceases, and

1 'Auf meinem Leben.' First collection, p. 127.
2 In the First Act of Olympia.

the voices hold on a chord of the seventh on E, with an indescribable effect of unsatisfied longing. It is a stroke of true genius of which any German composer of the romantic school might be proud. The duet no. 17 contains some conventional thoughts, but the vehemence of its passion is irresistible, and it seems to have been the earliest instance of a kind of sentiment first employed among German composers by Marschner, e.g. in no. 17 of his 'Templer und Jüdin.'

The spirit chorus no. 20 has a charming sound, produced by means entirely new; though, compared with Weber's tone-pictures, it strikes the hearer as superficial. It is impossible to help this comparison for many reasons, one being that in no. 21 of 'Nurmahal' one of Spontini's geniuses sings 'From Chindara's warbling fount I come.'1

A glance at the two compositions is enough to show how far he fell short of the magnificence required for this kind of work. Nurmahal's songs in the latter part are thoroughly insipid; and the interest falls off just where the climax should have been reached. The rest of the piece contains much that is beautiful, especially some passages in the Andantino malinconico, of startling novelty and expression, the gay introductory chorus, and the melodious nos. 3, 4, and 5, so entirely in Spontini's Neapolitan manner that they might have been taken from his early operas. Here and there are touches recalling Mozart. The overture and ballets are brilliant and faultless, and the overture has an open-airiness of style often found in Italian overtures. Clumsy declaration, however, and wrongly accentted words, constantly betray that the composer is dealing with an unfamiliar language.

On June 9, 1831, Spontini started for a seven months' leave. He went first to Dresden, and there met Weber. Weber was cordial and obliging, while Spontini, though polite in manner, took pains to make his rival feel the newness of his reputation as a composer.2 By June 29 he was in Vienna trying to arrange a performance of 'Olympia' for the following season; but this did not take place. Thence he went to Italy, revisiting his birthplace; and by September was in Paris at work on the revision of 'Olympia.' He also made some experiments on 'Milton,' telling Brühl (Jan. 12, 1823) that he would put it before him in three different forms. By the end of January he was back in Berlin, apparently anxious to keep on good terms with Brühl, though such good resolutions seldom lasted long. One of their many differences was on the subject of star-singers (Gastspielere). These Brühl wished to encourage, as a means of testing the artists, and their chance of popularity; but Spontini disliked the system. An appearance of Carl Devrient and Wilhelmine Schröder in the summer of 1823 evoked another impassioned letter to Brühl, who in reply (July 7) told him to mind his own business.

1 Weber's setting of these words was his last composition, dated London, May 28, 1826. P. W. Jähn, 'C. M. von Weber in seinen Werken,' Berlin, Olms, 1859, p. 93.


He had now been in office four years, and he stipulated two grand operas every three years; smaller one each year, were only represented by a scena or two for 'Olympia,' and a couple of pieces for 'Nurmahal.' It was plain that he had undertaken a task wholly beyond his strength, owing to his pedantic manner of working. He thought (Aug. 2, 1823) of turning 'Milton' into a grand opera; he planned the scenery. The rehearsals began in Sept., and ballets, but soon relinquished the idea, and in Oct. was busy night and day, with Alcide. The libretto was by Théâlène, who had formerly altered 'Cortese.' On coming to Berlin in Nov., 1823, Théâlène found the first scene already composed, and his business was to fit words to the music. His task was not easy. If I wrote lines of ten syllables," he says, 'Spontini wanted them of five; scarcely had I hammered out an unimpassioned, but he was so quick, that it had to be lengthened to twelve or fifteen, and if I expostulated, on the ground that lines of this length were not admissible in French poetry, he would reply in a sort of recitative, accompanying himself on the piano, "The translation will make it all right." Never did so poor a poem cost its author so much trouble." It is evident from this that Spontini composed in French words, which were afterwards translated by Kerkloz, Schinkel and Gropp. Besides these, there were touches recalling Mozart. The overture and ballets are brilliant and faultless, and the overture has an open-airiness of style often found in Italian overtures.

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with the hidden forces of nature which makes a German look upon the world of spirits as so many impersonations of those forces. An Italian could only treat such a subject from the outside, and it says much for Spontini's dramatic talent that he so frequently found appropriate, and in some cases striking, expression for this spirit-life. 'Alcideor' might have succeeded, if it had not been so soon followed by 'Oberon.' Spontini virtually confessed that his conception was only a superficial one, by insisting on the most gorgeous scenery. But the golden palaces and gardens, the glittering statues, the columns of compressed vapour, the living fire, the brilliant processions and dances, required music of corresponding brilliancy; and his massive musical effects, so objected to by his opponents, were only in keeping with the rest. The tuned anvils in 'Alcideor' have long been used as an illustration of the pitch to which Spontini carried noise in his later operas. One would imagine that this detail must have come from those who knew either the opera or the score; but the latter, now in the Imperial library at Berlin, only shows three anvils tuned to different notes, instead of ten, and the effect is very much that of bells. The opening chorus of the 1st act in which they occur, is one of the finest numbers in the opera. The singers are Ismenor's gnomes, occupied in destroying the Temple of Love and forging 'chains for the world,' and after their boldest declamation the song of the mourning sylph comes in as a most gospel contrast. The next chorus of dreams-gods was taken from 'Pélaghe' (see p. 669 b), where it is no. 6.

Another grand opera was due for the summer of 1826, and a week after the production of 'Alcideor' Spontini asked Count Brühl whether a revised and lengthened version of 'Milton' would do for the purpose. The Count thought the material too scanty, but the King (June 29) agreed to the proposal. Spontini having obtained 11 months' leave, started for Paris, where he was present at a revival of 'Olympia' on Feb. 28, 1826, returning immediately afterwards to Berlin. Nothing more was heard of 'Milton,' and during this year he furnished no work for the King's theatre. Ernst Raupach was now librettist to the opera, and Spontini agreed with him on a subject from German medieval history, which eventually became the opera 'Agnes von Hohenstaufen.' The first act—long enough for a complete opera—was ready by 1827, and performed May 28. The whole three acts were finished in 1829, and produced June 12 for the marriage of Prince Wilhelm, the present German Emperor. Spontini, dissatisfied with his work, had the libretto altered by Baron von Lichtenstein and other friends, and made more vital changes in the music than in almost any other of his grand operas. In this form it was revived Dec. 6, 1857.

German medieval history at this time occupied much attention, and thus no doubt influenced Spontini's choice of a subject. He set to work with the seriousness which was his main characteristic as an artist; read, studied, and did everything to imbue himself with the spirit of the epoch, one wholly foreign to anything he had before attempted. The libretto in its final form was a good one on the whole. The scene is laid at Mayence in 1194, during the reign of the Emperor Henry VI. of Hohenstaufen, and the plot turns on the factions of the Ghibellines and Guelfs. Here Spontini was again in his element—the grand historical drama of 'Correz' and 'Olympia.' The work is of a wholly different stamp from 'Nurmahal' and 'Alcideor,' and deserves to be ranked with his Paris operas. In grandeur of conception it equals, and occasionally surpasses, 'Olympia.' The latter half of the 2nd act is a colossal production, unparalleled in operatic literature. It would be impossible to add one iota to the passion which rages through the scene, or to pile up one additional element in the music without sacrificing all clearness in the component parts. The novelty of the local colouring, so distinct from that of 'Correz,' 'Olympia,' or 'Alcideor,' is admirable. Gloomy, forceful, and melancholy, all indicates the spirit of the heroic age. The music too is thoroughly German, the harmonies richer and more satisfying, the melodies quite national in character; isolated passages recalling Spohr, and even Weber, in a thing like servile imitation. Could anything be more characteristic than the German walks in the finale of the 1st act? The French knights and troubadours, who contrast with the Germans, are equally well defined. The music is throughout the result of an entire absorption in the dramatic situation and characters. A comparison of it with the sentimental ballad-like effusions of even good German composers under similar circumstances will serve to accentuate the difference between them and Spontini. Neither is there any sign of exhaustion of inventive power. The stream of melody flows as freely as ever; indeed there is a breadth, an alas, and a fire in some of these melodies, to which he rarely attains in his earlier operas—instance the terzetto in the 2nd act, 'Ja, statt meines Kerkers Grauen,' and Agnes' solo 'Mein König droben.' The critiques of the day were most unjustly severe; but though the music was never published the MS. score exists, and an examination of it will fully bear out all that we have said. It is not too late to form an impartial judgment, and Germans should recognize that they have a duty to perform to 'Agnes von Hohenstaufen,' as the only opera which deals worthily with a glorious period of German history. When this has been fairly acknowledged it will be time enough to look out for its defects.

It was the last opera which Spontini completed.
Various new plans and schemes continued to occupy him, as before, especially during the latter part of his stay in Paris, when 'Louis IX,' 'La Colère d'Achille,' and 'Artasenos' had in turn been thought of for composition. For a successor to 'Olimpia' he thought first of 'Sappho' or of 'Die Horatier,' and then of two of Wener's tragedies, 'Das Kreuz an der Ostsee' and 'Achilles,' but none of these projects appeared to have advanced far enough for a preliminary rehearsal. More progress was made with a poem by his old friend Jouy, 'Les Athénéennes,' first offered him in 1819, and accepted in a revised form in 1822. In a review of the poem1 written in 1830 Goethe implies that the music was complete, but at Spontini's death nothing was found but unimportant fragments.2 An opera founded on English history occupied him longer. We have already mentioned the revision of his 'Milton.' His studies for this deepened his interest in the English history of the 17th century. In 1830 Raupach wrote a libretto for a grand opera, 'Milton,' which was bought by the committee of management for 50 Friedrichs d'or, and placed at Spontini's disposal.3 The only portion of the smaller operas retained was the fine Hymn to the Sun. After completing the revision of 'Agnes von Hohenstaufen' Spontini wrote to the Intendant (May 9, 1837) that he hoped in the winter of 1838 to produce 'Milton's Tod und Bussse für Königsgorm' (Milton's death, and repentance for the King's execution). He spent the summer of 1838 in England, studying 'historical, national, and local' colouring for this 'istorico-romantic' opera. Raupach's poem, extended and revised by Dr. Sobernheim, had now assumed a political and religious tendency, so distasteful to the King as to make him prohibit the opera. Further alterations ensued, and it became 'Das verdorenne Paradies' (Paradise Lost). By May 1840 the score of part of the 1st, and two-thirds of the 2nd act was complete. Up to March 1841 he certainly intended finishing it, but not a note of it has ever been heard. We may add that on June 4, 1838, he mentioned a fairy-opera to the King, and in Dec. 1840 professed himself ready to begin a new comic opera. He was apparently bent on composing fresh dramatic works, and often complained that the management did not offer him sufficient choice of librettos; but he was incapacitated from creation by his increasing pedantry, and by the perpetual state of irritation in which he was kept by his critics.

Spontini's other compositions during his residence in Berlin are unimportant. A hymn for the coronation of the Emperor Nicholas of Russia, to words by Raupach, was performed at Berlin Dec. 18, 1836, and May 9, 1837.4 A cantata to Herklotz's words, 'Gott segne den König,' had a great success at the Halie Musical Festival in Sept. 1829, which Spontini conducted so much to the general satisfaction as to procure him an honorary Doctor's degree from the University, and a gold medal inscribed 'Lirica Tragedia Princeps Germaniae meritorum cultura.' A 'Dame salutum fac regem,' a 12, with accompaniment of organ, trumpets, cello, and basses, was then sung on Oct. 15, 1840, for presentation to the King. Besides these he published a number of French, German, and Italian vocal pieces, with PF. accompaniment, the best of which is 'In Cimbern,' a war-song for three men's voices. As a mere matter of curiosity may be mentioned that he set Goethe's 'Kennst du das Land,' and the Italian canzonet 'Ninfe, se liele,' in which again clashed unconsciously with Weber's very graceful composition to the same words (1811). Considering his great position, Spontini did not accomplish much for music in Berlin. At the opera he made the band play with a fire at expression, and an ensemble, hitherto unknown, forced the singers to throw themselves dramatically into their parts, and used every exertion to fuse the different elements into one coherent whole. That his standard was high and his views enlightened must be admitted. He also assiduously too improve the existing school of singers, and founded one for the orchestra. For his efforts as a rule were concentrated on the operas which he himself conducted—that is to say, his own, Gluck's 'Armida,' and 'Don Juan.' These works, through his genius, his influence on his subordinates, and his almost absolute power, he brought to a perfection then unequalled. The pieces directed by his vice-conductors was badly, partly because Spontini exhusted his singers, and partly because he took little interest in the general repertoire. He had, too, no power of organisation or administration. As long as the excellent material lasted which Braid manufactured to him in 1830 this defect was not glaring; but when his solo-singers began to wear out and had to be replaced, it was found that he had at the judgment, the penetration, nor the impartiality necessary for such business. Up to the autumn of 1837 he only concluded one engagement himself, and in that instance it was a solo-singer who proved only fit for the chorus. On the other hand he lost Sieber, a good bass, by insisting on reducing his salary to 100 thalers, and had shortly afterwards to re-engage him at 200, as there was no bass in the company capable of taking the parts in his own operas. The art of divining the taste of the public, of meeting it, elevating and moulding it—the art, in fact, of keeping the exchequer full without sacrificing artistic position—this was wholly out of his reach. At the King's theatre, the audience steadily fell off, especially after the opening of the Königstädter theatre in 1823. At times Spontini seems to have felt his incapacity, but unfortunately he was deluded by his own vanity and domineering temper, and the insinuations of ...

3 In "Spontini in Deutschland" this libretto is said to be by Jouy.
4 I have not been able to ascertain whether it was Jouy's work revised by Spontini, or an original production.
5 Raupach had intended to have librettos sent to each five stanzas; but this was not carried out.

6 Lachner gives a tolerably complete catalogue of Spontini's smaller works; see p. 520. Also Marx, in the "Berliner Aller Zeitung" for 1838, p. 506.
called friends, into believing that the decline of the opera was owing to Brühl, whereas Brühl might have retorted that everything he proposed was met by a despotie and unreasoning veto. The Count at length, in 1838, wearied out by the unceasing opposition, resigned, and was succeeded by Count Redern, who received from the King a fresh code of instructions, somewhat circumscribing Spontini's powers, and concentrating those of the management. Opportunities for fresh differences still constantly arose, and Count Redern had much to contend with in Spontini's increasing irritability and inconsistency. In time even the admirers of his music felt that his personal influence was bad, and that the opera would never prosper as long as he remained at the head.

Spontini was to have the receipts of the first nights of his own operas for his annual benefit, or in default of such representations a sum of 4000 francs. In the latter case he might give a concert, and in fact he gave a considerable number, both vocal and instrumental. 'My concerts,' in his own words, 'are dedicated to the great masters, whose memory I strive to keep alive with the public, while testifying my own respect by performing their works in the most brilliant and complete manner possible.'1 His programme consisted principally of German music, Handel, Haydn, Mozart, and Beethoven. The first performance in Berlin of Beethoven's Symphony in A was at a concert of Spontini's on May 12, 1834, and on April 30, 1838, he gave Beethoven's C minor Symphony, the Kyrie and Gloria from his Mass in D, the overture to 'Coriolanus' and the Credo from Bach's B minor Mass. As Bach's Mass had only just been published by Nägeli of Zurich, Spontini was the first to introduce a portion of it to the public of Berlin, as he had been to acquaint them with Beethoven's masses. The performance itself seems to have been a poor one, and indeed it could hardly be otherwise, Spontini not having much in common with Bach; but the attempt was praiseworthy. Another point to his credit was that he gave his support to Möser's concerts. The King's band could not play without his permission, so he might have made difficulties if he had chosen. He never could be brought to understand that the then strong points of German music were choral-singing and instrumental music. With him opera, especially his own, was everything, and therefore with all his efforts, honest as they were, he did as much harm as good.

As we have already mentioned, Spontini's late operas had no success outside Berlin. Except a couple of stray performances of 'Olympia' at Dresden and Darmstadt, they did not even gain a hearing. Occasionally he conducted one of his own works, as for instance the 'Vestalina' at Munich2 (Oct. 7 and 11, 1837), and Hamburg4 (Sept. 18, 1834). But such personal contact does not seem to have led to sympathetic relations. Speaking generally, the 'Vestalina' and 'Cortez' were the only operas of his appreciated in Germany.

In Berlin itself each year added to the number of his opponents. In 1834 Marx entered the lists in his behalf in his Zeitung, and was seconded by Dorn; but Dorn left Berlin in March 1828, and Marx, though sincerely attached to Spontini, occasionally admitted adverse critiques. Spontini was morbidly sensitive to public opinion, and the loss of his defenders was a serious one. Against the advice of judicious friends he replied in person to anonymous attacks, suffered flatterers to use unpractised pens in his behalf, and even called in the Censorship. Such steps could but damage his cause. The opposition was headed by Reillstab, the editor of the Vossische Zeitung, an experienced littérateur with some knowledge of music, a good ally of Weber's, and a blind opponent of everything foreign. In nos. 23 to 26 of the year 1837 of Marx's Zeitung appeared an article utterly demolishing the first act of 'Agnes von Hohenzollern.' Dorn made a successful reply in nos. 27 to 29, but far from being silenced Reillstab published a book, 'Die Juden in der Musik' with a Kritiker zur Herrn Spontini,'1 in which he unsparingly attacked Spontini as a composer and director, and exposed the absurd tactics of the Spontini clique.4 The clique put forth a defence called 'Spontini in Germany, an impartial consideration of his productions during his ten years residence in that country' (Leipzig, 1835). It was however anything but impartial, was ignorant and badly done.' Spontini's ten years contract finished in 1830; it was renewed, on terms more favourable to the Intendant-General, and this, with the fact of his ceasing to compose, gave an opportunity to his enemies, and an unfortunate indiscretion on the part of one of his friends played into their hands. Dorow of Halle, the archaologist, in a collection of autographs (1837) inserted a letter from Spontini (Marienbad, Aug. 12, 1836) lamenting the degeneracy of the dramatic composers of the day. It was done in good faith, Dorow honestly believing that he was serving Spontini by thus publishing his opinions without authority; but his opponents issued the letter in a separate pamphlet with a German translation, and 'explanatory remarks, in which Spontini was fiercely attacked in terms of ironical respect.' In the same year, in nos. 101 and 102 of the 'Komet,' appeared a pasquinade by a student named Thomas, stating that Spontini had opposed the production of 'Robert le Diable,' the Postillon.

1 Gebhre's 'Erlebniss,' III, 582.
2 'Das Gericht der Wohnung,' 1835, pp. 149 and 150.
5 Leipzig. Whitting, 1827.
6 It has been often, and even recently, stated that two articles by Reillstab in Cicilta ('Aus dem Nachlaß eines jüngeren Künstlers,' vol. iv, pp. 1-22, and 'Julien. Eine musikalische Novelle,' vol. vi, pp. 1-186) refer to Spontini. This is quite untrue, but it is shown how carelessly damaging statements about Spontini are repeated.
7 'The Lamento of Herr Bitter (Gaspard Spontini) . . . . over the decline of dramatic music. Translated from the French, with explanatory remarks by a body of friends and admirers of the great master.' Leipzig, Miehelse, 1837.
SPONTINI.

stood firm, began the overture, and would have proceeded with the opera, but a rush was made to get at him on the stage, and he was forced to retire from the theatre. He never entered it again as conductor.

The trial kept Spontini in Berlin all the summer, but he obtained leave from Aug. 31 to Dec. 10, and went to Paris. His connection with the opera was severed by the King on Aug. 25, on terms of royal generosity. He was to retain his title and full salary, and live where he pleased. He had the hope that in repose he might produce new works, which the King would hail with pleasure if he chose to conduct them in person at Berlin. To these munificent arrangements no conditions whatever were attached. Spontini was convicted of lèse-majesté, and condemned to nine months' imprisonment, a sentence confirmed by the higher court to which he appealed, but remitted by the King. In the face of all this he had the effrontery to demand a further sum of 46,800 thalers, on the ground that the librettos he had supplied the King with had not supplied him with a sufficient number of librettos, whereby he had lost the sum guaranteed him for first nights, besides profits from other performances and from publications—reckoned at 3000 thalers for each opera! The King referred him to the courts, but Spontini's better nature seems at length to have prevailed, and he withdrew his application Dec. 23, 1841. When he finally left Berlin in the summer of 1842 the King granted him the sum of 6000 thalers. His friends gave him a farewell concert on July 13, 1841, for which he wrote both words and music of a song, duly performed and printed, of which copy is appended.1

ADIEU A MES AMIS DE BERLIN.

(A 19th July, 1842.)

ÉLOGE.

(Annonce.)

Assise cher,2 où ma Lyre en Musette
A trop longtemps' soupiré sous ma voûte;
Témoins discrets de ma peine secrète,
Scoute-moi pour la dernière fois!

(Exposition.)

Ainsi partis! hélas, l'heure est connue,
A mes Amis je dis adieu! . . .
Plus ne reviendra la journée,
Quoi me ramène dans ce lieu! . . .
De vous revoir, Amis, plus d'espérance,
Quand je m'exile sans retour!
Eternelle sera l'absence!
Eternel sera mon amour!

(Réflexion.)

Pleurez, Amis, ou vous, qu'un sort funeste
Arrache du toit paternal,
Bouvent un doux espoir nous reste!
Mais l'adieu peut être éternel!

(Application.)

Adieu, me dit un tendre père
En me pressant contre son sein
De mes pleurs j'ordonnais sa main! . . .
Et cette fois fut la dernière
Qu'il dit adieu, ce tendre père,
Qu'en larmes, me dit adieu!

The emotion expressed in these lines was not feigned one. Spontini felt leaving Berlin very

1 Given as printed. It seems to have been a little different in the performance at the Palladium, see Robert, p. 88, etc.
2 His study.
3 Twenty-three years.
much, and at the close of the concert could not
speak for tears.
He left few friends behind him. His suc-
cessor at the opera was Meyerbeer, who, with
Mendelssohn, received the title of ‘Generalmusik-
director.’ Neither had very friendly feelings
about him, and their paths as artists widely
diverged from his. He is however to this day
gratefully remembered by the few surviving
members of the King’s band. The orchestra
were proud of their majestic conductor, who so
often led them to triumph, and who moreover
had a tender care for their personal interests.
The poorer members found his pure ready of
access, and in 1826 he established a fund for
them, called by special permission the ‘Spontini-
Fonds,’ to which he devoted the whole proceeds
of his annual benefit concerts. The fund speedily
attained to considerable proportions, and still
exists, though the name has been changed.
That he was badly treated by the Berlin public
is indisputable. His ill-natured, unjust, spiteful
attacks must have been very irritating, as even
those who do not belong to the super-sensitive
race of artists can understand, but the last scene
at the opera looks like a piece of simple brutality,
unless we remember that the real ground of
offence was his being a foreigner. The political
events of the period beginning with the War of
Liberation had roused a strong national feeling
in Prussia. The denial of a Constitution had
concentrated attention on the stage, which thus
came a sort of political arena; and that a
foreigner, and moreover a naturalised French-
man, should be laying down the law in this
stronghold was intolerable.
In Spontini’s character great and mean quali-
ties were almost equally mixed, so that both
friends and foes could support their statements
by facts, while each shut their eyes to the
qualities which they did not wish to see. After
his friends had been silenced by the catastrophe
of 1841 the verdict of his opponents prevailed, at
any rate throughout Germany; but this verdict,
we say emphatically, was unjust. The charge
that he despised and neglected German music is
simply untrue. That he admired and loved our
great masters from Handel to Beethoven he
proved through life in many ways. Robert re-
lates on unquestionable authority that he made
great sacrifices for the family of Mozart. When
Nissen published his biography Spontini exerted
himself immensely to get subscribers, personally
transmitted the money to the widow, superin-
tended the translation of the book into French,
and rendered all the help in his power. A
preference for his own works must be conceded to
any artist actively engaged in production, nor is
it reasonable to expect from him an absolutely
impartial judgment of the works of others.
Weber’s music was incomprehensible and anti-
pathetic to Spontini, and this did him as much
injury in Berlin as anything else. But his delay
in performing ‘Euryanthe’ and ‘Oberon’ was
caused more by inaction than opposition. For

Spohr had a great respect, as he often proved. In
Meyerbeer he took a great interest, until
the appearance of ‘Roberto le Diable,’ which he
could not bear, calling it ‘un cadavre’;
but this is no reflection on his taste. For
the non-performance of the ‘Huguenots’ he
was not responsible, as the prohibition was the
King’s. He was certainly not justified in calling
Marchener’s ‘Templer und Jüdin’ an arrange-
ment after Spontini—always supposing that
the expression was his—but everybody knows that
Marchener was deeply influenced by him. He
was by no means free from envy and jealousy,
but, taking for granted that he allowed himself
to be swayed by his passions, foreign composers
suffered just as much at his hands as German
ones. Cherubini he thought very highly of (he
mounted ‘Les Abencerrages’ and sent the com-
poser a considerable sum from the proceeds), but
Auber’s ‘Mette de Portici’ and Halévy’s ‘Juive’
he thoroughly disliked, took no trouble about
their production, and was much annoyed at their
pleasing the public. Nor did he like Rossini,
his own countryman. His horizon was limited,
but if it is possible to reconcile genius with
narrow-mindedness, if Spohr may be forgiven
for appreciating Beethoven only partially, and Weber
not at all, we must not be too hard on Spontini.
It is sad to see the incapacity of even culti-
vated people in Berlin to be just towards him.
The Mendelssohn family, at whose house he at
one time often visited, and to whom he showed
many kindnesses, were never on good terms with
him after the appearance of the ‘Hochzeit des
Canacho.’ He may not have done justice to
that youthful work, but it is a pity that the
noble-minded Mendelssohn should have per-
mitted himself the angry and contemptuous ex-
pressions to be found in his letters. The painful
close of Spontini’s career was enough to
beone for all his shortcomings. To pursue the rancour
against him over his grave, as has been done
d recently in Germany, is wholly unworthy.
Of his last years there is little to relate. On
leaving Berlin he went to Italy, and in Jan.
1843 was in Majolati. He had visited his
native land several times since 1812. In 1835
he was in Naples, at San Pietro in Majella, and
they showed him an exercise he had written
40 years before when a pupil at the ‘Turchini.’
He looked at it with tears in his eyes, and then
begged the librarian to tear up ‘queste meschina
e seconca note’ (those wretched mis-shapen notes)
and throw them in the fire. In 1838 he was in
Rome, and wrote (June 4) to the King offering
his services as mediator between himself and the
Pope on the subject of the disturbances in
Cologne. In 1843 he left Italy and settled at

1 Robert, p. 56, etc.

3 The statement in the ‘Mendelssohn Family,’ vol. i, p. 194, that
he threw obstacles in the way of the performance of ‘Jessonda’
is quite unfounded. The minutes of the King’s Theatre prove the
contrary.

4 Derriaut’s ‘Recollections,’ p. 25.

5 ‘Among others see Derriaut, p. 74.’

6 ‘Floriato, ‘Centro Storico,’ p. 555.’

7 Whether anything came of this offer is not known, but Gregory X V I .
had a high esteem for Spontini, and asked for his views on the
restoration of Catholic church-music.
SPONTINI.

Paris, where he had many pleasant connections through his wife, an Erard. He had been a member of the Institute since 1818. In 1844 the Pope made him Count of S. Andrea, and other distinctions followed. But the hope expressed by King Frederic William IV. that he would produce other works was not realised; Berlin had broken him down physically and mentally. He revisited Germany two or three times. In 1844 he was in Dresden, where Richard Wagner had prepared for him a performance of the "Vestale," which he conducted with all his old energy. He was invited to the Cologne Musical Festival of May 1847 to conduct some excerpts from 'Olympie,' and had a warm reception, but was too infirm to conduct, and his place was taken by Dorn, then Capellmeister at Cologne. In August he visited Berlin, and was most graciously received by the King, who gave him an invitation to conduct some of his own operas at Berlin during the ensuing winter. He was much delighted, and thought a great deal about the performances after his return to Paris, and also of the best manner in which he could express his gratitude and devotion to the King; but the project was never realised, as he was ill all the winter. In 1848 he became deaf, and his habitual gravity deepened into depression. He went back to Italy, and settled at Jesi, where he occupied himself in founding schools and other works of public utility. In 1850 he removed to Majolati, and there died Jan. 14, 1851. Having no children he left all his property to the poor of Jesi and Majolati.

SPONTONE, or SPONTONI, BARTOLOMMEO, a madrigal composer, of whom nothing appears to be known beyond the fact that he published three sets of madrigals for five voices at Venice in 1564 (2nd ed. 1583), 1567, and 1583. Others are contained in the collections of Waelrant (1594) and others. Cipriano de Rore prints a Dialogo a 7 by him in 1568. A fine 4-part madrigal of Spontone's, "The joyful birds," is given by Mr. Hullah in his Part Music. [G.]

SPORLE, NATHAN JAMES, whose real name was Burnett, born 1812, a tenor singer with an agreeable voice, first appeared in public about 1832 at the Grecian Saloon. He afterwards became a dinner singer, but was best known as the composer of many pleasing songs and ballads, one of which—'In the days when we went gipsying'—was very popular. He died March 2, 1853. [W.H.H.]

SPRING GARDEN. See VAUXHALL.

SPRINGING BOW (Ital. Saltato or Spicato; Fr. Sautillé). This kind of bowing is produced by the bow being dropped down on to the string from some distance, whereby, owing to the elasticity of the stick, it is set vibrating, and made to rebound after each note. There are two principal kinds of springing bow.

1. The Spicato—chiefly used for the execution of quick passages formed of notes of equal duration—is produced by a loose movement of the wrist, about the middle of the bow. Well-known instances of it are the finale of Haydn's Quartet in D (op. 64, no. 5)—

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\[\text{Staff notation of the quick passages in the finale of Mendelssohn's Violin-concerto.}\]
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or Paganini's Perpetuum mobile. The Spicato is marked by dots over the notes. The so-called Martelé (hammered), indicated by dashes—

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\[\text{Staff notation of Martelé.}\]
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is not really a kind of springing bow, but merely indicates that a passage is to be executed by short strongly accented strokes of the bow, which however has not actually to leave the string as in the 'springing bow.'

2. The Saltato, for which the bow is made to fall down from a considerable distance, and therefore rebounds much higher than in the Spicato. This kind of bowing is chiefly used where a number of notes have to be played in one stroke of the springing bow, as in arpeggios (Cadenzas of Mendelssohn's Violin-Concerto), or such phrases as the first subject of the Finale of the same work—

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\[\text{Staff notation of a phrase in the Finale.}\]
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which, if played as a firm staccato would sound heavy. Another well-known instance of the saltato is the beginning of the Finale of Paganini's first Concerto.

3. A kind of quick staccato, much employed by Paganini and the modern French School, must be mentioned here, because it is really a kind of saltato; the bow being violently thrown down, and so being made to rebound a great many times for a long succession of notes in such quick time that their execution by a firm staccato and a separate movement of the wrist for each note would be impossible. [P.D.]

SPRÜCHE—proverbs, or sentences—are sung in the Lutheran service of the Berlin Cathedral after the reading of the Epistle:

1. On New Year's Day, 'Herr Gott du bist unser Zufluß.'
2. On Good Friday, 'Un unser Sünden willen.'
3. On Ascension day, 'Erhaben o Herr.'
4. On Christmas day, 'Frohlocket, Ihr Volk.'
Mendelssohn set these for 8 part-chorus; and in addition more;
5. For Passion week, 'Herr gedenke nicht unsern Übelthaten.'
6. For Advent, 'Lasset uns frohlocken.' The six form op. 79 of his works. No. 3 ('Erhaben') begins with the same phrase as his 114th Psalm, op. 51, but there the resemblance ceases. No. 2 is dated Feb. 18, 1844, and no. 5 (in minims and for 4-part chorus) Feb. 14, 1844, and each of the two is inscribed 'vor dem Alleluia' — before the Alleluia. They are mostly short, the longest being only 50 bars in length. — Schumann has entitled one of his little PF pieces 'Spruch'; but on what ground is not obvious. [G.]

SQUARE PIANO (Fr. Piano carré; Ital. Pianoforte a tavola; Germ. Tafel (tastenförmiges Pianoforte). The rectangular or oblong piano, much in vogue for domestic use until superseded, especially in England and France, about the middle of this century by the upright or cottage piano. Inventors were fortunate in having keyed instruments ready to their hands, such as the harpsichord and clavichord, in which the problem of volume was met by being successfully resolved, leaving touch as dominated by power, and resistance to the inevitably increased tension, as distinct aims to pursue. The clavichord became the square piano by the addition of a second bridge, and the substitution of a simple hammer-and-damper mechanism for the tangents and string-cloth; but the keys were at first left crooked, as in the clavichord. [See Clavicord.]

The wing-shaped Grand piano, the 'Gravesenbale col piano e forte' of Cristofori, had been in existence 50 years when the organ-builder Friederic of Gera (1712-1779), the builder of the Chemnitz organ, is said to have made the first Square piano. He named it 'Fort Bien,' a pun on Forte Piano. No writer has described one of these, or appears to have seen one. He may have contrived the action as an improvement on the idea which Schroeter first published in Marburg in 1764, and Zunpe introduced here in 1765-6. From comparison of dates and other circumstances, we are however inclined to conclude that Zunpe did not imitate Friederic, but that the latter may rather have used that rudimentary German action which Stein in the next decade improved for grand pianos by the addition of a mechanical escapement. [See Pianoforte, p. 718 a.] This action of a centred hammer with moveable axis, the bow caused by contact of the hammer-staff with a back-touch, and without escapement, exists in a drawing of a patent of Sebastien Erard's dating as late as 1803, which shows how general this action had been. M. Mahillon has kindly communicated to the writer that there is still a square piano existing with this action, belonging to M. Gosselin, of Brussels. The style of the furniture of the case and the fragments of painting remaining would make this instrument French, and place the date, according to these authorities, without doubt in the reign of Louis Quinze. It has five stops, to raise the dampers (now unfortunately gone) in two sections, to bring on a 'Pianozug' in two sections, or, apparently, as a whole. [See Sordini.] The natural keys are black. Now J. Andreas Stein worked in Paris about 1758, and later J. Heinrich Silbermann of Strassburg made pianos which were sent to Paris and highly thought of. We regret that we have no further historical evidence to offer about this action, so interesting as the foundation of the celebrated 'Deutsche Mechanik' of the Viennese grand pianos. The introduction of the Square piano into London by Zumpe, and its rapid popularity, are adverted to under Pianoforte, where John Broadwood's great improvement in changing the position of the wrestplank is also duly recognized.

The next important step in the enlargement and improvement of the Square piano appeared to have been made in France by Petzold, who in 1806, in the Paris Exhibition of the products of National Industry, exhibited a Square piano with an extended soundboard, an improvement at first not much noticed, though afterwards developed with great success, and probably independently, by the Collards and Broadwoods of that time. Pape introduced the lever and notch principle of the English Grand action into the Square piano in 1817. Further improvement of the Square piano, in the application of metal to resist tension, etc., followed closely upon that of the Grand; and in America the Square outstripped the Grand by being first experimented on for the iron framing, the cross stringing, etc., which, through the talent and energy of the Meyers, Chickering, and Steinways, have given a distinctive character to the American manufacture. The Americans brought their Squares almost to the size and power of their Grands, and make them still; and with the same tendency as in Europe, to their being superseded entirely by the smaller Grands and Uprights. [A.J.H.]

STABAT MATER. (Pianus Beata Virginis Mariae; The Lamentation of the Blessed Virgin Mary). A Sequence or Prose, appointed, in the Roman Missal, to be sung between the Epistle and the Gospel, at High Mass, on the Friday in Passion Week, and the Third Sunday in September: and divided into three portions, in the Antiphonarium, for use, on the same two days, as Office Hymns. The Stabat Mater is also sung, in the Sistine Chapel, as an Offertorium, on the Thursday in Holy Week; and it has long been the custom, both here and on the Continent, to interpose its separate stanzas between the

1 It must be remarked that Walcker von Gontershausen, whose technical works (published in 1856 and 1870, the earlier much the better) on the construction of the Pianoforte are worthy of praise, is not always to be depended upon when the question is historical. He attributes this rudimentary action, of which he gives drawings, to Schroeter and the Silbermanns—apparently without foundation.

2 Erard's claim to improvement was that the travelling distance of the hammer could be regulated by a springing back-touch, by which the depth of front-touch was made to depend upon the strength expended by the player.
fourteen divisions of the Stations of the Cross. The Poem written, towards the close of the 13th century by Jacobus de Beneficentia, is one of the finest examples of medieval Latin prose, second only to the ‘Dies irae’ of Thomas de Celano. Several readings of it are extant; the one most frequently set to Music being that which immediately preceded its last revision in the Roman Office Books. There are also at least four distinct versions of its Plain Chun: Melayo, apart from minor differences attributable to local usage. The most important of these is one in the First Mode, given in the Ratisbon edition of the Gradual. The Ratisbon Vesperals contains another, in the same Mode, but entirely different. The Mechlin Office-Books contain yet another distinct form, in the Fourth Mode. Finally, it seems to have been sung, in the 15th century, in a Melody, in the Thirteenth Mode, known also as a ‘Cum Fomme.’

The beauty of the Poem has rendered it so great a favourite with Composers, that the number of fine settings we possess is very great. The earliest example that demands special notice is the ‘Stabat Mater’ of Joquin des Prés, founded upon the Canto fermo just mentioned, in the Thirteenth Mode transposed. So elaborate is the construction of this work, that not one of the most highly-developed of the Composer’s Masses surpasses it. The Canto fermo is sustained by the Tenor, in Larges, Longs, and Breves, throughout, while four other Voices accompany it, in Florid Counterpoint, in constant and ingenious Imitation of the most elaborate character.

But not even Joquin’s masterpiece will bear comparison with the two grand settings of the ‘Stabat Mater’ by Palestrina, either of which, as Baini observes, would alone have sufficed to immortalise him. The first and best-known of these, written for a Double-Choir of eight Voices, has long been annually sung, in the Sistine Chapel, on the Thursday in Holy Week, and was first published by Burney in his ‘Le Muses della Settimana Santa,’ on the authority of a copy given to him by Santarelli. It is enough to say that the Composition signifies the author of the ‘Missa Pape Marcelli’ in every page; and, that the opening phrase, containing a progression of three Major Chords, on a Bass descending by Major Seconds, produces one of the most original and beautiful effects ever heard in Polyphonic Music.

Chorus I.

Stabat mater dolorosa
Chor. I.

Chor. II.

Juxta cruces lapis, Dwm
Chor. II.

Pon de bel Fl. II. -

Palestrina’s second ‘Stabat Mater’ is written for twelve Voices, disposed in three Choirs; and is, in every way, a worthy companion to the preceding work. Ambros, indeed, denies its authenticity, and, on the authority of an entry in the catalogue of the Alteats-Ottoboni Collection in the Library of the Collegio Romano, refers it to Felice Anero, notwithstanding Baini’s decision to the contrary. The work has been recently edited, with marks of expression, introduction of solo voices, and other changes, by Wagner.

Secunda Pars.

Canto Fermo.

X. mai - ter

fons a. mo. re.

etc.

1 Ob. 1306.
2 See Daniel’s ‘Thermaurus Hymnologicus.’ (Halé, 1641.)
3 Pietro Arno quotes this Composition as an example of the Fifth Mode; and Zarlino, as one of the Eleventh. For an explanation of these apparent discrepancies, see vol. ii. p. 192 a, and vol. iii. p. 191 a. in foot-note. The work was first printed in Petrucci’s ‘Motetti della Corona,’ Lib III. No. 6 (Fossombrone, 1519). About forty years after, Chorus Optatus has it in Score. In Paris, at the end of 1616, it is given in the Note-offerings to Ambros’s ‘Geschichte der Musik,’ p. 61.
4 The ‘Glock Society’ performed it, in London, on May 24, 1831.

4 It was afterwards published, in Paris, by Choron; and by Albert, in his ‘Raccolta di Musica sacra,’ vol. vi. (Roma, 1843.) It has since appeared in vol. vii of Breitkopf’s complete edition. For an interesting criticism upon it see Gauthier’s ‘Nouvelles Biographies de Mozart’ ii. 72. He was perhaps the first to call attention to it. It has been recently edited, with marks of expression, introduction of solo voices, and other changes, by Wagner.

5 First printed in Albert’s ‘Raccolta,’ vol. vii. (Roma, 1843.)
STABAT MATR.

STADLER.

Mater' is a treasury of refined and graceful Melody. (3) Next in importance to this we must rank a very fine one, for six Voices, with Accompaniments for two Violins, three Viola, Basso, and Organo, composed by Steffani, who presented it to the 'Academy of Antient Music' in London, on his election as Honorary President for life, in 1724. (4) Clari wrote another beautiful one, which is among the Fitzwilliam MSS. at Cambridge. (5) A nearly contemporary work, by Astorga, is one of the best Italian productions of its period. (6) Winter's Stabat Mater may be taken as a happy example of his refined and graceful style; and, if not a great work, is at least a remarkably pleasing one. (7, 8, 9, 10) The Royal College of Music possesses a Stabat Mater à 3 by Pietro Raimondi; with one composed by Padre Vito, in 1753, and two others, by Gesualdo Lanza, and the Spanish Composer, Angelo Inzenga. (11) The Chevalier Neukomm also wrote one which was very popular among his disciples. (12) Very different from all these is the setting of the text which has made its words familiar to thousands, if not millions, who would never otherwise have heard of them. We do not pause to enquire whether the sensuous beauty of Rossini's 'Stabat Mater' is worthy of the subject, or not: but we do say, of critics who judge it harshly, and dilettanti who can listen to it unmoved, that they must either be caschardenized by pedantry, or destitute of all 'ear for Music.' (13) Yet, even this does not represent the latest interpretation of these beautiful verses, which have been illustrated, in still more modern, and very different musical phrase, at least by Dvorak. (W.S.K.)

STACCATO (Ital.; Ger. abgestossen), 'detached,' in contradistinction to legato, 'connected.' The notes of a staccato passage are made short, and separated from each other by intervals of silence. Staccato effects are obtained on the pianoforte by raising the hand from the keys immediately after striking, usually by a rapid action of the wrist (this is called 'wrist-touch'), though sometimes, especially in fortissimo, from the elbow; and there is also a third kind of staccato-touch called 'finger-staccato,' which is less frequently used, and which, as described by Hummel, consists in 'hurrying the fingers away from the keys, very lightly and in an inward direction.' This kind of touch is of course only applicable to passages of single notes.

On stringed instruments staccato passages are generally bowed with a separate stroke to each note, but an admirable staccato can also be produced, especially in solo music, by means of a series of rapid jerks from the wrist, the bow travelling meanwhile in one direction, from the point to the nut. [See also Paganini, vol. ii, p. 653.] Staccato on wind instruments is effected by a rapid thrust forward of the tongue, so as to stop the current of air; and in singing, a staccato sound is produced by an impulse from

the throat upon an open vowel, and instantly checked. A striking example of vocal staccato occurs in Mozart's air, 'Gli angeli d'in-fri,' from 'Die Zauberflöte.' Upon a similar instrument, and likewise upon the drum, a staccato note requires the immediate application of the palm of the hand to the vibrating string or parchment, to stop the sound.

The signs of staccato are pointed dashes  ' , ' or round dots  ' , ' placed over or under the notes, the former indicating a much shorter and sharper sound than the latter. [See Dassi, vol. i, p. 431.] But besides the difference thus shown, the actual duration of staccato notes depends to some extent upon their written length. Thus in the following example the minims must be played longer than the crotchets (though no exact proportion need be observed), in spite of the fact that both are marked staccato alike:

BEETHOVEN, Sonata Pathétique.

When dots placed over or under notes are covered by a curved line, an effect is intended which is of great value in the rendering of expressive and pathetic phrases. This is called mezzo staccato (half-detached), and the notes are sustained for nearly their full value, and separated by a scarcely appreciable interval. On stringed and wind instruments indeed they are frequently not separated at all, but are attacked with a certain slight emphasis which is instantly weakened again, so as to produce almost the effect of disconnection; on the pianoforte however they must of necessity be separated, though but for an instant, and they are played with a close firm pressure, and with but little percussion. The following is an example of the use of mezzo staccato, with its rendering, as nearly as it is possible to represent it in notes:


When a movement is intended to be staccato throughout, or nearly so, the word is usually written at the commencement, with the tempo-indication. Thus Mendelssohn's Prelude in B minor, op. 35, no. 3, is marked 'Prestissimo Staccato,' and Handel's Chorus, 'Let us break their bonds asunder,' is 'Allegro e staccato.' [F.T.]

STADLER, ALBERT, intimate friend of Schubert's, born at Steyer in Upper Austria, April 4,
1794, learned music from F. Weigl and Wawra. From 1812 to 1817 he studied law at the University of Vienna, and was also at the Imperial Convict, where he formed a close friendship with Schubert. [See vol. iii. p. 321 b.] In 1817 he became a government official in his native town, where he was frequently visited by Schubert and Vogl. Music was a constant occupation at their common lodgings, and at houses where the trio's were intimate, and they made excursions in the neighbourhood. [See vol. iii. p. 331 b.] In 1821 Stadler moved to Linz, where he became secretary, and in 1833 honorary member, of the Musikverein. After a residence at Salzburg as commissary of the district he retired with the title of Statthaltererath and the Imperial order of Franz-Joseph. At Salzburg he was made an honorary member of the Cathedral Musikverein, and of the Mozarteum. Stadler was an industrious composer, but one of his Lieder have been engraved. They include settings of poems by Pichler, Leitner, Kaltenbrunner, Heine, Eurich, Körner, and Pannasch. [C. F. P.]

STADLER, MAXIMILIAN, ABBOT, a sound and solid composer, born August 4, 1748, at Melk, in Lower Austria. At ten became a chorister in the monastery of Liliensfeld, where he learnt music, completing his education in the Jesuit College at Vienna. In 1766 he joined the Benedictines at Melk, and after taking priest's orders worked as a parish-priest and professor till 1786, when the Emperor Joseph, who had noticed his organ-playing, made him abbot first of Liliensfeld, and three years later of Kremsmünster. Here his prudence averted the suppression of that then famous astronomical observatory. After this he lived at various country houses, then privately at Linz, and finally settled in Vienna. Haydn and Mozart had been old friends of his, and at the request of the widow he put Mozart's musical remains in order, and copied them from the autograph score of the 'Requiem,' the Requiem and Kyrie, and the Dies irae, both copy and original being now in the Hofbibliothek at Vienna. [See vol. ii. p. 402 a.] He also came forward in defence of the Requiem against Gottfried Weber, in two pamphlets—'Vertheidigung der Echtheit des Mozart'schen Requiem' (Vienna 1826) and, 'Nachtrag zur Vertheidigung,' etc. (1b. 1827). Stadler was an excellent contrapuntist, and an authority in musical literature and history. His printed compositions include, Sonatas and fugues for PF. and organ; part-songs; two requiems; several masses; a Te Deum; 'Die Frühlingsfeier,' cantata, with orchestra, to Klopstock's words; psalms, miseres, responses, offertories, etc.; also a response to Haydn's farewell-card for two voices and PF. [See vol. i. p. 715.] Among his numerous MSS. are fine choruses for Collin's tragedy, 'Polyzuga.' Stadler's greatest work, 'Die Befreiung vom Jerusalem, an oratorio in two parts, words by Heinrich and Matthias von Collin, was given with great success in 1816 at the annual extra concert of the Gesellschaft der Musikfreunde, for the benefit of the proposed Conservatorium, and in 1829 at Zurich.

Stadler died in Vienna Nov. 8, 1833, highly esteemed both as man and musician. [C. F. P.]

STAFFORD, WILLIAM COOK, a native of York, published at Edinburgh in 1830 a 12mo. volume entitled 'A History of Music,' a work chiefly noted for its inaccuracy, but which notwithstanding was translated into French (12mo. Paris, 1832) and German (18vo. Weimar, 1835). [W. H. H.]

STAGGINS, NICHOLAS, was taught music by his father, a musician of little standing. Although of slender ability he won the favour of Charles II., who, in 1682, appointed him Master of the King's Band of Music; and in the same year the University of Cambridge, upon the King's request, conferred upon him the degree of Mus. Doc. The performance of the customary exercise being dispensed with, great dissatisfaction was occasioned, to allay which Staggins, in July 1684, performed an exercise, whereupon he was appointed Professor of Music in the University, being the first who held that office. Staggins composed the Ode for William III.'s birthday in 1693 and 1694, and for Queen Anne's birthday, 1705. Songs by him are contained in 'Choice Ayres, Songs and Dialogues,' 1675, and other collections of the time, and a dialogue, 'How unhappy a lover am I,' composed for Dryden's 'Conquest of Granada,' Part II. is included in J. S. Smith's 'Musica Antiqua.' He died in 1705. [W. H. H.]

STAINER, JACOB, a celebrated German violin-maker, born at Absam, a village near Hall, about one German mile from Innbruck, July 14, 1621; died 1683. According to one story, the boy had a love of music, which induced the parish priest to send him to an organ-builder at Innbruck. This trade, however, he found too laborious. He therefore took to making stained instruments, serving as an apprentice in the workshop of 'I. Lottenmacher,' after which he proceeded to travel, after the usual fashion of German apprentices. In the course of his travels, according to the story, he visited and worked at Cremona and other places in Italy; and the common story is that he worked under Antonio or Nicola Amati, and afterwards spent some time at Venice, where he wrought in the shop of Vincenzi. Of all this, however, there is not a particle of evidence. It may be said that violin-making is in existence, signed by Stainer and dated from Cremona: but these are now believed to be spurious. Probably he found Italian violins in use among the Italians musicians at the court of the Archduke Ferdinand Charles, Count of the Tyrol, at Innbruck, and after examining their construction and comparing them with the rude workmanship of the ordinary German Lutenmacher, conceived the idea of making violins on Italian principles. He began at a very early age, and may be said to have an apparently genuine label dated 1641. His reputation was very quickly made, for in 1645, according to the 'Jahres-Bericht des Museums in Salzburg' for 1858, he sold a 'Viola Bastard' to
the Archbishop of Salzburg for 30 florins. It is, however, possible that there may be a mistake as to this date. He married in 1645 Margaret Holzhammer, by whom he had eight daughters, and one son, who died in infancy. Henceforward to his death, in 1683, the life of Stainer shows little variety. He made a great number of stringed instruments of all sorts, which he chiefly sold at the markets and fairs of the neighbouring town of Hall. The forests of ‘Hasellichte’ [see Kloetz], which clothe the slopes of the Laatschat and the Gleirsch, supplied him with the finest material in the world for his purpose; and tradition says that Stainer would walk through the forest carrying a sledge-hammer, with which he struck the stems of the trees to test their resonance; and at the falling of timber on the mountain-slopes, Stainer would station himself at some spot where he could hear the note yielded by the tree as it rebounded from the mountain side. In 1648 the Archduke Ferdinand Charles paid a visit to Hall, in the course of which Stainer exhibited and played upon his fiddles, and the Archduke henceforth to his death in 1662 became his constant patron. Ten years later he received by diploma the title of Hof-geigenmacher to the Archduke, and in 1669 (Jan. 9) the office was renewed to him by a fresh diploma on the lapse of the county of Tyrol to the Emperor Leopold I. Stainer seems to have been always in embarrassed circumstances, owing partly to his dealings with Solomon Hübler, a Jew of Krichdorff, with whom he was constantly at law. In 1669, having fallen under a suspicion of Lutheranism, he was imprisoned and forced to recant. In 1672 he sold a viol da gamba and two tenor viola at Salzburg for 72 florins, and in 1675 at the same place a violin for 24 fl. 4 kr. He was still at work in 1677, in which year he made two fine instruments for the monastery of St. Georgenburg. Soon after this date he ceased from his labours. In the same year he presented an ineffectual petition to the Emperor for pecuniary assistance. In his latter years Stainer became of unsound mind, in which condition he died in 1683, leaving his wife and several daughters surviving him: and in 1684 his house was sold by his creditors, his family having disclaimed his property on account of the debts with which it was burdened. His wife died in great poverty in 1689. There is therefore no truth whatever in the story of his retirement after the death of his wife to a Benedictine monastery, where he is said to have devoted himself to the manufacture of a certain number of violins of surpassing excellence, which he presented to the Electors and the Emperor. Stainer undoubtedly made violins, probably of special excellence, for the orchestras of some of the Electors; but such instruments were made and sold in the ordinary way of trade. In course of time, when one of his best-finished instruments turned up, the contrast between it and the crowd of common ones which bore his name caused it to be looked on as one of these ‘Elector Violas.’ These violins, however, cannot have been the work of his last years, during which he was insane, and had to be confined in his house at Absam, where the wooden bench to which he was chained is still to be seen.

Stainer’s place in the history of German fiddle-making is strongly marked, and it accounts for his fame and his substantial success. He was the first to introduce into Germany those Italian principles of construction which are the secret of sonority. The degree of originality with which Stainer is to be credited cannot be precisely determined. Some trace his model to the early Tyrolese viol-makers, but in the opinion of other authorities the peculiarities of the Stainer violins are strictly original. As a mere workman Stainer is entitled to the highest rank, and if he had but chosen a better model, his best instruments would have equalled those of Stradivarius himself. Like that celebrated maker he was famous for the great number as well as for the excellence of his productions. He made an immense number of instruments, some more, and others less, finely finished, but all substantially of the same model: and the celebrity which he gained caused his pattern to be widely copied, in Germany, in England [see LONDON VIOLIN-MAKERS], and even in Italy, at a time when Stradivarius and Joseph Guarnerius were producing instruments in all respects enormously superior. This endured more or less for a century; but the fashion passed away, and his imitators took to imitating those Italian makers whose constructive principles he had adopted. All Stainer’s works bear his peculiar impress. The main design bears a rough resemblance to that of the Amati, but the model is higher; the belly, instead of forming a finely-rounded ridge, is flattened at the top, and declines abruptly to the margin; the middle curves are shallow and ungraceful; the f-holes are shorter, and have a square and somewhat mechanical cut; the top and bottom volutes of the f’s are rounder and more nearly of a size than in the Cremona instruments, but the wood is of the finest quality, the finish, though varying in the different classes of instruments, invariably indicates a rapid and masterly hand; and the varnish is always rich and lustrous. It is of all colours, from a deep thick brown to a fine golden amber, equal to that of Cremona: and in his best works the exterior alone would justify the celebrity of the maker. But to understand the secret of Stainer’s success the violin must be opened, and it then appears that the thicknesses of the wood and the disposition of the blocks and linings are identical with those of the Cremona makers. The difference will become more obvious when an old German viol is examined. It will be found that the older German makers, though they finished their instruments with great care and sometimes with laborious ornament, settled their dimensions and thicknesses by guess, and used no linings at all. Stainer’s instruments are poor in respect of tone. The combination of height and flatness in the model diminishes the intensity of the tone, though it produces a certain sweetness and flexibility. Popular as the model once was, the verdict of musicians is now unanimous against it, and the
Stainer instruments are now valued less for practical use than as curiosities. The violins, which are found of three different sizes, are the best worth having; the tenors are good for little. The violins are abundant enough, even after allowing for the vast number of spurious instruments which pass under the maker's name; but they vary greatly in value, according to their class, and the condition in which they are. Their value has greatly decreased during the present century. A fine specimen that would have brought £100 a century ago will now scarcely produce £20, and the inferior instruments have depreciated in proportion. Small instruments of the common sort, which may be bought very cheap, are useful for children. Stainer's best instruments have written labels: some of the common ones have in very small Roman letterpress in the middle of a large slip of paper, 'Jacobus Stainer in Absom prope Öoenipontum. Anno 1675.' It is not impossible that some of these may have been made by other hands under his direction.

[Ed.] Stainer, Marcus, brother of the last-mentioned, a celebrated Tyrolese violin-maker. Mark Stainer learned his trade from Jacob, and set up for himself at the village of Laufen. The famous Florentine player Veracini had two violins by this maker, christened 'St. Peter' and 'St. Paul,' and he reckoned them superior to all Italian violins. In sailing from London to Leghorn in 1746 Veracini was shipwrecked and the fiddles were lost. The instruments of this maker are extremely rare. They are made of unusually fine material, covered with dark varnish, of somewhat large size, and are sweet though decidedly feeble in tone. Like those of Jacob Stainer, they usually contain written labels. One of these runs thus: 'Marcus Stainer, Bürger und Geigenmacher in Küfstein anno 1659.' Occasionally Marcus Stainer yielded to an obvious temptation, and sold his violins under the name of his more famous brother.

[Ed.] Stainer, John, Mus. Doc., son of a schoolmaster, was born in London, June 6, 1840, entered the choir of St. Paul's Cathedral in 1847—by which time he was already a remarkable player and an excellent sight-singer—and remained there till 1856, very often taking the organ on occasion. In 1854 he was appointed organist and choirmaster of St. Benedict and St. Peter's. Paul's Wharf, of which the Rev. J. H. Coward, classical master to the choristers, was Rector. At the same time he learnt harmony from Mr. Bayley, master of St. Paul's boys, and counterpoint from Dr. Steggall, for whom he sang the soprano part in his Mus. Doc. exercise at Cambridge in 1852. Through the liberality of Miss Hackett he received a course of lessons on the organ from George Cooper at St. Sepulchre's. In 1856 he was selected by Sir F. Ouseley as organist of his then newly-founded college at Tenbury, where he remained for some time. In 1859 he matriculated at Christ Church, Oxford, and took the degree of Mus. Bac. Shortly after, he left Tenbury for Magdalen College, Oxford, where after six months trial he succeeded Mr. Blyth as organist and informator choristarum. He then entered St. Edmund Hall as a resident undergraduate, and while discharging his duties at Magdalen, worked for his B.A. degree in Arts, which he took in Trinity Term, 1853. Meantime, on the death of Stephen Elvey, he had been appointed organist of the University of Oxford, and was conducter of a flourishing College Musical Society and of another association at Exeter College. Nothing interfered with his duties at Magdalen, where he raised the choir to a very high state of efficiency. In 1856 he proceeded to his Mus. Doc. degree, and in 1865 to his M.A., and became one of the examiners for musical degrees. In 1872 he left Oxford and succeeded Mr. Goss (afterwards Sir John) as organist of St. Paul's Cathedral. The services were at that time by no means what they should have been; but Stainer possessed the qualities of patience and industry, and he restored them. In 1882 he was appointed the organist of the National Chapel and School of Music, and his work, knowledge, and tact, have at last brought them to the pitch of excellence which is now so well known in London. Dr. Stainer has not confined his activity to his own University. He is a member of the board of musical studies at Cambridge, and for two years was also examiner for the degree of Mus. Doc. there. He is further examiner for musical degrees in the University of London; is a Hon. Member of the Royal Academy of Music and Hon. Fellow of the Tonic Sol-fa College; a Vice-President of the College of Organists, and a Vice-President of the Musical Association, of which he was virtually the founder. He was a juror at the Paris Exhibition of 1880, and at its close was decorated with the Legion of Honour. He was attached to the National Training School, London, as a Professor of Organ and Harmony, from its foundation, and at Easter 1881 succeeded Mr. Sullivan as Principal. In 1882 he succeeded Mr. Hullah as Inspector of Music in the Elementary Schools of England for the Privy Council. He is also a Member of Council of the Royal College of Music. His compositions embrace an oratorio, 'Gideon,' and a cantata, 'The Daughter of Jairus,' composed by request for the Worcester Festival of September 1879, and two complete cathedral services, and 16 anthem-classes. He is the author of the two very popular manuals of Harmony and the Organ in Novello's series, and of a work on Bible music, and is part editor with W. A. Barrett, of a 'Dictionary of Musical Terms' (Novello, 1876). Dr. Stainer is beloved and esteemed by all who know him, and is an admirable and efficient musician in all branches but his great excellence resides in his organ-playing, and especially his accompaniments, which are unsurpassed. He is a shining example of the excellent foundation of sound musical knowledge which may be got out of the various duties and shifts of the life of a clever chorister, and in one of our cathedrals; and by which both he and his friend Arthur Sullivan benefited, as they perhaps could not have been benefited by any more regular course of study.
STAMATY, Camille Maria, son of a Greek father and a very musical French mother, was born at Rome, March 23, 1811. After the death of his father in 1818 his mother returned to France, remained some time at Dijon, and finally went to Paris. There, after long conqooting between music and business as a profession, Stamaty, in 1838, took an employé's post in the Prefecture of the Seine. But music retained its influence on him, and under Fessy and Kalkbrenner he became a remarkable player. An attack of rheumatism forced him from playing to the study of composition. In March 1835 he made his first public appearance in a concert, the programme of which contained a concerto and other pieces of his composition. This led to his being much sought after as a teacher. But he was not satisfied, and in Sept. 1836 went to Leipzig, attracted doubtless by the fame of Mendelssohn and Schumann, then both resident there (Mendelssohn Family, ii. 20). After a short course of instruction from Mendelssohn, he returned to Paris early in 1837, and introduced much more classical music—Bach, Mozart, Beethoven, etc.—into his programmes. In 1840 he lost his mother, in 1848 he married, in 1852 was made Chevalier of the Legion of Honour, and on April 19, 1870, closed a long career of usefulness and enthusiasm. From a crowd of pupils it is sufficient to name Gottschalk and Saint-Saëns. His most permanent works are educational—Le Rhythmme des doigts, much praised; 'Etudes progressives' (op. 37-39); 'Etudes concertantes' (op. 46, 47); 'Esquisses' (op. 19); 'Etudes pittoresques' (op. 21); 'Six études caractéristiques sur Obéron,' and 12 transcriptions entitled 'Souvenir du Conservatoire.'

Besides these, his solo sonatas in F minor and C minor, a P.F. trio (op. 12), a concerto in A minor, and other works, were much esteemed at the time. The concerto and some brilliant variations on a original theme (op. 3), are reviewed very favourably by Schumann (Ges. Schriften, ii. 155, 181).

STAMITZ. A Bohemian musical family of much renown in the 18th century. (1) Johann Karl, born 1710, son of the schoolmaster at Deutschbrod; a man evidently of great originality and force. About 1745 he became leading violin and director of chamber-music to the Elector of Mannheim, and remained there till his death in 1761. He wrote much music for the violin, which shows him to have been a great and brilliant player. Six concertos, 3 sets of 6 sonatas, and some solo exercises, giving the effect of duets, were published at Paris, and 21 concertos and 9 solos are still in MS. He also wrote symphonies, of which 6 are published and 11 in MS., as well as concertos and sonatas for the harpsichord. There is no chance now of hearing any of Stamitz's orchestral works; but it is obvious from Burney's account ('Present State,' i. 95, 96) that they were a great advance in effect and expression on anything that preceded them. (2) His brother Thaddeus, born 1711, was a great cello-player, also in the Mannheim band. He became a priest, rose to many dignities, and died at Altenbrunnen Aug. 23, 1768. Another brother, Joseph, was distinguished as a painter. Cannabich was one of Johann Karl's pupils, but a still more remarkable one was (3) his eldest son, Karl, born at Mannheim, May 7, 1746, and like his father a remarkable violinist and composer. In 1770 he went to Paris, and was known there as a player of the viola and viola d'amore. In 1785 he returned to Germany, and in 1787 we find him at Prague and Nuremberg, in 1790 at Cassel, and then at St. Petersberg, where he remained for some years, and where he brought out a grand opera, 'Dardanus.' He died at Jena in 1801. His published works contain 10 symphonies, 4 du. for 2 violins and orchestra, 7 concertos for violin, 1 for viola, and 1 for piano; also many quartets, trios, etc. (4) Another son of Johann Karl was Anton, born at Mannheim 1755. He went to Paris with Karl, and published much for the violin, of which a list is given by Fétis.

STANFORD. CHARLES VILLIERS, composer and conductor, born Sept. 30, 1853, at Dublin, where his father, an enthusiastic amateur, was Examiner in the Court of Chancery. He studied composition with A. O'Connor and Sir Robert Stewart; matriculated at Queen's College, Cambridge, as choral scholar; in 1873 succeeded Dr. J. L. Hopkins as organist of Trinity College, graduated there in Classical Honours in 1874, and was appointed conductor of the Cambridge University Musical Society. In 1874, 5, and 6, he studied with Reinecke at Leipzig, and Kiel at Berlin; proceeded M.A. in 1877; wrote an Overture for the Gloucester Festival in the same year, which was afterwards played at the Crystal Palace, and a Psalm (the 46th, op. 8), performed at Cambridge, May 22, 1877, and at a Richter Concert. At the request of Mr. Tennyson he composed the overture, songs, and entractes for 'Queen Mary' (op. 6), when that play was produced at the Lyceum, April 18, 1876. His Symphony in Bb was performed at the Crystal Palace, March 6, 1879.

On Feb. 6, 1881, his opera 'The Veiled Prophet of Khorassan,' in 3 acts, libretto by W. B. Squire, after Moore, was produced at the Court Theatre, Hanover, with German version by Kapellemeister Frank, published by Boosey & Co. and Bote & Bock. An Elegie Symphony in D minor was produced at Cambridge, March 7, 1882; and a Serenade in 5 movements, also for full orchestra (op. 17), at the Birmingham Festival, 1883, with great success, and repeated at Bristol. Thus far every year has scored a new success, and we may hope that a new 3-act opera, 'Savonarola'—words by G. A. A. Beckett—announced for production at Hamburg in the autumn, will not prove an exception. In chamber music Mr. Stanford has been equally active. He has published a Suite and Toccata for P.F. solo (op. 2 and 3); a Sonata for P.F. and violin in D (op. 11), and another for P.F. and cello in A (op. 9)—both produced at Franke's Chamber Concerts, 1882; 3 Intermezzi for P.F. and clarinet (op. 13); a String Quartet in D (op. 17).
STANFORD.

15); 8 Songs by George Eliot (op. 1); 6 do. by Heine (op. 4); 6 do. by do. (op. 7); 6 Songs (op. 14). In church music he is known by a Morning, Communion, and Evening Service in Bb (op. 20), and Lauds and Vespers in C (Songs of the Clergy, 1880) for chorus, orchestra, and organ (op. 12); also 3 hymns by Klopopstok (ops. 5 and 16). He has edited Leo's 'Dixit Dominus' in C, and in his capacity of conductor of the Cambridge University Musical Society, has given first performances in England of Schumann's 3rd part of 'Faust,' Brahms's C minor Symphony and Rhapsodie (op. 53), Kiel's Requiem, etc. Under Mr. Stanford the society just mentioned has become a power in the country, and his influence has stimulated music at Cambridge to a remarkable degree of activity, which has yet to be imitated at Oxford. He is Professor of Composition and Orchestral playing at the Royal College of Music, London. [G.]

STANLEY, John, Mus. Bsc., born in London in 1713, at two years old became blind by accident, at seven began to learn music from John Reading, organist of Hackney, and a few months later was placed with Maurice Greene, under whom he made such rapid progress that in 1724 he was appointed organist of All Hallows, Bred Street, and in 1726 organist of St. Andrew's, Holborn. On July 19, 1729, he graduated as Mus. Bsc. at Oxford. In 1734 he was appointed one of the organists of the Temple Church. In 1743 he published 'Six Cantatas, for a Voice and Instruments,' the words by Hawkins, the future historian of music, which proved so successful that a few months later he published a similar set to words by the same author. In 1757 he produced his 'Jephthah,' and in 1760 joined J. C. Smith in carrying on the oratorio performances formerly conducted by Handel, for which he composed 'Zoroaster' (1764), and 'The Fall of Egypt,' 1774. In 1761 he set to music Robert Lloyd's dramatic pastoral, 'Arcadia, or The Shepherd's Wedding,' written in honour of the marriage of George III. and Queen Charlotte. He published also 'Three Cantatas and Three Songs for a Voice and Instruments,' and three sets, of 12 each, of Organ Voluntaries. In 1774, on the retirement of Smith, he associated Thomas Linley with himself in the conduct of the oratorios. In 1779 he succeeded Dr. Boyce as Master of the King's Band of Music. Burney says he was 'a neat, pleasing, and accurate performer, a natural and agreeable composer, and an intelligent instructor.' He died May 19, 1796. His portrait by Gainsborough was finely engraved by Mary Ann Riggs (afterwards Scott), and another portrait, at the organ, was engraved by Mac Ardell. [W.H.H.]

STANSBURY, George Frederick, son of Joseph Stansbury, a player upon the flute, bassoon and viola, residing in Bristol, was born in that city in 1800. When only 13 years old he was proficient on the pianoforte, violin, and flute, and at 19 was engaged by Mine. Catalani as accompanist during a concert tour through England. He was afterwards director of the music at the Theatre Royal, Dublin, where he made his appearance as a composer with an overture to 'Life in Dublin.' In 1818 he appeared at the Haymarket Theatre as Capt. Machesh in 'The Beggar's Opera,' 1815, at Cozens Garden in A Lee's 'Nymph of the Grotto.' He continued there and at Drury Lane for several years. He was afterwards engaged as musical director and conductor at the St. James's, the Surrey, and other theatres. He composed music for 'Waverley' (with A. Lee), and 'Puss in Boots,' 1832; 'The Elfin Sprite,' and 'Nedda's Cave,' 1833, and other pieces, besides many songs, etc. His voice was of poor quality, but he was an excellent musician, and a ready composer. He died of dropsy, June 3, 1845. [W.H.B.]

STARCK (von Bronsart), Ingeborg, was born at St. Petersburg of Swedish parents, Dec. 14, 1820. Henself was one of her first masters. When 18 she studied for some time under Litzl at Weimar, and then made a long concert tour through the principal towns of Germany, playing at the Gewandhaus Concerts in 1858 and 1859, at Paris and St. Petersburg. In 1861 she married Hans von Bronsart. After staying some time in Leipzig, Dresden, and Berlin, Herr Bronsart and his wife settled in Hanover, where he is Intendant of the theatres. Here she devoted herself entirely to compositions. An opera by her, 'Die Göttin von Saitt,' had been unsuccessful in Berlin, but her next dramatic work, a setting of Goethe's 'Jery und Bistely,' was played with great success in Weimar, Cassel, and many other places. In 1870 she wrote a 'Kaiser Wilhelm March,' which was played at Berlin at a state performance to celebrate the return of the troops. She has since completed a four-act opera 'König Hiero,' the libretto by Hans von Bronsart and Friedrich von Bodenscheid. Since 1880 she has lived in Hanover, Frau von Bronsart, who is a pianist of rare excellence, has seldom been heard in public. She has however played duets for two pianos with Litzl at concerts in Hanover. Her compositions, include a concerto and other PF. pieces, many songs, and some music for strings. [W.B.]

STARK, Ludwig, was born at Munich June 19, 1831; was educated at the University there, and learned music in the good school of the Lachner. In 1856 he went to Paris, and after a short residence there removed to Stuttgart, and in conjunction with Lebert, Brahms, and Laiblin, founded the Stuttgart Music School, which has since become so well known. Among the teachers in the school were Spieidel, Faisst, Pichcek, Levi, and other well-known names. Dr. Stark's energies have been since that time continually concentrated on the school, which has flourished accordingly, and in July 1863 was allowed to assume the title of Conservatorium. Among the present teachers are Dionys Fisscher (piano), Edmund Singer (violin), etc. At the end of the 50th half-year, April 15, 1883, the number of professional scholars was 120 (11 English), 44 male and 96 female. But in 1853
the number appears to have reached 222. More than 5000 pupils have been educated in the Conservatorium, of whom 540 were from Great Britain and 436 from America. 

A large number of works have been prepared for the use of the students, among which the 'Grosse Klavierschule' of Lebert and Stark, in 4 parts, is conspicuous. Also by the same—Instructive Klavierstucke' in 4 grades; 'Jugendbibliothek' and 'Jugendalbüm,' each in 12 parts; 'Instructive klassischer Ausgabe,' of various writers, in 21 vols., by Lebert, Palm, I. Lachner, Liszt, and Bölow; and many more.

Dr. Stark was made Royal Professor in 1868, and Hon. Dr. Ph. 1873, and has many other distinctions. His latest publication is op. 77, part-songs.

SIGMUND LEBERT, the real founder of the Stuttgarter Conservatorio, was born at Ludwigsburg, in Württemberg, Dec. 12, 1822, and got his musical education from Tomashek and D. Weber at Prague. He settled in Munich as a pianoforte teacher for some years before he started the music school. He is a very accomplished and popular teacher, and has the merit of his system—the perscussive one, which often leads to thumping—may be questioned. [G.]

STAUDENHEIM, JACOB RITTER von—who was Beethoven's medical man during his last years—born at Mainz 1764, died at Vienna, May 17, 1830, was one of the most distinguished physicians of his time. He studied in Paris, Augsburg, and Vienna, where, after two years' practice in Hungary, he settled. He early gained the favour of the Harrach family, which introduced him to an extensive practice among the highest ranks of the Austrian nobility. In 1826 he treated the Emperor Franz so successfully, as to be appointed physician to the Duke of Reichstadt, son of Napoleon and Marie Louise. [A.W.T.]

STAUDIGL, JOSEPH, one of the most distinguished and accomplished singers of modern times, born April 14, 1807, at Wüllersdorf, in Lower Austria. His father destined him for his own profession, that of Infantry (Revijsjpär), but for this he was not sufficiently strong, and in 1816 he entered the Gymnasium of Wiener Neustadt, where his beautiful soprano voice soon attracted attention in the church. In 1823 he attended the philosophical college at Krems, and was persuaded, in 1825, to enter upon his noviciate in the Benedictine Monastery at Melk. Here his voice, which had developed into a fine sonorous bass, was invaluable for the church services. A vague impulse drove him in Sept. 1827 to Vienna to study surgery, but money ran short, and he was glad to accept a place in the chorus at the Kärnthnerthor Theatre. Here he took occasional secondary parts, until the sudden illness of one of the solo singers brought him forward as Pietro in the 'Stumme von Portici,' after which all the principal parts fell into his hands. High as was his position on the stage, he was still greater as a singer of oratorio and church music. For this branch of music he had not only an inborn love, but great natural gifts, especially quickness of comprehension, and an extraordinary power of singing at sight. In 1831 he was admitted to the Court Chapel, and in 1832 sang for the first time at the great musical festival of the Gesellschaft der Musikfreunde in the 'Creation.' In 1833 he sang in the 'Seasons' for the Tonkünstler Societät, a society to which he rendered the greatest services. Though not even a member, he sang at no less than eighty of its concerts, and absolutely declined to accept any fee. Differences with the management of the Court Theatre led him to the theatre 'An der Wien' on its reopening in 1845. There he acted as chief manager, and, with Pichbek and Jenny Lind, entered on a series of fresh triumphs. He returned to the Court Theatre in 1848, but only to expose himself to fresh annoyance up to February 1854, when an abrupt dismissal embittered the rest of his life. His last appearance in public was in 'St. Paul,' at the Tonkünstler Societät, on Palm Sunday 1856. A few days after, insanity developed itself, and he was taken insane, which he never quitted alive. His repeated tours abroad spread his fame far and wide, and he had many admirers in England, which he often visited, and where he sang in English. He created the part of 'Eliah' at the Birmingham Festival of 1845, singing the music at sight at the grand rehearsal. As a singer of Schubert's Lieder he was without a rival; those who were happy enough to have heard him sing the 'Erlkönig,' the 'Wanderer,' 'Gruppe aus der Zars,' or 'Aufenthalt,' will never forget it. It was most touching to hear him giving the 'Wanderer' in the asylum with all his old power, accompanied on the pianoforte by a gifted young musician named Vincenz Wagner, who has been seventeen times in the institution, and is there at the present moment. He died March 28, 1861, and half Vienna followed him to the grave. One of the pall-bearers was the first tenor, Aloys Ander, then happy after his long imprisonment, which he long before released him (Dec. 11, 1864) from a similar sad fate. [See vol. i. p. 656.]

Staudigl was a man of varied gifts and ardent temperament. Whatever he undertook he pursued passionately, whether it were hunting, painting, chemistry, chess, or billiards; he was frank, open, and amiable; many a young composer owes his first introduction to the public to Staudigl's interpretation of his songs. His youngest son, Joseph, born March 18, 1850, possesses a flexible sonorous baryton, which he cultivated with success under Herr Rokitansky at the Vienna Conservatorium till 1874, when he left. He has already made his mark as an oratorio singer in the principal towns of Germany and Switzerland. Since 1875 he has been engaged at the Court Theatre of Carlsruhe, and has lately been appointed chamber-singer to the Grand Duke.

[O.F.]

STAVE (Lat. Systema; Ital. Sistema, Le lince su cui si scrivono le note; Germ. Liniensystem; Fr. Portée; Eng. Stave,

Y Y 2

Y Y 2
though the etymology of the term cannot be proved, its derivation from the familiar Saxon root is too obvious to admit of doubt. Its use, as applied to the verses of a Psalm, Canticle, or Ditty of any kind, is very ancient, and, as we shall presently show, the music sung to such verses was originally noted down in such close connection with the verbal text that it may fairly be said to form part of it. When then a system of lines and spaces was engraved on the primitive form of Notation, the old term was still retained; and we now apply it to this, even more familiarly than to the verse itself. The best proof that this is the true derivation of the term lies in the fact that Morley calls the Stave a Verse, and describes the Verse as consisting of Rules and Spaces. Dr. Calcott, and some few other writers, call it a Staff; but, Stave and Staff are both derived from the same primitive root, and are similarly written—though not similarly pronounced—in the plural form.

These signs—first called Neumes, then Points, and now Notes—were originally written above the verbal text with which they were connected, in positions which vaguely indicated the comparative gravity or acuteness of the sounds they represented, but not with sufficient clearness to teach the Melody to Singers who had not previously learned it by ear. Attempts were made, from time to time, to distinguish the actual, as well as the comparative pitch of the sounds indicated; or, at least, to demonstrate the comparative pitch with greater certainty. But, no radical improvement was introduced, until about the year 900, when a single horizontal line was drawn across the parchment, to serve as a guide to the position of the Neumes written upon, above, or below it. This line, the germ of our present Stave, has exercised more direct influence upon the Art of Notation than any other invention, either of early or modern date. It was originally drawn in red. All Neumes placed upon it were understood to represent the note F. A Neuma written immediately above it represented G; one immediately below it, E. The places of three signs were, therefore, definitely fixed; while those written at greater distances above or below the line, though less certain in their signification, were at least more intelligible than they had been under the previous system.

A yellow line was soon afterwards added, at a little distance above the red one. Neumes written on this line represented the note C; and the position of a whole septenary of signs was thus fixed, with tolerable clearness: for, signs placed exactly half way between the two lines would naturally represent A; while the positions of D, and B, above and below the yellow line, and G and F, above and below the red one, were open to very little doubt, in carefully-written MSS. When black lines were used, instead of coloured ones, the letters F, and C, were written at the beginning of their respective 'rules'; and because they afforded a key to the Notation, they were called Claves, or, as we now say, Clefs.*

Early in the 11th century, two more black lines were added to the Stave: one, above the yellow line; and the other, between the yellow and red ones. The upper black line then represented E, and the lower one, A; and the combined effect of the whole was, to produce a four-line Stave, exactly as now used in the Gregorian system of Notation. In fact, when convenience suggested—as it very soon did—the practice of changing the position of the Clefs from one line to another, there remained but little to distinguish the Notation of the 11th and 12th century from that now invariably used for Plain Chant.

The invention of the two additional lines has been ascribed to Guido d'Arezzo; but it seems improbable that he was the first to mention the improvements known in his day, than that he himself first introduced them. We do not possess sufficient evidence to set this question at rest. A MS. Troparium, in the Bodleian Library at Oxford, dating from the reign of King Ethelred II (1078-1016), contains examples of medieval Notation, in which the position of the Neumes is expressed both with, and without, the assistance of the rudimentary Stave. In the earlier pages of this MS.—extending as far as fol. 131—even the Neumes are not even accompanied by the single line: but, in the middle of fol. 131 b, a four-lined Stave is introduced, with Neumes written both on the lines, and in the spaces between them.* The date of the page written in simple Neume is proved, beyond all dispute, by a Litany containing the words 'Ut Ethelredum regem et exercitum Anglorum cons-crarve digneris.' This point has never been disputed; and if we could assume the remainder of the document to be of equal antiquity, as we once thought, we should have evidence enough to prove that the system based upon the combined employment of lines and spaces was used, in England, some considerable time before Guido described it in Italy. But the four-lined Stave in question proves on examination by the microscope,* to be a mere modern substitution for the original notation of the MS., which is in some places still to be seen through the imperfect erasures. The opinion expressed in the article Notation (on the authority of the late Librarians of the Bodleian) is therefore no longer tenable. [See vol. ii. p. 470.]

The difficulty, however, is one of dates only. Whenever or wherever it was first employed, the four-lined Stave can only be regarded as the natural development of the system, which, in its

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* See the first example on p. 460 a, vol. ii.
* See the upper example on p. 460, vol. ii.
* See the lower example on the same page.
rudimentary form used a single red line to determine the place of a single note. The employment of the space between the lines springs from the custom of writing Neume above, or below, the normal red line, as well as upon it. The advantage of the system lies in the combination of these two methods. Yet this advantage was not, at first, very generally understood. Early in the 10th century, Hucbaldus invented a Stave consisting of an indefinite number of lines, between which he wrote the syllables he intended to be sung, without the aid of Neumes, upon a principle which will be found fully explained at page 469 of our second volume. Here, then, was a Stave, of which the spaces only were used, while the lines lay idle. Contemporary with this—as nearly as can be ascertained—was another kind of Stave, also consisting of an indefinite number of lines, on which the notes to be sung were indicated by points. An example of this form, in which the spaces lay idle, will also be found at page 469 b, vol. ii. But, these collateral inventions soon fell into disuse. The system of alternate lines and spaces was adopted, to the exclusion of all others, in every country in Europe. Henceforth, the only difference lay in the number of lines employed. The natural tendency, at first, was, to multiply them. In early MSS. we constantly find Staves of six, eight, twelve, fifteen, and even a still greater number of lines, embracing a compass sufficient for the transcription of an entire Vocal Score. After a time, the difficulty of reading so many lines at once, led to the adoption of a more commodious form, consisting of two groups, with four black lines in each, separated by a single red line. Staves of this kind are rare; but an example may be seen at fol. 201 a of the Chaucer MS. in the British Museum. Finally, these variable forms were relinquished, in favour of a fixed standard, which, in the 15th and 16th centuries, admitted the use of four, five, or six lines only. The Stave of four lines was used exclusively for Plain Chant, and is retained for that purpose to the present day. That of six lines was used for Organ Music, and Music for the Virginals. That of five lines was used for all Vocal Music, except Plain Chant; and, after the invention of printing, for Music of every kind.

It seems scarcely likely that the Stave of five lines will ever be superseded; or that that with four lines will be discontinued for Plain Chant. A private attempt made, some twenty years ago, to revive the six-lined Stave, for the purpose of reducing the F and G clefs to a common standard, failed instantly.

[WRBR]

STEFFANI, AGOSTINO. This very remarkable man was born in 1655 at Castelfranco, between Bassano and Treviso, six years after Alessandro Scarlatti and three years before Purcell. Of his parentage nothing is known. He appears to have entered one of the Conservatories early, and become a singing boy at St. Mark's in Venice, where in 1667 he was heard by a Count Tattenbach, probably an emissary of the Court of Bavaria. The Count was so delighted with his voice and intelligence, that he carried him off to Munich. He was educated at the expense of the Elector Ferdinand Maria, as appears from a decree of July 26, 1668, ordering a payment of 150 florins to Count Tattenbach for the board and lodging of the "Welscher Musikus Augustin Steffani" during the previous year. By another decree of July 9, 1668, the young "Churfürstliche Kammer-und Hofmusikus" had been already apprenticed to Johann Kaspar Keri to learn to play "schlagen" the organ, and to be Boarded, for the yearly sum of 432 florins. A further entry of the pay office shows that the yearly cost of the Hof- and Kammermusikus was, for 1669, 903 fl. 12 kr.; for 1670, 997 fl. He remained with Keri till Oct. 1, 1671, from which day he was boarded and lodged by the Churfürstlichen Kammerdiener Seyler for 156 fl. a year. As Hofmusikus, Steffani received 300 fl., in addition to a clothing allowance of 300 fl. a year, by a decree of Jan. 15, 1672. At the commencement of Oct. 1673 he travelled to Rome in order to perfect himself in his art. Here he began to compose assiduously, for there is a small oblong volume of motets in the Fitzwilliam Museum at Cambridge, an original MS., of which there seems no reason to doubt the authenticity. This is, as far as I know, the only autograph score of his in existence, and strange to say has hitherto been unnoticed. In it we find the following compositions, all dated except one. To speak of them chronologically:—the first, dated Nov. 1673, is a "Laudate Pueri" for 9 voices, divided into 2 choirs, the first composed of S. S. A. T. B., and the second of S. A. T. B. It contains some fine part-writing and massive effects, also an astonishing bass passage.

The next, dated Dec. 30, 1673, is a splendid and altogether remarkable "Laudate Dominum" for 8 canti concertati, divided into 2 choirs, in which the most beautiful part-writing and counterpoint are combined. Again in 1673, with no month given, we have a "Tribunus Domino"—one short movement for 2 choirs of S. S. A. T., without any bass voice part. In the following year we have a "Sperate in Deco" for S. S. A. T. B. in three fine movements, the last a fugue. In one of the movements there is a very bold passage in thirds in contrary motion. The remaining piece, not dated, is a "Beatus vir" for S. S. B., with 2 violins and a bass, not quite equal to the other compositions. In Rome he appears to have had a long illness, as he received 50 crowns extra for expenses incurred while laid up. This illness, and a journey to Venice, for which he received a sum of 665 fl. 11 kr. in three instalments, render it improbable that he found time to take lessons from Corelli.

1 See Röhrli's "Geschichte der Oper am Hofe zu München. Nach archivalischen Quellen bearbeitet. Erster Theil, Die Italienische Oper, 1691—70."
Bernabei in Rome, for both Steffani and he were in Munich in the summer of 1674. Bernabei succeeded Kerl as Kapellmeister at Munich in that year. After his return Steffani again took up his position as Kammermusikus with a pay of 770 fl. 20 kr., and almost immediately published his first work, 'Psalmiologia vespertina volans 8 plenis vocibus concinenda a August. Steffana in lucem edita statis sue anno 1674.' This work was a brilliant success for the young composer, and a portion of it was thought worthy of being included by Padre Martini in his 'Saggio di Contrappunto,' published just a hundred years later. The extract is a fugue 'Sicut erat in principio,' 'estratto dal Magnificat dei Salmi brevi a 8 voci pieni.' Padre Martini here speaks of Steffani as one of the most remarkable professors that music can boast. Hawkins mentions that this work was previously printed during his stay in Rome in 1674, so that the generally received notion of his having been a pupil of Ercol Bernabei is in all likelihood erroneous, but that he gathered his knowledge from John Kaspar Kerl his pupil and follower of Carissimi, and from his own study. On March 1, 1675, he was appointed court organist. But music was not the only study which had occupied his mind; he must have been well educated from his early youth, for though he left Venice before he was 12 years old his writing remained through life an Italian hand. He had studied mathematics, philosophy, and theology with so much success that in 1690 he was ordained a priest of the Roman Catholic Church, with the title of Abbate of Leopoli; and such was the favour shown to him by the new Elector, his old friend Ferdinand Maria having died the year before, that a decree of Nov. 3, 1680, accords to the 'Honourable priest, Court and Chamber musician, and Organist Steffani,' a present of 1200 florins for 'certain reasons and favours' (gewissen Ursachen und Gnaden). Hitherto he had confined himself to the composition of motets and other church music, but now appeared his first work for the stage. The title, taken from the contemporary MS, evidently the conducting score, in the Royal Musical Library at Buckingham Palace, in an Italian hand, probably that of his secretary and copyist Gregorio Piva, runs thus:—'Marco Aurelio, Dramma posto in Musica da D. Agostino Steffani, Direttor della Musica di Camera di S. A. S. e, di Baviera, l'anno 1681.' It will be seen that a further step had been gained—he was now Director of Chamber music. The score does not mention any wind instruments, but the overture is scored for 5 strings, the songs chiefly for 4. In the 1st act one of the characters accompanies another on the stage, but the instrument, probably a cembalo, is not mentioned. The overture opens with a short introduction of a broad character, followed by a fine and spirited fugal movement, and ending with a charming minuet. The first two acts finish with a ballet; but after the 3rd and last act we have a Scenico spettacolo rappresentato dai 15 Musici di Corte. This commences with a mock retail, in which such sentences are found as 'Ah! ah! ah! mi sembro poco in voce,' etc. (my voice is in bad order). The opera contains many fine recitatives and melodious airs. For the time it was written it is a remarkable work, bearing traces of real genius. It is curious to find Pétis stating that the Da Capo was first introduced by Alessandro Scarlatti in his opera 'Teodora,' given in Rome in 1693, whereas it is already here in general use 12 years before, and Steffani himself probably borrowed it from Cavalli, who had greatly advanced opera since the days of Monteverde and whose works Steffani must have heard in Venice, either in his chorister days or during his journey in 1674. In 1683 appeared some Sonate da Camera for 2 violins, alto, and bass, and in 1685 a collection of motets entitled 'Sacer Janus Quadrifrons 3 voc. Monachi,' but no trace of these works is to be found. For the Carnival of 1683 he composed the opera 'Solone,' to words by Ventura Teresa, court poet since 1677; this opera was rejected by the Elector. This fact the score however, like all the Munich operas by Steffani with the exception of 'Marco Aurelio,' is lost. In conjunction with Terzago, he further composed in this year a musical introduction for a tournament, with the following title:—'Audacia e Rispetto, prerogativo d'Amore, disputate in Campo di Marte.' Torneo celebrato tra i carnevaleschì divertimenti della sua Elettorale corte dal Seren. Massimiliano Emanuel, etc., nell'anno 1683.' The new Elector Maximilian Emanuel was married at the end of 1683 to the Archduchess Maria Antonia, daughter of Leopold I., and the wedding festivities in Munich in the first days of January 1686 began with the opera 'Servio Tullo,' again by Terzago and Steffani, with ballets arranged by Rodrier, and music to them by Dardespin, the Munich Concertmeister, danced by 12 ladies and gentlemen of the court, with costumes from Paris. The music made its mark, as we shall see hereafter. On Jan. 18, 1687, the birthday of the young Electress, we have an opera—the text of which was by the new Italian secretary Luigi Orlandi, whose wife sang on the stage—called 'Alarico il Baltha, cioè l'audace, re dei Gotthi,' with ballets composed, arranged, and danced as before. For this opera fresh Italian singers were brought from Italy. Of the value of Steffani's music to it no record is given. In 1688 he composed the opera 'Nieobe, regina di Tubre,' probably for the Carnival, the text again by Orlandi. This was his last work for the Court of Munich. Various reasons have been put forward to account for his leaving a court where he had been so well treated, and where the art of music was held in such esteem, for Munich had not only at this time good singers, a good orchestra, and experienced and intelligent audiences, but had likewise a splendid musical history. Duke Albert III. (1438-1460) was a great patron of the art; he was followed by other rulers, all lovers of music. Here at the beginning of the 16th century we
find Meister Ludwig Senfel 'in musica totius Germaniae princeps'; here came Cipriano di Rore, Trajano, Venerolo, and above all, Orlando di Lasso, 'Fürst und Phönix der Musiker.' Jesuitenspiele (mysteries) were given here on a great scale; one in July 1597, where, besides the principal actors, we find 900 chorus singers, to say nothing of 300 devils, who with Lucifer were driven into the flames of Hell by St. Michael. Munich besides was one of the earliest cities where opera found a home in Germany, and where it was now perhaps best represented. Everything then made Munich a desirable residence for Steffani. The Elector had granted him 750 florins on account of his two operas and for a 'Badekur' in Italy in June 1686. In May 1688 gracious permission was given to him to go again to Italy (Welschland) in consideration of his 21 years' service; his salary was not only paid to the end of June, but from the beginning on June he was given through as a reward! Not only so, but his debts were paid by the Court Treasurer out of this, and the balance was sent to him in Venice, where he had gone. The main reason for his deserting Munich was no doubt that on the death of the elder Bernabei at the end of the year 1687 his son, who had come from Italy in 1677 to fill the post of Vice-Kapellmeister, was in the early part of 1688 made Kapellmeister, thus debarrowing Steffani from further promotion. Add to this, the Duke of Brunswick, Ernst August, who had been present at the festivities when 'Servio Tullio' was performed, was so delighted with Steffani's music and singing that he had already made him an offer to go to Hanover, and Steffani appears actually to have made use of the leave granted for the Badekur in Italy in 1686 to spend his time in Hanover instead of there. The appointment then of the younger Bernabei to the Munich Kapellmeistership must have decided him at once to leave Munich and from Venice at the end of 1688 or early in 1689 he made his way to Hanover, there to remain and become Kapellmeister, and a good deal besides.

If Munich was a pleasant place for a musician of genius, Hanover was not far behind it. It might not have the same glorious musical history; but Steffani found there congenial society, and singers and players of great excellence. The Court of Hanover was renowned for its magnificence, politeness, and courtesy, which was however combined with a friendly simplicity (bürgerliche Einfachheit), and held to be the best in Germany.\(^1\) It was presided over by the celebrated Duchess (afterwards Electress) Sophia. One of its principal ornaments was the great philosopher Leibnitz, who had resided there since 1675, and who, with the Duchess Sophia, had raised the tone of the Court to a very high intellectual standard. There was also the court poet, Abbe Orlando Mauro, at once Geheimer Sekretär, Hofcomponistmeister, and political agent, who came to Hanover in 1679, and in whom the Duchess placed great confidence.

Steffani became the friend of these men. Up to this time the operas at Hanover (chiefly imported from Venice) were given in the small French theatre, but that being deemed too small, a new opera-house was built, which was pronounced to be the most beautiful in all Germany. It created the reputation of its architect Thomas Giusti, and caused him to be called to Berlin and other towns for similar purposes. The new house was opened in 1689 with 'Henrico Leone,' by Mauro and Steffani. This opera, on a truly extravagant subject, was brought out with great splendour. The score in Buckingham Palace gives a list of the scenes, machinery, etc., which might astonish even a 19th-century reader.

\[\text{Scenes.}\]

1. Spiaggia con mar tempestoso.
2. Aria del Palazzo Ducale in Lussemburgo.
4. Deserto sparo d'Alberto scopre uno de quai un lido di Giroldo.
5. Antocamer di Mettida.
6. Frigione.
7. Monte Calvario o Kalberg.
8. Sala Regia con apparato d'un Governo d'Arco.
10. Porta di Lussemburgo ornata a modo d'arco trionfale.

It had a very great success, was given in German, in 1696 at Hamburg and in 1697 at Brunswick, and acquired great celebrity. The opera shows marked progress on 'Macro Aurelio.' The character of the music is altogether of a higher kind, and has great variety. During the latter part of the overture a full chorus is heard behind the scenes before the rise of the curtain. In the 3rd act we find a fine march, and a pretty gavotte for orchestra in the 1st act. Among the songs, a charming rondeau, and an accompanied recitative of great power in the 2nd act, although Fétis again claims the invention for A. Scarlatti in 'Teodora.'\(^2\) A remarkable change is found in the instrumentation. There are flutes, hautboys, bassoons, 3 trumpets and drums, in addition to the strings, in 4 parts. There are delightful contrapuntal devices in the scoring, all the wind instruments have obbligato passages, one air a vigorous fagotto obbligato throughout. Chrysander states (Life of Handel) that the opera company in Hanover was divided into two camps, an instrumental (French) and a vocal (Italian), both however working harmoniously. The singers must have been of the best if they could execute these difficult arias; the band too must have been excellent. The leading violin in the orchestra was Farinelli (uncle of the famous singer), who had been much in France, and in Spain too, from whence he brought 'Les Folies d'Espagne,' known in England as 'Farinelli's Ground,' and turned to good account in Corelli's celebrated opera op. 29, dedicated by the way to the daughter of the Electress Sophia. Corelli was a great friend of Concertmeister Farinelli, and during his tour in Germany spent

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\(^1\) See Chrysander's Life of Handel.

\(^2\) The accompanied recitative appears really to have been introduced by Landi in an opera, 'San Alessio, Dramma musicale dell! Cardinale Barberini, Museo di Stefano Landi; Roma, Paolo Masetti, 1634' (Folios).
some time at Hanover, where he became acquainted with the Electoral family. The hautbois too were particularly good, and Chrysander supposes that Handel wrote his first hautboy concerto for this orchestra. It is to be noted that all Steffani's operas composed in Hanover have the 1st violin part written with the G clef on the 1st line of the stave, which Leopold Mozart in his Violin School calls the 'French Clef.' "Henricio Leone," it may be said, is exactly the type of one of Handel's operas, consisting of an overture alla Lulli, with its introduction consisting chiefly of a dotted crotchet followed by a quaver (as found later in the opening of the 'Messiah' overture), recitatives, songs, duets, and a short ensemble of all the characters to finish the last act, with the addition of a ballet, which does not occur in Handel, except in his early Hamburg operas. It is essential to understand how these dotted figures are to be interpreted, whether according to modern notions or according to the prevailing custom a century since. Leopold Mozart in his Violin School leaves no doubt about it. He says:—

"In slow pieces there are certain passages in which the dot must be held somewhat longer than the above-written rule demands if the performance is not to become too sleepy. For example, in the following passage (a), if the dot were held its usual length it would at once sound lazy and sleepy. In such a case the dotted note must be held a little longer. The time for holding it must, so to speak, be deducted from the note following the dot. It would be very good if this long sustaining of the dot were very decided and marked. I at least have often done it, and I have indicated my idea of the performance with two dots (b) as well as the shortening of the following note. True it appears strange to the eye; but what does that matter? The phrase has its meaning, and musical taste will be advanced."

"Henricio Leone" was followed in the summer of this year by "La lotta d'Hercole con Acheloo," a divertimento drammatico in 1 act, a charming work, written probably also by Mauro. In this we find the germ of Handel's "Angels ever bright and fair." The Symphony commences thus:

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The air thus:

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There are dances for "Les gens de Cours." It was probably performed at the Summer Theatre at Herrenhausen. The next opera was "La superbia d' Alessandro," in 1690 (the conducting score gives 1691 as the date), the words by Mauro; a fine work. Many songs have obligato instrumental parts, especially one in the 2nd act, where 2 flutes obligati are sustained by muted violins and alto—a beautiful piece; also one song with cembalo solo. This opera also found its way to Hamburg and Brunswick in a German translation. 'Orlando generoso' came out in 1691—another fine work written in conjunction with Mauro. Here we find the first ideas of Handel's Hallelujah Chorus, and some of the divisions in 'Why do the nations?' This again was given later at Hamburg. Chrysander speaks of an opera called 'Il zelo di Leonato' in 1691, but it is doubtful if Steffani composed the music. "Le Rivali concordi," appeared in 1692, written again by Mauro, and afterwards performed at Hamburg. We now come to "La libertà contenta" (Mauro) in 1693, in which evidence is given of great further progress, for nothing of such importance had hitherto come from his pen. It is full of beauties of all kinds—a fine overture, fine counterpoint, beautiful melodies, very difficult arias, and powerful recitatives. It had the greatest success, and was most highly thought of at Hamburg. The movements are longer and more developed than in his previous works. We find the second subject of the last movement of Schumann's PF. Concerto thus foreshadowed:

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and a remarkable passage in a recitative:

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Chryssander speaks of an opera 'Der siegende Alcides,' as probably of the year 1694, but it is not in the collections of scores, nor is it mentioned in the five volumes of favoured music, and duets by Steffani brought from Hanover by George I., and now in the music library at Buckingham Palace. It was however given in Hamburg two years later as an opera by Mauro and Steffani; the book arranged from Quinault's 'Alcoste,' as written for Lulli.

It was in the next year that Steffani issued his celebrated pamphlet, entitled 'Quanto certezza haube da suoi Principii la Musica, ed in qual pregio fosse perciò presso gli Antichi. Amsterdam, 1695. Risposta di D. A. Steffani Abbate di Lepanto Protomotario della San Sede Apostolica. Ad una lettera del S. March. A. G. In difesa d'un Proposizione sostenuta da lui in una Assemblea Hannoversa Sett. 1694. 72 pp. in 12.' It was translated twice into German; in 1699 by Andreas Werneckmeister at Quellinburg; in 1700 by Jean Laurent Albrecht at Mühlenhausen. Padre Martini says it was printed 'da otto volte,' which has been assumed by Burney to mean that it was printed eight different times, whereas it simply signifies that it was printed in octavo! In this pamphlet he ably discusses the question whether music exists only in the imagination, or is grounded on nature and science. It is needless to say that he upholds the dignity of the art in all its bearings.—In 1695 we have the opera 'I trionfi del Fato, o le glorie d'Enes,' another charming work. It found its way to Hamburg in 1699. An opera in 1 act, 'Bacchana,' was also composed this year for the small theatre in Hanover. It is a work of great beauty, and contains the first notes of Handel's 'Let the bright seraphim.'

For the Carnival of 1696 the grand opera of 'Briseide' was composed, the words by Palmieri, Costes Italia. No composer's name is mentioned, and Chrysander thinks it is not by Steffani; but the two scores and collections of Steffani's songs at Buckingham Palace leave little doubt on examination that it is his work, and in his usual manner. We may add that it contains the first ideas of Handel's 'O ruddier than the cherry' and 'How beautiful.' These were the golden days of the opera in Hanover.

A change was now about to take place in Steffani's circumstances. He was no longer to be the active composer of operas, and Kapellmeister, but from this time forth was destined to devote his time chiefly to diplomacy, though he never forsook the art of which he was so great an ornament. Ernst August had sent 500 men to assist the Emperor against the Turks, and some 8000 against the French; his two eldest sons, George (afterwards king of England) and Frederich Augustus, had served in the field, and three others had been killed in the wars. The Emperor as a reward determined, in 1692, to create a 9th Elector, and raise the younger branch of the house of Brunswick-Luneburg to the Electorate. This was generally deemed just, but many difficulties stood in the way, and during four years the position of Ernst August as Elector became more and more difficult, so that, in 1696, it was determined to send an Envoy Extraordinaire round to the various German Courts to smooth matters over, and Ernst August and Leibnitz could find no one among the court personnel in Hanover so well fitted for the post as Abbate Steffani. With the title of 'Envoy Extraordinaire' he set out on his mission, and so admirably did he succeed, that at the end of the mission he was not only granted a considerably larger salary than he had hitherto had at Court, but Innocent XI. was induced to raise him to the dignity of Bishop (in partibus infidelium) of Spiga in Anatolia, Asia Minor—the ancient Cyrus. This was also, perhaps in recognition of Steffani's services, aided by the tolerant Leibnitz, in procuring for the Roman Catholics in Hanover the privilege of holding public worship. Steffani was now an accomplished courtier and diplomatist. In the early part of 1698 he was sent to Brussels as Ambassador, and there had his first audience on March 1. In this year the Elector Ernst August died, and Steffani afterwards transferred his services to the Elector Palatine at Düsseldorf, where he became a Privy Councillor as well as the Pope's Protonotarius for North Germany, though at what time this occurred is not known. For some thirteen years after 1696 there is no record of there having been any operas composed for the Court of Hanover, except two by a Signor Mancia, one in 1697, another undated; but in 1709 we find Steffani again with two new operas, one for the Court at Hanover, the other at Düsseldorf. Both are stated in the scores at Buckingham Palace to be by Gregorio Tiberio, his secretary, whose name he adopted for his compositions after he became a statesman, and this is the earliest date at which it occurs in any of the MSS. of his works, as far as I know. The opera given at Hanover is called 'Enea, or Amor vien dal destino,' in the large copy, but in the conducting score 'Il Turno'—in 3 acts, and is a very fine work; again an advance on any previous effort. The second movement of the overture has a masterly chorus sung on the stage before the rise of the curtain, foreshadowing the grand choruses which Handel afterwards brought forward in his oratorios; also antedating the same feature in Meyerbeer's 'Dinorah.' Handel, indeed, is indebted for one or two ideas to this opera, notably the opening of the Presto movement in the second Suite de Pièces, and again for a phrase in the chorus 'For unto us.' The theme before referred to as being like 'Let the bright seraphim,' is here found in the minor key. One air is to be accompanied, 'dev e esser
accompagnato da un Concerto intiero di Chalu-
meau sopra la Scena, da due Fagotti nascenti
dietro le Ali; e da due Teorbe nella Orchestra.
le quali però non suonano che le note segnate,
A grand aria is also accompanied by three
trumpets, drums, oboi, fagotti, and strings. The
Düsseldorf opera, 'Tassilone, Tragedia in 5 Atti,'
is only represented at Buckingham Palace by a
vocal score; the overture and all instrumental
effects are wanting, only the base being given to
the different pieces; but the singers' names, all
Italian, are mentioned. The music is mostly
excellent. The second act commences with a
charming chorus alternating with dances. The
movements of both these operas of 1700 are all
long, well developed, and broad, and our com-
poser has not failed to march with the times.

Chrysander says that a full score of 'Tassilone'
is in the Berlin library, and remarks that a
much richer use of the instruments is made, and
that the coloratur passages are longer in this
than in any other opera of his. There remains
one more opera to speak of, 'Arminio,' which,
according to the full score (one of those brought
from Hanover by George I.), was composed for
the Court of the Elector Palatine in 1707.

Though bearing no composer's name, it is with-
out doubt a composition of Steffani, entirely in
his manner and one of his very finest; the in-
strumental colouring still more full and varied
than in any other opera of his. And what
further establishes his claim to be considered
Steffani's is the fact that the fine air, with
fagotto obbligato from 'Henrico Leone,' is in-
troduced with other words, and for a soprano
instead of a tenor voice. This opera, and
'Tassilone,' show that the Palatine Court at
that time possessed a very fine orchestra, and
a splendid company of singers. Or did the
Hanover company occasionally join its old Han-
over Kapellmeister in Düsseldorf? - von Haus
auf!' as the Germans have it. It is quite pos-
sible that Steffani composed more operas than
these, and that several may have been written for
Düsseldorf which have not come down to us;
but what we have, form a splendid series of masterly
works that establish him as a composer of the
first rank, equal to Lulli, greatly his superior as
a contrapuntist, if possibly, and only possibly,
inferior to him in dramatic force. In Hamburg
his reputation was so great that no music was
thought equal to his. There Bach and Handel
as young men must have listened to his operas.
Among other gifts he had great tact in bringing
about very fine performances with his exception-
ally good singers and players.

Though, however, his operas were his greatest
works, they could not attain the same universal
popularity as his well-known duets for various
voices, with a bass accompaniment. These are
mostly in three long movements, some with re-
citative and solos, in the cantata form, following
Carmen and Stradella. Of these celebrated duets
(as an introduction to which Sir John Hawkins
wrote a special biography) there are more than
a hundred in the British Museum (Add. MSS.
5055, etc.), and in the splendid copy in 3 vols.
in Buckingham Palace. The words were mostly by
Orlando Mauro, Averara, Abbate Conti, Cosi
Francesco Palmieri, etc. The testimony to the
great excellence of these compositions is abunda-
tant. Burney says, in speaking of these duets, 'Those
of the admirable Abbate Steffani were dispersed
in MS. throughout Europe.' Mattheson again,
'In these duets Steffani is incomparable to all I
know, and deserves to be a model, for such things
do not easily become old.' Chrysander also writes,
'These duets are the greatest of that kind.' To
the foregoing it is useless to add further com-
mandation. The most renowned singers, Sene-
sino, Strada, and others, delighted in them, and
used them constantly for practice in both ex-
pressive and florid singing. No copies of these
duets are dated, but they were probably all
composed after he went to Hanover; and some
of them are known to have been written for the
Princess Sophia Dorothea.

The Duke of Brunswick, Anton Ulrich, was
converted to Romanism in 1710, and we find
Steffani going from Düsseldorf to Brunswick
to accept in the name of the Pope a piece of
ground as a site for a Romish church. At
the time of the Carnival of this year we find
him in Venice in company with Baron Kiel-
mannsegge, and he there met Handel, whom he
induced to visit Hanover on his way to London.
Handel testifies to Steffani's great kindness to
him while in Hanover; he was anxious to see
that he should become Kapellmeister at this Court.
About the year 1712 the new church in Brun-
swick was so far ready that the Pope sent Bishop
Steffani, Vicario apostolico delle missioni Set-
tenzionali, to consecrate the building and per-
form the opening service. Two years later the
Elector of Hanover became King of England,
but Steffani did not accompany him to London,
indeed we do not meet with his name again
till 1724, when the Academy of Ancient Music
in London unanimously elected him its Hon.
President for life. This Academy, of which
Handel was a great supporter, had been insti-
tuted by Dr. Pepusch, J. E. Gaillard, the only
known pupil of Steffani, and other musicians,
and had become well known abroad. Many
eminent musicians of the continent were made
honorary members, Steffani among the number,
who appears to have sent over the following four
works for performance — the fine and well-known
Madrigal, 'Qui diligit Mariam,' for S. S. A. T. B.
in (which occurs a passage taken by Handel for
the chorus in 'Solomon,' 'Music spread thy voice
abroad'); another madrigal, called 'La Spagn-
uola,' 'Al rigor d'un bel sembiante,' for two
altos and tenor, not so remarkable; and the
beautiful madrigal, 'Gettano i Ré dal soglio.'
These are generally found in the MS. collections of the time. The fourth piece was the great Stabat Mater, composed for S. S. A. T. B., accompanied by 2 violins, 3 altos, cello and organo, and undoubtedly one of the finest works of any composer of the period immediately preceding that of the giants Bach and Handel. His great contemporaries Alessandro Scarlatti and Purcell produced nothing finer. No exact dates can be assigned to these four works, but they all belong to his later manner. In Steffani is to be found the perfection of counterpoint without stiffness, and with that real sign of genius, exhaustless variety. As in Bach, there is marvellous freedom in the movement of the parts, and no hesitation at a good clashing dissonance produced by this freedom. He was an adept too at writing the charming minuets and gavottes which were then so fashionable, and with which his operas abounded. At the British Museum there is likewise a glorious 'Confitebor' for 3 voices with violins and bass in E minor, said to be of the year 1709, with a splendid bass solo ('Sanctui in terris')—a species of accompagni recitativo; the whole work being full of exquisite beauties. No notice of this piece has yet appeared in any life of Steffani's. In the Sacred Harmonic Society's library there is a book of 'XII Motetti par celeberrimum Abbatem Stephanum' for 3 voices with solos and recitatives, but it is only a vocal score, without the symphonies and accompaniments which all undoubtedly had. In another book in the same library however we find two of them complete. In their mutilated form it is not always easy to judge of the value of these motets, but some movements are certainly very fine, especially the last of no. 3, the first of the 5th, and the last Fugue of no. 8, which is very broad and quite Handelian. The movement 'Pro Christo' in this motet was introduced at the end of a collection of glees published by Hinde some 60 or 80 years since, and inserted 'by desire,' showing that the work was then popular. Hawkins mentions that Dr. Couper's book of 12 Motetti for 3 voices, 'among them two that are exquisitely fine.' This is no doubt the book referred to.

Early in 1729 Steffani was once more and for the last time in Italy; and Handel met him at Rome in March, where he was living at the Palace of Cardinal Ottoboni. This latter enthusiast still kept up his Monday performances of music, at which Steffani, now 74 years old, occasionally sang. Handel tells us (through Hawkins) that 'he was just loud enough to be heard, but that this defect in his voice was amply compensated by his manner, in the chastelessness and elegance of which he had few equals.' From Handel we also learn that 'as to his person he was less than the ordinary size of men, of a tender constitution of body, which he had not a little impaired by intense study and application. His deportment is said to have been grave, but tempered with a sweetness and affinity that rendered his conversation very engaging; he was perfectly skilled in all the external forms of polite behaviour, and, which is somewhat unusual, continued to observe and practise them at the age of fourscore.' He was back in Hanover in a short time, and the next year, going to Frankfort on some public business, died there after a short illness.

The last word has not yet been said about this remarkable musician, and it is to be hoped that some of his duets, and perhaps his glorious Stabat Mater and Confitebor may still be heard in the concert-room. His career was certainly one of the most extraordinary in musical history. Born of obscure parents, he raised himself by his talents and industry from the position of a poor choir boy, not only to be one of the foremost musicians of his age, but likewise the trusted confidant of princes and the friend of such a man as Leibnitz. The only other instance of an artist having become an ambassador is to be found in the painter Rubens. The materials for this notice have been chiefly gathered from Rudhardt, Hawkins, and Chrysander, the latter having obliged me with some important information hitherto unpublished. [W.G.C.]

**STEFFKINS, Theodore or Theodorus, was a foreign professor of the lute and viol, who resided in London in the latter half of the 17th century. He is much commended in Thomas Salmon's 'Essay to the Advancement of Music,' 1672. His brother, DIETRICH, was one of the band of Charles I. in 1641, and his two sons, FREDERICK and CHRISTIAN, were famous performers on the viol. They were members of the King's band in 1654, and Christian was living in 1711.** [W.H.H.]

**STEGGALL, Charles, Mus. Doc. born in London, June 3, 1826, was educated in the Royal Academy of Music, principally by Sterndale Bennett. In 1847 he became organist of Christ Church Chapel, Maid's Hill; in 1851 a professor at the Royal Academy of Music; in 1852 accumulated the degrees of Mus. Bac. and Mus. Doc. at Cambridge. In 1855 he was appointed organist of Christ Church, Paddington, and in 1864 organist of Lincoln's Inn Chapel. He has composed anthems and other church music, and has lectured upon music in the metropolis and elsewhere.** [W.H.H.]

**STEIBELT, Daniel, a musician now almost entirely forgotten, but in his own day so celebrated as a pianoforte-player and composer that many regarded him as the rival of Beethoven, was a native of Berlin, where his father was a maker of harpsichords and pianofortes of considerable skill and repute. The date of his birth is quite uncertain. Most of his biographers state that he was born in 1755 or 1756, but Fétsis declares from personal knowledge that he was only about thirty-six years of age in 1801, which would place his birth some eight to ten years later. The details of his early life are as much involved in doubt as the time of his birth. It is, however, certain that his aptitude for music was early manifest and that in some way attracted the attention of the Crown Prince of**
Prussia, afterwards Frederick William II. Kirnberger was then the leading musician of Berlin, and to him the Crown Prince entrusted the instruction of his protegés in the harpsichord and composition. How long Steibelt was a pupil of Kirnberger it is impossible to say, but not a trace of the learned and somewhat pedantic style of his master is to be found in his method either of playing or writing. Indeed, the musical world of Berlin, then under the despoticism of Frederick the Great, does not present any influences to account for the peculiarities which so strongly marked Steibelt’s after-life, though it may be fairly conjectured that in his father’s workshops he obtained that familiarity with the mechanism of the pianoforte which he was always ready to turn to the best account. Whatever his musical education may have been, it was interrupted by his joining the army for a while, and was finally brought to an end, as far as Berlin was concerned, by the fact that he was in Copenhagen at an event which perhaps took place as early as 1784.

In what direction he turned his steps seems wholly unknown, but his career as a composer and virtuoso commences with his arrival in Paris at some date between 1787 and 1790. He did not take up his residence there permanently till the last-named year, as he was at Munich in 1788, and in 1789 was giving concerts in Saxony and Hanover, whence he journeyed to Paris by way of Mannheim, but his rivalry with Herrmann at court would appear to suggest that he had been in Paris before the year that was signalised by the taking of the Bastille. However this may be, Steibelt appeared at the French capital as a full-fledged performer and composer, and was not long in proving his superiority to his rival. The reasons for his success are obvious. Though Herrmann’s technique, which was that of the school of C. F. E. Bach, was considered more correct than that of his opponent, he was, nevertheless, emphatically a player of the old style. Steibelt, as emphatically, belonged to the new. Their different characteristics are clearly brought out in the very curious Sonata for the Pianoforte called ‘La Coquette’ composed for Marie Antoinette by the two rivals, each of whom contributed one movement to it. Herrmann’s movement, the first, is good, solid, rather old-fashioned, harpsichord music; Steibelt’s movement, the Rondo, by its variety of phrasing and the minuteness of its marks of expression reveals in every line an acquaintance with the resources offered by the pianoforte. The issue of a contest in which the combatants were so unequally matched could not be doubtful, and Steibelt was soon installed as reigning virtuoso. But no musician who aspires to fame in France can neglect the stage, and Steibelt accordingly resolved to essay dramatic composition. One of his patrons, the Vicomte de Stael, offered some pretensions, who had written for the Opéra a libretto founded on Shakespeare’s ‘Romeo and Juliet,’

entrusted the composition of the music to Steibelt. The score was finished in 1792, but the work was rejected by the Académie. Its authors, nothing daunted, proceeded to alter the piece. The recitatives were suppressed and replaced by prose dialogue, and in this shape the opera was produced at the Théâtre Feydeau on Sept. 10, 1793, with Madame Scio as Juliet. The ‘Maudit’ of Sept. 23 describes the music as ‘learned, but laboured and ugly’ — a criticism which, with the music before one, it is impossible to understand. Theatre-goers were of a different opinion, and ‘Romeo et Juliette’ was a decided success. The merits of the work, perhaps Steibelt’s greatest achievement, will be discussed subsequently. It will be enough at present to note that it was performed with success in Stockholm on Jan. 30, 1815 (and again in 1819), and was revived with great applause in Paris at the Théâtre Royale de l’Opéra Comique in 1824. It does not appear that it was ever brought forward on the German stage, but the Overture was played in Vienna in 1841. The concert given after Steibelt’s death for his son’s benefit was closed with the Funeral Chorus from the third act.

The success of this operatic venture completely confirmed Steibelt’s position in Paris. His music, though considered difficult, was extremely popular, and as a teacher he counted amongst his pupils the most eminent ladies of the time, including the future Queen of Holland. Society made up its mind to overlook this discourteous and overbearing manners in consideration of his artistic merits, and nothing was needed to confirm his fortunes and his fame but that he should be true to himself. Unfortunately, this condition was not fulfilled. He appears to have been a victim to kleptomania, and in the last century this was regarded as a proof of moral rather than of intellectual disease. It must also be admitted that facts seem to warrant this view in Steibelt’s case. On his first coming to Paris he had been received with great kindness by Boyer the publisher, who had not only procured for him powerful patronage but even took him into his own house. His services were ill rewarded. Steibelt had already published some Sonatas for the Pianoforte and Violin (ops. 1 and 2) at Munich. He now added to them a cello ad libitum part, which merely doubled the bass of the pianoforte part, and sold them to Boyer as new works. The fraud seems to have been discovered about 1796, and though Steibelt made reparation by presenting to the aggrieved publisher his Pianoforte Concertos, Nos. 1 and 2, this transaction, combined with other irregularities, so injured his reputation that he felt it desirable to leave Paris, at any rate for a time. England attracted his attention, and, journeying by way of Holland, he reached London about the close of 1796.

By this proceeding Steibelt struggled for a time, without success, as he had been after his death, but in Paris till 1798, but Meissner, Broadwood and Sons have records in their possession which prove that he was established in London by Jan. 2, 1797. This information is due to the kindness of Mr. A. J. Phillips.

1 For an interesting account of music in Berlin at this period see Jahn’s ‘Geschichte der Musik,’ ch. 30 (vol. li. p. 814 etc. in Eng. trans.).

2 A. M. Z. 1858, p. 129.
had recently risked by bringing out an opera in Paris. Pianoforte music had originated in London at a quarter of a century before, and at Steibelt's arrival no fewer than three players and composers of the first magnitude were resident there, Clementi, Dussek, and Cramer. Few particulars of Steibelt's life in London have been recorded. His first public performance seems to have been at Salomon's Benefit Concert on May 1, 1797, and a fortnight later (May 15) he played a pianoforte concerto of his own at an opera concert. Not long after this he wrote the celebrated Pianoforte Concerto in E (No. 3), containing the 'Storm Bonda.' Whatever may be thought of the merits of this work now, its popularity at the beginning of the century was enormous, and far exceeded that accorded to any other of Steibelt's compositions. It is not too much to say that it was played in every drawing-room in England; indeed, the notorious 'Battle of Prague' alone could compete with it in popular favour. It was, in all probability, first performed in public at Salomon's concert on March 19, 1798. At the close of the same year (Dec. 11) its author again came forward as a competitor for the stage, and again met with a favourable reception. His work on this occasion was an English opera, or, as it was described in the Covent Garden playbill, 'a new grand Heroic Romance, in 3 acts, called Albert and Adelaide; or the Victim of Constancy.' It must have been an extraordinary medley. The first two acts were a translation from the German of Schoerer, who had taken them from the French, and the third act was added from another French play. The music was only in part original, and was asked out by the insertion of a Quintet from 'Lodinäks' and the like expedients. Even the original music was not all written by Steibelt, as Attwood contributed some of it. Yet, after all, the most curious part of this curious production must have been the Overture, which was 'enlivened by a pantomime!' Such as it was, however, the piece proved sufficiently attractive to keep the boards for some time, and the Overture, arranged for the pianoforte, was published in France and sold in Germany. As teacher and performer Steibelt appears to have been as fully employed during his stay of three years or so in London as he had been previously in Paris. Whether he was as much liked by his brother artists as by the amateurs seems very problematical; at any rate his music is conspicuous by its absence in the concert programmes of the time. Two other circumstances of interest connected with Steibelt's visit to England have been preserved. The first of these is the fact that he conceived a decided predilection for English pianofortes, always using them in preference to any others; the second is his marriage with a young Englishwoman, described as possessed of considerable personal attractions and as a good player on the pianoforte and tambourine. The last-named accomplishment led her husband to add a tambourine accompaniment to many of his subsequent pieces.

Steibelt now resolved on visiting his native country, from which he had been absent, according to some authorities, as much as fifteen years. He reached Hamburg in September or October 1799, but made no great stay there. His next stopping-place was Dresden, where he met with a very enthusiastic reception. Besides several more or less private performances, he gave a concert of his own on Feb. 4, 1800, with the greatest success. Almost immediately after this he went to Prague. His concert in the Bohemian capital attracted a large audience of the upper classes and brought him no less than 1800 gulden, but his playing made little impression, and he went on with great success. Before the end of April he had given two performances in his native city. It was not very likely that his style would please audiences who still held to the traditions of the school of Bach, and the main result of his visit seems to have been to give great offence to his brother artists. From the capital of Prussia he turned to the capital of Austria, then the metropolis of the musical world, where he arrived about the middle of May. We are told that his reputation was such as to cause some anxiety even to Beethoven's friends. If such was the case they were speedily relieved. At the first meeting a sort of armed truce was observed, but at the second Steibelt was rash enough to issue a distinct challenge. Beethoven was not the man to decline such a contest, and his victory was so decided that his rival refused to meet him again.

This information is derived from an advertisement of Longman, Clementi & Co. in the 'Morning Chronicle' of Jan. 20, 1798. These particulars were common enough then, and until the end of the first quarter of the present century.

1 All authorities seem to place the visit to Berlin between his concert at Prague and his arrival at Vienna. Otherwise it would be natural to conjecture from the dates that he went to Berlin before going to Dresden.
was to be performed, he transposed the part of Adam to suit the tenor Gars, and in many places even attempted to improve Haydn's music by additions and alterations of his own. In spite of these drawbacks, the performance, which took place on Christmas Eve, 1800, proved a decided success. Public curiosity was much excited; a fortnight before the performance not a box was to be had; an eager crowd surrounded the Opera House at nine in the morning; at the end of the first part a subscription was started to strike a medal in honour of the composer (nay, so much was the work on every one's lips that one of the vaudeville theatres produced a parody of it three days later called 'La récréation du monde'). Roy directed the performance and Steibelt presided at the pianoforte. The adaptation of the words seems to have been fairly performed; at the alterations made in the score competent judges were, naturally enough, extremely indignant. Moreover, the circumstances of his departure some four or five years before had not been forgotten, and thus, in spite of the datolic of the 'Creation,' Steibelt did not feel very comfortable in Paris. Even the success of his ballet 'Le Retour de Zéphyre' at the Opera, on March 3, 1802, did not reconcile him to his position, and he embraced the opportunity afforded by the conclusion of the Treaty of Amiens on the 22nd of the same month, and returned to London.

The next six years of his life, about equally divided between London and Paris, were among the busiest of his busy career. His popularity in London was as great as ever; he lived in the most fashionable part of the town, and was received with applause wherever he went. For the King's Theatre in the Haymarket he wrote two ballets, 'Le Jugement du berger Parisien' in 3 acts (produced May 24, 1804), and 'La belle Laitière' (produced Jan. 26, 1805). It seems very characteristic of the composer that his work was not ready on either occasion. In the former case several airs had to be written at a very short notice by Winter, who was also responsible for the scoring of the second act; in the latter case an apology was circulated for the omission of the dénouement of the piece, 'Mr. Steibelt not having finished that part of the music.' Both ballets were, nevertheless, received with great favour, the march in the first act of 'Le Jugement' and the pastoral scene in the second act of 'La belle Laitière' coming in for special applause. He also played his Pianoforte Concerto No. 5 (à la cluse, op. 64) at the Opera concerts, apparently in the summer of 1802, with great success. After his return to Paris Steibelt followed up his dramatic achievements in England with an Intermezzo, 'La Fête de Mars,' composed in celebration of the Austerlitz campaign, and performed at the Opera on March 4, 1806. Encouraged by these successes he again tried his hand on a larger work, 'Le Prince des Babyloniens,' an opera in 3 acts. This was ac-

1. Morning Chronicle, May 24, 1804.

cepted by the Académie and was in active preparation when the importunity of his creditors compelled the composer to leave Paris suddenly in the autumn of 1808. But his energies were by no means confined to writing for the stage. Several of his chief sonatas date from these years. Still more important are the two Concertos in Eb (Nos. 4 and 5), for the piano forte, and the 'Méthode' for that instrument published in French, German, and Spanish, in which he claims to have invented the signs for the use of the Pedale adopted by Clementi, Dussek, and Cramer. [See Sordi, vol. iii. p. 356.] Above all, it was on his return to Paris in 1809 that he published his Etudes,—a collection of 50 studies in 2 books—undoubtedly the best of his pianoforte works. In the midst of all this occupation he found time to meditate further travels. Russia, a country that in the previous century had attracted Galuppi, Paisiello, Sarti, Ginevra, and Clementi, had just furnished an asylum to Beil-
dieu and a home to Field, was then a sort of Promised Land to French musicians, and it is not strange that Steibelt should have been more than willing to go there, when he received in 1808 the offer of a very advantageous appointment from the Emperor Alexander. Owing to causes already mentioned he left Paris for St. Petersburg in October, 1808. His journey was not however very speedy when he felt himself out of the reach of his creditors. He stopped at Frankfort to give a great concert on Nov. 1, and at Leipzig made a stay of some weeks and repeated the programme of the Frankfort concert. During his sojourn in Leipzig he put forth (Nov. 24, 1808) a notice in which he complains that some German publishers had issued very faulty editions of his works even going so far as to annex his name to compositions by other people, and announces his intention of having all his future works published by Breitkopf & Härtel, an intention that was not very consistently carried out. Even after leaving Leipzig he lingered at Brély and at Frankfort to give concerts, so that he could hardly have reached St. Petersburg till the beginning of the spring of 1809.

Here, at last, his wanderings came to an end. He was appointed, it is not very clear when, director of the Opéra Français, and when Beil-
dieu left, at the close of 1810, Steibelt received the title of 'Maître de Chapelle' to the Emperor in his place. It was, however, a title to which no emolument was attached, and that in no way relieved its possessor from professional duties. In managing and writing for the Opera, and in teaching and composing for the pianoforte, the remaining years of Steibelt's life were spent, comparatively at least without excitement. About the year 1814 he ceased to play in public, and did not appear again for six years, when the production of his Eighth Pianoforte Con-
certo—a very remarkable work—induced him to come forward once more as a performer on March 16, 1820. Meanwhile his pen was not

1. The correspondent of the A. M. Z. (cf. 170) oddly describes him as
2. Steibelt of London.
idle. His early years at St. Petersburg were marked by the ballets "La Fête de l’Empereur" in 1809, and "Der blöde Ritter" (before the end of 1812); and the three Concertos for pianoforte, Nos. 6, 7, and 8, appear to belong to the period of his abstention from playing in public. For the theatre he wrote two operas, each in three acts, "Cendrillon" and "Bargines"; a third, "Le Jugement de Midas," he did not live to finish. He also spent some time in revising "Roméo et Juliette." In the midst of these avocations he was seized with a painful disease, of which, after lingering some time, he died on Sept. 20, 1823. A number of his friends combined to honour him with a quasi-public funeral, and the military governor of St. Petersburg, Count Millarowitsch, organised a subscription-concert for the benefit of his family, who were left in very straitened circumstances.

Comparatively little has been recorded of Steibelt's personal character, but the traits preserved are, to say the least of it, far from prepossessing. Almost the only occurrence that presents him in a pleasing light is his death-bed dedication of the revised score of "Roméo et Juliette" to the King of Prussia, in token of gratitude for the kindnesses received from that monarch's father. He appears to have been perfectly eaten up with vanity, which exhibited itself unceasingly in arrogance, incivility, and affectation. In his native country he provoked already mentioned. To this he added a reckless extravagance in money matters that amounted to criminality. Though he must have been for many years in receipt of a large income, he was always out at elbows, and this exercised a most pernicious influence on his character both as an artist and as a man. His respect for his art, never too great, was destroyed by the quantity of worthless music that he wrote hastily to meet temporary difficulties, and he not unfrequently stooped to expedients still more unworthy. One of these has been already mentioned, but it was not the only one. Complaints of old works palmed off as new on publishers, and through them on the public, by the alteration of the first few bars, transpositions, or the like, are only too rife. A device that seems to have been specially common was to add a violin part to a published set of pianoforte sonatas and then bring out the result as an entirely new work.

The greatness of his abilities as a musician is perhaps best proved by the fact that they caused so unattractive a person to be not merely tolerated but welcomed. His pianoforte-playing was just what might have been expected from his life and character. The highest ranges of his art were a terra incognita to him, and his inability to perform a slow movement was the subject of universal comment. To do him justice, he was aware of his deficiency, and seldom attempted an Adagio. Quick movements, on the contrary, he played with a precision and fire that made the liveliest impression. His technical training appears to have been defective, and, though in his prime he was considered a great executant, his left hand was always conspicuously weak. He was one of the first to discover the resources presented by the pedals of the pianoforte, and, like some other discoverers, was led to exaggerate the importance of his discovery. The result of this was that his performance was always apt to degenerate into mere tricks of effect. The critics of his day also complained of his excessive use of the tremolo, a judgment that appears well grounded, and declared that his fingering was faulty, which seems more doubtful. It is strange, too, considering his appreciation of the resources of the pianoforte and his preference for instruments by English makers (or by Erard, who used the English action up to 1838), that he should have made little or no use of their cantabile powers. But, after making all deductions of this sort, the broad fact remains that Steibelt's playing was thoroughly striking and original, and that he possessed in a very eminent degree the invaluable power of carrying his audience with him. Whatever censure critics might be disposed to pass after the performance was over, the aplomb and spirit of his playing fascinated them at the time, and when he was in a good mood he would interest his hearers for hours together.

It has been said that the truest test of a composer's genius is to be found in his slow move-
ments. Judged by this standard the multitut- 
dinous pianoforte works of Steibelt would be 
declared wholly wanting. Sonata after sonata 
has no slow movement at all, consisting merely 
of an Allegro and a Rondo. When an Adagio 
or Andante is interpolated, it is either an insign-
ificant trifle of some 30 or 40 bars in length, 
or else consists of a popular melody, such as 
‘If a body meet a body.’ ‘Twas within a mile of 
Edinbro’ town, or the like. He does not 
seem to have ever realised the powers of the 
pianoforte for an Adagio, and when a violin 
part is added, as is often the case in his sonatas, 
he almost invariably assigns the melody to the 
latter instrument and accompanies it with a 
tremolo on the pianoforte. His Allegros and 
Rondos, on the contrary, particularly the former, 
are often of remarkable merit, and many of his 
sonatas, such as that dedicated to Madame Bona-
parte (in E, op. 45), are really fine and original 
compositions. Yet, even at his best, a want of 
sustained power makes itself felt. Through the 
absence of records as to his early life makes it 
probable that his musical training was not 
sacrificed to the profitable speculation of exhibiting 
a youthful prodigy, his constructive skill was 
never developed. All his music sounds like a 
clever improvisation that happens to have been 
completed to paper. There is little or no 
attempt at development or design. Whenever a 
new idea occurs to the writer it is straightforward 
thrust in, and when no fresh idea presents itself 
one of the old ones is repeated. Hence it is 
that his music is now totally forgotten, for 
whatever the opinion of contemporaries may be, 
posterity has invariably consigned to oblivion 
all music, no matter what other qualities it may 
possess, that is deficient in design. Moreover, 
Steibelt exhibits a most annoying inequality of 
style. Again and again the opening movement 
of a sonata excites the expectation of a really 
satisfactory work, only to meet the very purpose 
of disappointing it by the deficiencies of the 
Adagio, if there is one, and the trivialities of 
a ‘brilliant’ Rondo. His contemporaries pro-
nounced the ‘Etude’ his best work, and time has 
confirmed their opinion. It has been often re-
published, and may indeed be said to be the 
only work of his that still lives. To a modern 
pianist one of the most striking features of the 
collection is the fact that several of the pieces 
(e.g. Nos. 3 and 8) anticipate in a very note-
worthy manner the style made popular by Men-
delssohn in his ‘Songs without Words.’ The 
\[ Programme-Music, vol. iii. p. 364 \] may serve 
as a type of them all. They are of the worst class 
of programme music, with no intrinsic musical 
merit. In England and France these pieces 
made their composer popular. In Germany, his 
reputation was comparatively nil. His pia-
noforte works however, good and bad, have all 
the great merit of fearlessness, and invariably lie 
well under the hand.

For the orchestra and other instruments Stei-
belt wrote comparatively little—wisely, in the 
judgement of one of his biographers. Unfortunately, 
the scores of many of his operatic 
works, especially those written for St. Peters-
burg, are inaccessible and perhaps lost. It 
cannot, however, be said that an examination 
of the score of ‘Roméo et Juliette’ quite bears 
out the sentence just quoted. We are told that 
an even division of the interest of the music 
between the various instruments is one great 
mark of skillful orchestral writing. If this be 
so, Steibelt’s opera is in one respect skilfully 
written, for almost every instrument in the or-
chestra comes to the front in turn. More than 
this, the composer uses the forces at his command 
with power and freedom. The trombones are 
introduced to an extent then unusual, though not 
excessive. Many of the resources of modern scor-
ing are to be found, especially the employment 
of wood-wind and strings in responsive groups. 
The main complaint that can be sustained 
against the work is that the concerted pieces are 
unduly protracted and impede the action—this 
is certainly the case with the Trio in the first 
Act. It should moreover be observed that 
when Steibelt writes for the pianoforte and other 
instruments, as in his quintets, the pianoforte 
is not allowed to monopolise the interest. His 
certos are formed on the orthodox Mozartean 
model, and it must be added that they contain, 
especially in their first movements, most ex-
cellent writing. ‘The instrumentation of the 
first movement is quite exceptionally beautiful’ 
was the opinion of one who listened to the per-
formance of his Eighth Concerto in London,2 
and even when the work as a whole is weak, as 
in the Sixth Concerto, the instrumentation is 
not deficient in skill and novelty.

Steibelt’s originality as a composer was ques-
tioned in his own day. It was said that his 
famous ‘Storm Rondo’ was a feeble copy of a 
work for the organ by the Abbé Vogler, a state-
ment on which the thoroughly pianoforte char-
acter of Steibelt’s music throws considerable 
doubt. His enemies also averred that ‘Roméo 
et Juliette’ was a mere plagiarism from Georg 
Benda’s opera of the same name—an allegation 
that is certainly unfounded. More serious ob-
jection may be taken to his Sixth Pianoforte 
Concerto, ‘Le Voyage au Mont St. Bernard,’ 
in which not only the general idea, but even 
the most striking details—the hymn of the monks, 
the tolling of the convent bell, and the national 
music of the Savoyards with accompaniment of 
triangles—are borrowed from Cherubini’s opera of 
‘Elisa ou le Voyage au Mont Bernard.’ It 
is, in fact, as it has been aptly described, ‘the 
work, not of an architect, but of a decorator.’ 
On the other hand, Steibelt must be credited 
with some contributions to musical progress.

1 Mrs. Arabella Goddard, among her numerous reprints, included 
Steibelt’s Sonatas in Bb, ced. Mad. Bonaparte; and some Studies.

2 A. M. E. xvi. p. 725.

3 Ibid. xlv. no. 25.
Io dulution he used with a freedom unknown efore him. The following passage, for instance, from the Andante of the first Sonata, in op. 37, was an unheard-of thing in 1799. Of course, nothing is easier than to carry such innovations off, and he may be fairly said to have overstepped the line when in the 'working-out' of his Sonata for pianoforte and violin in E minor, op. 32, he introduces the second subject in Eb major, changing the signature for 56 bars. Another instance is supplied by the two Sonatas for pianoforte that form op. 56. In the first, which is in Eb major, he opens the development with an excursio into G minor; and in the free use of the picciolino in chamber music. He employs the latter, for example, most effectively in the Rondos of the Sonatas for Pianoforte and Violin, op. 32, no. 2, and op. 35, no. 3, in the second of which he uses this expedient in giving out the subject. The device of introducing a panomine into an overture has found no imitators, unless the overture to 'Euryanthe' is to be reckoned as an imitation [Oepra, vol. ii. p. 219], but some of his other novelties have had a better fate. The manner in which he suggests the 'Lieder ohne Worte' is in his 'Etude,' and his use of the trombone, alto, tenor, and especially bass, in 'Roméo et Juliette' have been already noticed. A similar boldness in orchestral writing is to be found in the first movement of his Sixth Concerto for Pianoforte, where a passage occurs in which the violoncellos are divided into three parts. Neither Haydn nor Mozart nor Beethoven divide their strings, except the viola, to any extent, and Steibelt's Concerto is at least thirteen years anterior to the Overture to 'Guillaume Tell,' which is usually quoted as

the early instance of division of the violoncellos into more than two parts. More important still is the finale of the Eighth Pianoforte Concerto for Pianoforte, in which—probably following the lead of Beethoven—he adds voices to the instruments to form a climax, with an effect described as thrilling. We may fairly say that a composer who did these things deserves to be distinguished from the crowd of merely clever musicians. Had he but steadily lived and written up to his abilities it is probable that he might have taken one of the chief places in the roll of musical worthies; as it is, he only adds one more to the many instances which prove that conspicuous talent unaccompanied by moral earnestness will never succeed in making a man great.

The list of his works which follows has been compiled with considerable trouble. Not only had Steibelt a careless and, dishonest habit, of publishing different works under the same opus number, and the same or a slightly altered work under different numbers, but, according to his already mentioned, works were published under his name with which he had nothing to do. Under such circumstances the task of drawing up a complete and accurate list is wellnigh hopeless, and this catalogue, though compiled with all the care possible, does not profess to be more than a contribution towards a complete and exact list. An asterisk attached to a work means that it certainly contains one sonata (or the number given) and may contain more. A date has been added in some cases, where it seemed likely to be of any value.

Op. 1. 3 Sonatas, FF. and Violin (1791). 1 Sonata, FF. 2 Sonatas, FF. 3 Sonatas, FF. 3 Sonatas, FF. 13 Sonatas, Harp with Violin and Cello ad lib. 1 Sonatas, FF. with Flute or Violin and Cello.

Op. 2. 2 Sonatas, FF. and Violin (1791). 1 Sonata, FF. 1 Sonata, FF. 1 Sonata, FF. 3 Sonatas, FF., the first with Violin. 2 Sonatas, FF. 3 Sonatas, FF. Violin, and Cello.

Op. 3. 2 Sonatas, FF. Violin, and Cello (1791). 1 Turkish Overture, FF. Violin, and Cello.

Op. 4. 3 Sonatas, FF. and Violin, 1 Sonata, FF. Violin, and Cello (1791). 1 Sonata, FF. the first with Violin obligato.


Op. 6. Second Capriccio, FF. 1 Grand Sonata, FF. and Violin A (1791). 1 Sonatas, FF. 12 Sonatas and 'La Coquette,' FF. the first with Violin, 1 Sonata, FF.; 1 Romance from 3rd Pianoforte Concerto.


Op. 8. 4 Grand Sonatas, FF. and Violin, 1 and 1, 4, 6, and 8, with Violin obligato, nos. 2 and 3 with Flute obligato. 1 Sonatas, FF., Violin, and Cello. 1 Sonatas, FF., Violin, and Cello, with Violin acc. (ded. to Miss. Eugénie de Beaumarais).

Op. 9. 4 Divertimenti, FF. (1791). 1 Grand Sonata, FF. 'La Coquette.' FF. 1 Preamble, FF.

Op. 10. 3 Sonatas, FF., and Violin 1 Grand Sonata, FF. 1 and 1, 4, 6, and 8, with Violin obligato, nos. 2 and 3 with Flute obligato. 1 Sonatas, FF., Violin, and Cello. 1 Sonatas, FF., Violin, and Cello, with Violin acc. (ded. to Miss. Eugénie de Beaumarais).

Op. 15.

Op. 16. 4 Sonatas, FF., Violin, and Harp. 1 Grand Sonata, FF. 1 and 1, 4, 6, and 8, with Violin obligato, nos. 2 and 3 with Flute obligato.

Op. 18. 1 Grand Sonata, FF.

Op. 19. 1 Grand Sonata, FF.

Op. 20. 1 Grand Sonata, FF.


Op. 22. 3 Quartets for Strings; 1 Grand Preludes or Exercises, FF. (1790). 1 Grand Quintet for Strings (1790). 1 'Enfant cher des Dames' with var. FF. (1791). 1 Sonatas, FF., the third with Violin.

Op. 23. 1 Violoncello. 1 Violoncello. 1 Violoncello. 1 Violoncello. 1 Violoncello.

STEIN, a family of pianoforte makers and players.

Johann Andreas, the founder of German pianoforte-making, was born at Heidelberg in the Palatinate in 1726. Nothing is known of his early life, but he appears to have been in Paris in 1758, and to have remained there for some years. We may conclude that he was engaged in organ-building and harpsichord-making, since he was not only a good musician, but a proficient in both handicrafts, before he turned to pianoforte-making. After Paris we find him at Augsburg, organist of the Bartholomäikirche, the famous organ of which he built, as well as that of the Kreuzkirche. When the article Pianoforte was written special enquiries were made in Vienna and elsewhere, to discover any pianoforte remaining of Stein's make, but without success. These enquiries, however, led to the discovery of a grand piano, which was secured by M. Victor Mahillon, of the Museum of the Conservatoire, Brussels. It is inscribed Jean Andreas Stein Facteur d'orgues et des Clavécinis Organiste à l'Église des Mineurs Augsbourg 1700.

The action of thisichord grand piano is the same as that in Rep. 10, p. 718, vol. ii. of this Dictionary, which was copied from a scarce pamphlet preserved in the Library of the Gesellschaft der Musikfreunde at Vienna. The wedge damper is Cristofori's; the escapement and other parts of the action differ entirely from that maker's and from Gottfried Silbermann's as preserved in three instruments at Potsdam, in which the Florentine maker Cristofori is closely followed. This instrument has also the genouillière or knee-pedal for raising the dampers, which preceded the foot-pedal. [See Sordini.]

The genouillière and Stein's escapement are described by Mozart with great gusto in a letter addressed to his mother, in October 1777, only a very few years before M. Mahillon's piano was made. What action was used by Spaceth of Ratlabin, also referred to by Mozart, we do not know, but M. Mahillon's recent discovery at Brussels of a square piano, with the rudiments of Stein's action—that is, the same centred percussion without the hopper escapement—leads directly to the conclusion that this simple action, clumsy as Mozart found it without the escapement, was in common use before Stein brought his inventive genius to bear upon its improvement.

Welcker von Gontershausen ('Der Clavierbau', Frankfort 1870, p. 173) gives a drawing of this action without hopper escapement, attributing it to Silbermann; but, as far as we can see, without proof. Many of the early German pianos have neither date or inscription, which makes the attribution to a maker difficult. We are disposed to think that Silbermann would not have abandoned the good action of Cristofori, which he knew how to finish well, for a crude tentative mechanism; we therefore conclude that the Seven Years War having entirely stomped out Saxon pianoforte-making, a new era began with the restoration of peace, and that the main founding that German pianoforte-making was so long identified with the School of Vienna belongs to Stein, whose inventive talent and artistic devotion were displayed in the grand instruments he made, which, by 1750 at latest, were adopted as models both in North and West, Germany, as the two grand pianos formerly belonging to Queen Louise, made by Huhn, 'boulde' of Berlin, and preserved in memory her at Potsdam, unmistakably show.

Gerber, in his Lexicon, has preserved a list of numerous inventions by Stein; of which none now of value save the escapement and the key board shifting by means of a pedal. He introduced the latter in his 'Saitenharmonika' 1789, carrying the hammers from three strings to one, which he spaced away from the other two unisons. This 'una corda' he named 'Spielsetzchen.' Mr. Thayer 2 has unearthed a record of Pastor Jenker, showing that Beethoven in 1791, when residing at Bonn, always used a pedal of Stein's. Stein died in 1792, leaving two sons, Matthias Andreas and Friedrich (see below), and daughter, Maria Anna, known as Nanette, who in 1794 married Streicher, and was really the most prominent of the group.

Though Streicher ultimately succeeded to the business, which had been removed from Augsburg to Vienna, his name does not appear for several years in connection with it. [See note in Pianoforte, p. 718 e. the firm as late as this was 'Gesellschaftstein'; subsequently 'Nanette Stein' only, which appears as the maker's name on a grand pianoforte with six pedals, existing (1823) in Windsor Castle. For the continuance of the Stein business see Streicher. [A. H.]]

2. Maria Anna, or Nanette Stein, was born Jan. 2, 1765, at Augsburg. When barely 8 years old, she played to Mozart on his visit to Augsburg in 1777, and, in spite of the bad habit she had contracted, he said of her 'She may do yet, she has genius' (Jahn, i. 368). Her talent and capacity were so obvious that her father and mother initiated her into the details of his business, and on her death, Feb. 29, 1792, it carried in conjunction with her brother Matthias Andreas, with a decision and energy almost marvellous.

In 1793 she married Johann Andreas Streicher, an excellent pianist and teacher from Stuttgart, and then she, her husband, and mother, moved to Vienna. The new firm of Nanette and Andreas Stein (constituted by Imperial decree Jan. 17, 1794) established itself in the house where it still remains, the 'Red Rose,' No. 571 in the Landstrasse suburb. In 1811 the factory was removed to premises of their own, which had been rebuilt and enlarged some years before. No. 27 in the Ungargasse. In 1820 the brother and sister dissolved partnership, each setting up.

1 The last figure is misprinted, and M. Mahillon thinks that it might be 5 or 6 instead of 0.
2 One of these instruments, and apparently the elder one, has not been seen outside the Continent, but internal examination shows that the maker was the same who made the 1780 one; both closely resemble the design of a piano by Walther, at Salzburg, and the detail of the pedal to that of 1780.
STEIN.

For themselves, as 'Matthäus Andreas Stein,' and ' Nanette Streicher, geborene Stein.' Streicher, who had hitherto managed only the commercial part of the business, now took his full share of the work. Both firms endeavoured to perfect their instruments in every possible way, while still adhering to the traditions of their father, and Stein of Vienna became as celebrated as Stein of Augsburg had been. In 1823 the Streichers took into partnership their son Johann Baptist (born in Vienna 1795). Nanette Streicher was at once an energetic and capable woman of business, a pianist of remarkable excellence, a person of great general cultivation, and a model wife and mother. Her name is closely connected with that of Beethoven. It is well known that she did much to help him in his domestic arrangements, lightened the burden of his housekeeping, and even looked after his bodily health. Thayer, in his 'Beethoven' (iii. 239), gives us a striking picture of their relationship, for which the reader must be referred to that excellent work. [See also vol. i. of this Dictionary, p. 1064.] Nanette Streicher died Jan. 16, 1835, and was followed by her husband on May 25 of the same year. The business is still carried on by their son, J. B. Streicher. Her brother,

3. Matthäus Andreas Stein, was born at Augsburg, Dec. 12, 1776, accompanied his sister to Vienna, set up for himself in 1802, married Nov. 12, 1796, and died May 6, 1842. His son, Kar! Andreas, also a pianoforte-maker and composer, was born in Vienna Sept. 4, 1797; early showed talent for music, and became an excellent pianist and teacher. He was a pupil of Förster in harmony and composition, and published a considerable number of works principally for his instrument. He also left in MS., among others, two PF. concertos with orchestra, two orchestral overtures, and a comic opera 'Die goldene Gans,' words by Langbein. He appeared several times in public, but latterly devoted himself entirely to the factory, in the working of which his father had early initiated him. In 1819 a patent was granted to him. Karl Andreas travelled much, and his pianos were appreciated abroad, as well as by the first artists of his own country. In 1844 he was appointed Court pianoforte maker. His book 'On the playing, tuning, and preservation of Stein pianofortes,' 1 contains valuable matter. He died Aug. 28, 1863. [C.F.P.]

5. His uncle, Friedrich, was born at Augsburg May 26, 1784, and at the age of ten went to Vienna, and studied counterpoint and composition with Albrechtsberger. He became one of the first pianoforte-players of the capital, and was considered to be a very promising composer. He appeared rather frequently in the Augarten and Burgtheater concerts as a player of concertos, especially those of Mozart. Reichardt (April 1, 1809) calls him:—'A performer of great power and genius. . . . A rare power, combined with the deepest feeling, characterised his performance. He played some of Beethoven's most difficult pieces, and variations of his own composition, full of invention and deep sentiment, and of monstrous difficulty. Since then I have heard him at home on his magnificent Streicher pianoforte, and am confirmed in my opinion of his assiduous study and great talents.' These eulogies are borne out by other contemporary notices. Friedrich Stein is the subject of Ries's anecdote (Notizen, p. 115). Beethoven had played his Concerto in G at his own concert, Dec. 22, 1808 (see vol. i. p. 187), with astonishing spirit and speed, and immediately after called upon Ries to play it in public, with only five days for its study. Ries naturally shirked such a task, preferring to play the C minor one instead. At this his master was offended, and turned to Stein, who accepted the task, but was unable to accomplish it, and played the C minor instead, not satisfactorily. This anecdote, which has kept Stein's name alive, leaves unintentionally a false impression as to his powers. Ries would have played the C minor Concerto better; for he had carefully studied it under Beethoven himself, and was then in his full strength. Stein had had no such instruction, and was forced to play it with little practice, when so far gone in consumption that he died four months later.

Stein was an industrious composer, but few of his vocal compositions reached the stage. He left 3 operettas and a ballet, of which only one—'Die Fée radiante'—came to public performance. Also a set of Songs, a Violin Concerto, a Grand Sonata for the PF., and a PF. Trio. He also arranged Beethoven's 4th and 6th Symphonies, and most of Mozart's and Cherubini's Overtures, for two PFs.

His widow, Caroline, daughter of a Vienna official named Haar, was also a very fine pianiste. Like her husband, she depended upon teaching for her subsistence. [A.W.T.]

STEINWAY AND SONS, an eminent firm of pianoforte makers in New York, distinguished by the merit of their instruments and by their commercial enterprise, which, in comparatively few years, have placed their firm in equal rank with those famous older makers in Europe whose achievements in the improvement and development of the instrument have become historical.

Henry Engelhard Steinway (originally Stein-
we) was born February 15, 1797, at Wolfsnagen, in the Duchy of Brunswick. The youngest of a family of twelve, at the early age of 15 he was the sole survivor of his family. From the age of 17 to 21 he served in the army, and during that time his natural taste for music led him to learn the violin. On his discharge, which was honourably obtained, from the army, he thought of becoming a cabinet-maker, but was too old to serve the five years apprenticeship and five years as journeyman which the guild required prior to his becoming a master. He therefore went for a year to an irregular master, and then turned to organ-building, which was free from

1 From this period dates the so-called 'Viennese mechanism,' the principle of which was really the same as that of the Augsburg pianos.

the narrow limits of a guild. Circumstances however, allowed him in 1825 to marry and settle as a cabinet-maker at Sessem, near the Hartz mountains, where he had been already working; and in that year (Nov. 25) his eldest son Theodore was born. Steinway in a few years turned his attention to piano-making, and in 1839 exhibited a grand and two square pianos at the Fair at Brunswick. Sessem being in Hanoverian territory, the foundation of the Prussian Zollverein in 1845 brought Steinway's hitherto flourishing business to a standstill, and the revolution of 1848 destroyed it entirely. The course of events now induced Steinway to leave Germany, and in April 1849 he emigrated to New York, whither his family, with the exception of Theodore, the eldest son, followed him the next year. For three years the father and the three sons, Charles, Henry, and William, worked in different New York piano factories. In March 1853 they agreed to unite and start in business on their own account, and the firm of 'Steinway & Sons' was established. In 1855 they exhibited a square piano in which the American iron frame principle of a single casting was combined with a cross or overstrung scale, forming the foundation of the so-called 'Steinway system,' which, as applied to grand pianos, attracted great attention in the London International Exhibition of 1862. Both Charles and Henry Steinway dying in 1865, Theodore, the eldest son, disposed of his business in Brunswick and became a partner of the New York firm. Their spacious concert-room there was built and opened in 1866. About this time the Steinways began to make upright pianos, and their instruments of all kinds shown at Paris in the Universal Exhibition of 1867, not only gained them success, but became models for Germany, to the great improvement of the German makers and trade. Henry Steinway, the father, died in 1871. We may quote from the New York Encyclopedia of Contemporary Biography the summary of his life: 'By virtue of his abilities and his inborn strength of character, he, an orphan boy, became one of the greatest manufacturers in his special industry, not only of his own country, but of the world.' Theodore and William Steinway are now (1882) the senior partners of the firm. In 1875 they opened a branch of their business in London, to which a concert-room is attached, and in 1880 another branch establishment at Hamburg. [A.J.E.]

STEINWEG, the original of Steinway (Grotian, Hellerich, Schulz, Th. Steinweg Nachfolger). This firm of pianoforte-makers in Brunswick succeeded, as the style implies, to Mr. Theodor Steinweg or Steinway, when he retired, in 1865, from the business founded by his father, to join the New York firm of Steinway & Sons, of which, being the eldest brother, he has become the senior partner. Soon after the Steinways system of construction was brought out in America, he introduced it in Germany, and in the season of 1860-1 his concert instruments, made on that principle, were publicly used. His successors in Brunswick have maintained the good reputation he founded for these instruments, which is so! favoured with the preference of some eminent pianists; notably of Madame Schumann, who since 1870 has used them exclusively in Germany for her public performances. Although the present firm preserve the Steinway model in the main, they claim to have made developments in alterations to the design, that give the instruments of 'Th. Steinwegs Nachfolger' their own cachet.

STEPHENS. Catherina, born in London Sept. 18, 1794, having given early indications of aptitude for music, was in 1807 placed under the instruction of Gesualdo Lanza, whose pupil she remained for some years. Early in 1812 she appeared in subordinate parts at the Pantheon as a member of an Italian Opera Company, but afterwards her father, dissatisfied with the painfully small progress she made under Lanza, placed her under the tuition of Thomas Weck. On Sept. 23, 1813, she appeared anonymously at Covent Garden as Mandane in 'Artaxerxes' with decided success. She repeated the part a Sept. 28, as 'Miss Stevens,' and on Sept. 30, under her proper name. She soon afterword's prevailed Polly in 'The Beggar's Opera,' Rosetta in 'Lov in a Village,' and Clara in 'The Duenna,' in each gaining ground in public favour. Her voice occasioned an animated controversy between her two instructors as to which of them could claim the credit of having really developed her abilities. In March 1814 she was engaged at the Concert of Ancient Music, where she at once allotted all the principal soprano songs and later in the year she sang at the festivals at Norwich and Birmingham. She continued at Covent Garden until 1822, when she broke with the managers on a question of terms, transferred her services to Drury Lane. She occupied the principal position in the English operatic stage, at the first concerts, and the festivals, until 1835, when she retired into private life. Her voice was a pure soprano, rich, full, and powerful, and of extensive compass, and her execution neat, although not very remarkable for brilliancy. She somewhat lacked dramatic instinct and power, and her enunciation was very bad, but she excelled in the expression of devotional feeling and simple pathos. In such songs as Handel's 'Angeles, ever bright and fair,' and 'If guiltless blood,' and in ballads like 'Auld Robin Gray,' and 'Savourines Deilee,' she captivated every hearer. On March 14, 1825, she was married to the widowed octogenarian Earl of Essex in his house No. 9 Belgrave Square, and on April 23, 1839, became his widow.

1 In the Parish Register of St. George, Hanover Square,iano and originally entered as having been celebrated in the New Church. Those last three words were, however, subsequently written upon the record, but without any note, or acknowledgment of the alteration being made in the Register. The original is certified copy of the register of Somerset House, until 1838, when the discrepancy was pointed out by the present owner of the registers. It is to be hoped that such defects in the registers will be rectified.
survived him for nearly 43 years, dying in the house in which she was married, Feb. 22, 1882.

[W.H.H.] STEPHENS, CHARLES EDWARD, nephew of the preceding, was born in the Edgeware Road, March 18, 1821. Displaying early tokens of musical organisation, he was placed under Cipriani Potter for pianoforte, J. A. Hamilton for harmony, counterpoint, and composition, and Henry B. Egrove for the violin. In 1838, he was elected organist of St. Mary's, Myddelton Square, and subsequently held the same office at Trinity Church, Paddington, 1846, St. John's, Hampstead 1856, St. Mark's, St. John's Wood, 1862-53, St. Clement Danes, 1864-69, and St. Saviour's, Paddington, 1872-75. In 1850 he was elected an associate, and in 1857 a member of the Philharmonic Society, of which he has repeatedly been chosen a director. In 1865 he was elected a Fellow of the College of Organists, in 1870 an honorary member of the Royal Academy of Music, and in 1877 a licentiate, honorius causae, of Trinity College, London. His first important composition was a trio for pianoforte, violin and violoncello, produced at the Society of British Musicians, himself performing the pianoforte part, and he afterwards produced a symphony and several concert overtures of great merit, No. 4 of which, 'A Dream of happiness,' was played at the Crystal Palace, Nov. 13, 1875. He has also composed many works for pianoforte and organ, and much vocal music, comprising anthems and services, songs, ballads, part-songs, etc. His part-song, 'Come, fill ye right merrily,' gained the prize given by Mr. Henry Leslie's Choir in 1858, and in April 1879 he was awarded both the first and second prizes given by Trinity College, London, for the best string quartet. Although an able pianist, he has, for some years past, rarely appeared in public, having devoted himself almost exclusively to teaching in which he is much esteemed.


[W.H.H.] STERKEL, JOHANN FRANZ KAYER (sometimes styled Abbé Sterkel), born at Würzburg, Dec. 3, 1750, was a distinguished amateur. Though music formed a part of his education it was only a part. He went through his college course at Würzburg university, took orders, and became vicar and organist of Neumünster. In 1778 he was called to the court of the Elector of Mayence at Aschaffenburg as chaplain and pianist. Next year the Elector sent him on a journey through Italy; success attended him everywhere, and at Naples he brought out an opera, 'Farnace,' with success. In 1781 he returned to Mayence and was promoted to a canonry. All this time he was composing as well as playing in all departments of music. He wrote about this date some German songs which were great favourites, and he formed some exellent pupils — among composers Hofmann and Zulehner, among singers Grünbaum and Kirschbaum. In September 1791 occurred the great musical event of Sterkel's life, though he probably did not know its significance — the meeting with Beethoven, then a youth of twenty. Beethoven came to Aschaffenburg with the band of the Elector of Bonn, and was taken by Ries and Simrock to call on the great player, whose reputation was something like that of Litzt at the present day. Sterkel was the first great exponent that Beethoven had heard, and the extreme refinement and finish of his style evidently struck him much. He watched him with the closest attention, and not unnaturally declined to play in his turn, till Sterkel induced him to do so by speaking of his 24 variations on Righini's 'Venni Amore.' They had been published only a few months previously, and Sterkel declared that they were so hard that he did not believe even the composer could play them. Beethoven played what he could recollect, and improvised others fully equalling the originals in difficulty—but the curious thing was that he adopted Sterkel's delicate style all through. They do not appear to have met again. In 1793 Sterkel succeeded Righini as Capellmeister to the Elector, and this threw him still more into serious composition, but the French war forced the Elector to leave Mayence, and his Capellmeister returned to Würzburg. In 1805 he became Capellmeister at Ratisbon, where all his old energy revived, and he taught and composed with the greatest vigour and success. The war of 1813 at length drove him back from Ratisbon to Würzburg, and there he died Oct. 21, 1817.

The list of Sterkel's published compositions is immense. It embraces 10 symphonies; 2 overtures; a stringed quintet; 6 string trios; 6 duos; 6 PF. concertos; a very large number of sonatas for PF. both for 2 and 4 hands; variations, and minor pieces; 10 collections of songs for voice and PF.; Italian canzonets, duets, etc. The number of editions which some of these went through, shows how widely popular Sterkel was in his day.

[STERLING, ANTOINETTE, born Jan. 23, 1800(?) at Sterlingville, in the State of New York, though American by birth and parentage is of English extraction, tracing her descent through William Bradford, one of the Pilgrim Fathers who crossed in 'The Mayflower,' and was the second Governor of Plymouth Colony, from the family of John Bradford, martyr, burnt in 1555. She possessed, even in childhood, a voice of extraordinary range, which afterwards settled into a contrast of great richness and volume, with a compass from Eb in the Bass stave to the top F in the Treble one. Her first serious study of singing began in 1867 in New York under Signor Abella, better known as the husband of Mme. d'Angri. She came to England in 1868 and remained a few months, singing chiefly in the provinces, en route for Germany. There she
was first a pupil of Mme. Marchesi at Cologne; then of Pauline Viardot at Baden Baden, and lastly of Manuel Garcia in London. She returned to America in 1871, and soon took a high position as a concert singer. On May 13, 1873, she took leave of her native country in a concert at the Irving Hall, Boston, arrived in England, and made her first appearance on Nov. 5 at the Covent Garden Promenade Concert, under the conductorship of Sir Julius Benedict. At the Crystal Palace she first sang on Dec. 5, and shortly after appeared at the Saturday Popular, Feb. 21, 1874, Sacred Harmonic, Philharmonic, Albert Hall and London Ballad Concerts. At Gloucester, in the following September, she sang at the Festival. She was married on Easter Sunday 1875, at the Savoy Chapel, to Mr. John MacKinlay; and since then, excepting a few months in that year, when she sang in America in a series of 40 concerts under Theodore Thomas, has resided in London, and is one of the best known and most popular singers there.

Miss Sterling is not unknown in classical music. On her first arrival here she sang the Cradle Song from Bach's Christmas Oratorio with much effect, and her répertoire contains songs of Mendelssohn and Schumann. But she is essentially a ballad singer. Her voice is one of great beauty and attractiveness; but it is her earnestness and intention, the force which she throws into the story—especially if it be weird or grim, such as 'The three fishermen,' 'The sands of Dee,' or 'The three ravens'—that, probably more than all, the distinctness with which she declaims the words, whether they be German or English, that form the real secret of her success.

STEVEN, JULIUS, was born at Breslau, Aug. 8, 1830, but removed at an early age to Berlin, where he learned music under Maurer, Ganz, and Runghagen, at the Singakademie and the Royal Academy of Arts, and soon began to compose. 'Please enquire about Mr. Julius Stern of Berlin,' says Mendelssohn, 'who has sent me a book of songs with a kind note. From the first glance I think they show talent, but I have not then or later heard anything else about him.' In 1843 he received a travelling scholarship from the King, which led him, first to Dresden for the special study of singing, and then to Paris, where he soon became known as conductor of the German Gesangverein. Here he performed the Antigone, first in the studio of Henry Lehmann the painter, and then at the Odéon theatre, which drew from Mendelssohn a very characteristic letter (May 31, 1844). In 1845 he returned to Berlin, and in 1847 founded the well-known Singing Society which bore his name. The first performance of 'Elisabeth' in Oct. 1847, gave a specimen of the powers of the new association, and the level has since been fully maintained by performances of a very wide range of works both ancient and modern. In 1872 the Society celebrated its 25th anniversary, amid an enthusiasm which conclusively showed wide and deep was the public feeling. In 1874 ill-health obliged Stern to retire from the conductorship, and he was succeeded by Seidl.

Meantime, in 1850, with Kulak and Marx, he had founded his Conservatorium, which, notwithstanding the defection of his two colleagues, still flourishes and has educated many good musicians. From 1869 to 71 he conducted the Berlin 'Sinfonie-Kapelle,' and at Christmas 1873 undertook the Reichshalle Concerts, which however were not commercially successful, and only lasted for two seasons. He then confined himself to his Conservatorium till his death, Feb. 27, 1883. Stern has published many vocal pieces and arrangements, but his most enduring work will probably be his edition of Exercises by Vacci (Bote & Bock), Crescentini (Peters), etc. He was made a 'Königliche Musikdirektor' in 1849, and 'Königliche Professor' in 1860.

[GE.]

STEVENS, RICHARD JOHN SAMUEL, born in London in 1757, was educated in St. Paul's Cathedral choir under Richard Savage. He distinguished himself as a glee composer, and obtained prizes from the Catch Club for his glees. 'See, what horrid tempests rise,' 1782, and 'It was a lover and his lass,' 1786. He was appointed organist of the Temple Church, 1786, organist of the Charter House, 1796 (retaining his appointment at the Temple), and on March 17, 1801, was elected Professor of Music in Gresham College. He published three sets of glees and some songs. Nine glees and a catch by him are included in Warren's collections. Among his best glees may be mentioned "Ye spotted snakes," "Blow, blow, thou winter wind," "Grubbed age and youth," "Sigh no more, ladies," "The cloud-capt towers," "From Oberon in fairy land," "Some of my heroes are low," "Pride, foolish boy," "To be gazing on those charms," and "Strike the harp in the praise of Brangel," all of which still retain their popularity with lovers of that class of composition. He edited "Sacred Music" for one, two, three and four voices, from the works of the most esteemed composers, Italian and English, an excellent collection in 3 vols, fol. He died Sept. 23, 1837. [W.H.H.]

STEVENSEN, SIR JOHN ANDREW, Knight, Mau. Doc., son of John Stevenson, a violinst in the State Band in Dublin, was born in Dublin about 1762. In 1773 he was admitted a chorister of St. Patrick's and Christ Church Cathedral, Dublin, and continued so until 1779. He afterwards became a vicar choral of both cathedrals, and a member of the choir of Trinity College, Dublin. He composed new music to O'Keeffe's farces, 'The Son-in-Law' and 'The Agreeable Surprise,' to enable them to be performed in Dublin, and also composed for the Irish stage the operas of 'The Contract,' 1783; 'Love in a blaze,' 1800; 'The Patriot,' and 'The Burning of Moscow.' He obtained his Mus. Doc. degree at Dublin in 1791, and his knighthood from the Lord Lieutenant (Lord Hardwicke), in 1803. He composed some Services and Anthems (a collection of which he published, with his por-
trait prefixed, in 1852), ‘Thanksgiving,’ an oratorio, and numerous glees, duets, songs, etc. But the work by which he is best known is the symphonies and accompaniments to the collection of Irish Melodies, the words for which were written by Thomas Moore. He died Sept. 14, 1853.

[W.H.H.]

STEWART, Sir Robert Prescott, Knight, Mus. Doc., son of Charles Frederick Stewart, librarian of the King's Inns, Dublin, was born in Dublin, Dec. 16, 1825. He was educated as a chorister of Christ Church Cathedral, Dublin, of which he was appointed organist at the early age of 18. In 1844 he was appointed organist of Trinity College, Dublin. In 1846 he became conductor of the University of Dublin Choral Society, the members of which defrayed the expenses of the performance of his music for degrees of Mus. Bac. and Mus. Doc., which took place in 1851, besides presenting him with his graduate's robes and a jewelled baton. In 1852 he became a vicar-choral of St. Patrick's Cathedral, and in 1861 was appointed Professor of Music in the University of Dublin. He was chosen to represent Ireland at the great Peace Festival held at Boston (U.S.A.) in 1872, on which occasion he composed a fantasy on Irish airs for orchestra, organ, and chorus. Upon his return from America he was knighted by the Lord Lieutenant (Earl Spencer). In 1873 he was appointed conductor of the Dublin Philharmonic. Amongst Sir Robert Stewart's many compositions, his glees deserve particular mention. In this branch of his art he has won numerous prizes and well-merited renown. His more important works include an ode for the opening of the Cork Exhibition of 1853; 'Ode on Shakespeare,' produced at the Birmingham Festival 1870; a 'Church Hymnal,' which has passed through three editions; and two Cantatas, 'A Winter Night's Wake' and 'The Eve of St. John.' Sir Robert Stewart enjoys a high reputation as an organist; his playing at the Great Exhibition of 1851 and that at Manchester in 1857 excited general admiration. As occupant of the Dublin chair of music, his excellent lectures and writings on music bear evidence to his wide culture and literary skill, as well as to his high musical attainments. His musical memory is remarkable.

[W.H.B.]

STIASTNÝ, Bernard Wenzel, violoncellist, born at Prague in 1770. Little is known of him except that he was probably professor at the Conservatoire, to which he dedicated his work on the violoncello. It is remarkable for what may be almost called a treatise on the accompaniment of recitative as it was then practised, and which our own Lindsey brought to such perfection as will probably never be heard again. He dedicates no less than 30 pages to this subject, of which 29 consist of examples of all the forms and harmonies then in use. He has however strangely omitted to figure the bass.

STIASTNÝ, Jean, brother of the above, born at Prague in 1774. We know scarcely anything of his career. He seems to have studied harmony and the violoncello at Prague, under his brother, but he must have soon left that city as he is described on the title of his op. 3 as 'Violoncelle de S.A.R. le Grand Duc de Frankfort.' According to Félix he was musical director at Nuremberg in 1820, and from thence went to Mannheim. He is known to have been in London, and he dedicated two of his finest compositions to Lindsey and Croedill, as well as his three duets op. 8 to Sir W. Curtis. His last and perhaps finest work was also published and probably written in London. He was also in Paris when he arranged his op. 11 for cello and piano, and he also dedicated his op. 3 to the pupils of the Conservatoire. There exists a beautiful French edition of his six grand duets op. 1, and also of his two sonatas op. 2, the latter in score. I heard from one who knew him that he was nervous and diffident in the highest degree, and this may account for his having left no mark or record of himself as a performer. But his compositions for the violoncello must render his name immortal, for though the list of his works only amount to 13, the originality and purity of them all entitle him to rank among the very first writers for the instrument. He is often called the Beethoven of the violoncello, nor can that be considered too high praise. A list of his works follows:—

Op. 1. 6 grand duets for 3 cellos, dedicated to his brother.
Op. 2. 2 sonatas for cello solo with accompaniment for a 2nd cello.
Op. 3. Divertissement for cello solo with accompaniments for tenor and 2nd cello.
Op. 4. 12 'Petites pièces pour violoncelle et basse à l'usage de com- morgants.'
Op. 5. 6 pieces faciles for cello and bass.
Op. 6. 3 grand duets for 3 cellos.
Op. 7. Concertino for cello with accompaniments for flute, 2 tenors, cello, and contrabass, dedicated to Lindsey, who said it was the finest piece ever written for the instrument. Played by the late Mr. Hancock.
Op. 8. 3 duets for 3 cellos.
Op. 9. 4 pieces faciles for cello and bass.
Op. 10. Andante with variations for cello solo with accompaniments for flute, 3 violins, tenor, and cello, dedicated to Croedill.
Op. 11. 6 solos for cello and bass.
Op. 13. Grand trio for cello solo with accompaniment for tenor and 2nd cello, published in London by Walsh & Hawes, but unknown on the Continent. The finale, a rondo in 6/4 begins as follows:—

Cello Solo.

Viola.

Pizz.

Bass.
STIGELLI. 

Stiavini composed his sonata for PF, and born (op. 17) for him, and they played it together without rehearsal, at Punto’s concert, April 15, 1800. It was received enthusiastically, and at once encored. After this Punto made another tour with Dussek, returned to Prague and gave a concert at the theatre there in 1801. He died after a long illness Feb. 16, 1803, and his epitaph runs: 

Omnis tultit punctum Ponto, cui Musa Bohemia
Ut pianus vivo, sic morienti gemit.  

His compositions were published in Paris by Sieber, Nadermann, Cochet, Imbault, Le Duc, and Pleyel.  

[CPP.] 

STIEHL, HENRICH, born at Lübeck, Aug. 5, 1829, second son of T. D. Stiehl, an esteemed organist there. He studied at Lübeck and Weimar, and at Leipzig under Moscheles, Gade, and Hauptmann. In 1853 he settled in St. Petersburg as organist to the St. Peter’s Church, and Director of the Sing-Akademie. In 1867 he moved to Vienna, and after staying there two years went on to Italy. In 1873 and 1875 he was in London, and from Oct. 1874 to 1877 resided in Belfast as conductor of the Philharmonic Society and founder of the Cecilia Society there. He then returned to London, and in 1880 was called to Reval in Russia, where he holds the leading position as professor of music, organist, and conductor of the Musical Society of the town, in which he is indefatigable and most successful in the revival, practice, and performance of the best music, and is universally liked and esteemed. He gave an excellent performance of Bach’s Matthew-Passion (the first in Russia) on March 17, 1883, and repeated it at St. Petersburg April 6.  

Stiehl’s compositions are numerous. A little orchestral piece called ‘The Vision’ was produced at the Crystal Palace, April 12, 1873, and was much applauded for its delicate fanciful character. A ‘Heinrichs’ ‘Ungarisch’ Waltzes, and a Galoppo are also well known in Germany. He has published 3 PF. Trios, a Sonata for PF. and Cello, Sonata quasi Fantasia for PF. solo, and many others, the latest being ‘Mosaik’ for the Piano forte, op. 161.  

[G.] 

STIFELII. An opera in 3 acts; libretto by Piave from a play of Emile Souvestre’s, music by Verdi. Produced at the Teatro Grande, Trieste, Nov. 16, 1850. Not being successful, Verdi revised it throughout and adapted it to the libretto of ‘Aroldo,’ also by Piave, which was produced at the Teatro Nuovo, Rimini, Aug. 16, 1857, and was equally unsuccessful.  

[GG.] 

STIGELLI, or STIGHELLI, GREGO. His real name was STIGELLI, and he was born at Ingeletten, Wurtemberg, in 1819. He was educated for the law, but his voice was so promising that he gave that up and devoted himself to music, which he studied in Stuttgart, Paris, and Milan. His early career was spent in Italy, where he had great success at the Scala at Milan, and elsewhere. In 1848 he returned to Germany, and settled at Frankfort as singer and teacher. In 1849 and 50 he was in London, and

STICHE, JOHANN WENZEL, known as PUNTO, eminent horn-player, born about 1755 in Bohemia. Was taught music and the French-born by Matiegka and Hampel of Dresden, at the expense of Count Thun. On his return to the Count’s household he considered himself ill-treated, took offence, and ran away with some of his comrades. To avoid recognition he Italianized his name to Punto, and travelled in Germany and France, settling for a time in Würzburg, Treves, Coblenz, Paris, etc., and attracting considerable attention. In Paris he made the acquaintance of Mozart, who composed for him a Sinfonie concertante for flute, oboe, horn, and bassoon, never played and now unfortunately lost. ‘Punto plays magnificently’ (blæst magnifique) writes Mozart to his father. In 1788 he was engaged by Mara (with Graff, Fischer, and Florio) for her concerts at the Pantheon, London (!). In Vienna, Bee-

G.H.]
SANG AT CONCERTS WITH SUCH SUCCESS THAT IN 1831 HE WAS ENGAGED AT THE ROYAL ITALIAN OPERA, COVENT GARDEN, WHERE HE FIRST APPEARED, REPLACING SIGNOR MARCO RAMBALDIN IN 'ROBERTO' ON APRIL 24; AND WITH THAT BRILLIANT COMPANY HE REMAINED AS A SECOND TENOR, DOING THOROUGHLY GOOD WORK, AND MEETING WITH SUCCESS, BOTH IN OPERA AND AT CONCERTS, TILL 1854, AFTER WHICH HIS NAME DISAPPEARS FROM THE LIST.

In 1861 he was singing at the Court Opera, Vienna, and in 1866 a tenor named Stiegele sang at the Mainz Theatre, who was probably the same person. He was favourably known as a writer of songs of a popular cast with much graceful melody.

[GE]

STIRLING, ELIZABETH, an eminent English organist and composer; born at Greenwich, Feb. 26, 1810; learned the organ and piano from Mr. W. B. Wilson and Edward Holmes, and harmony from J. A. Hamilton and Prof. Macfarren. She attained a remarkable degree of execution on the organ pedals, as may be inferred from her first public performance, given at St. Katharine's Church, Regent's Park, when, out of 14 numbers, the programme contained 5 pedal fugues and preludes by J. S. Bach; 7 pedal trios, and other pieces, by the same master, etc. In Nov. 1839 she was elected organist of All Saints', Poplar, which she retained till Sept. 1858, when she gained the same post at St. Andrew's, Undershaft, by competition. This she resigned in 1880. In 1856 she submitted an exercise (Ps. cxxxv for 5 voices and orchestra) for the degree of Mus. Bac. Oxon.; but though accepted it was not performed, owing to the want of power to grant a degree to a lady. Miss Stirling has published some original pedal fugues and slow movements, and other pieces for her instrument, as well as arrangements from the works of Handel, Bach, and Mozart. Also songs and duets, and many part-songs for 4 voices, of which a well-established favourite is 'All Among the Barley.' In 1863 she married Mr. J. A. Bridge.

[GE]

STOCKHAUSEN, MADAME, was born Margarethe Schmuck, at Gebweiler in 1825, and trained in Paris as a concert-singer by Car turro. She was engaged as soprano at the Philharmonic and Vocal Society in London, and also singing part in the principal private and benefit concerts. She had little or no dramatic feeling, but as she gained in power she grew in public favour, and came to be recognised as a true musician and an accomplished singer of Swiss airs (with or without the 'jodel' burden), and also, and especially, those of Mozart, Spohr, Handel and Haydn. Mme. Stockhausen was frequently engaged at provincial festivals, and her delivery of the music of Mary in Spohr's 'Calvary,' evoked special praise among her oratorio parts. The Earl of Mount-Edgecumbe, in his criticism of the Musical Festival in Westminster Abbey, 1834, notes the 'science and skill which enabled her always to sing well.'

Mme. Stockhausen's voice is described by Henry Phillips as 'a clear, high soprano, the upper part of her register being unusually sweet and liquid, qualities which she rarely missed the opportunity of exhibiting, for she almost always terminated her songs on the highest octave.'

A few years after her farewell appearance in London, a home was made in Colmar, whither the Stockhausens retired to devote themselves to the education of their six children. Up to 1849 Mme. Stockhausen was heard with her son at local concerts; she left Alsace only occasionally to appear in public, and in her last visit to Paris (1849) her singing showed a great falling off. She died in 1877, nearly ten years after her husband, much regretted by her many English friends.

[L.M.M.]

STOCKHAUSEN, JULIUS, son of the foregoing, one of the most remarkable singers of our time, was born at Paris, July 22, 1826. His gifts showed themselves early, and his mother was accustomed to say that he could sing before he could speak. He and his younger brother Edward (who died early) accompanied their parents on a concert tour to England, and learnt there to sing Bishop's duet 'Where are you going, sweet sister Fay?' In 1833 Julius was placed at a school at Gebweiler in Alsace, where he remained till 1840, with a view to the clerical profession. But such intentions were dispelled by the violent turn for music which asserted itself after a concert at Basle in 1841, at which Mme. Stockhausen made her last appearance. He took a prominent part in the concerts at Gebweiler as singer, accompanist, violin-player, and even drummer. In 1844 he moved to the seminary of Strasbourg, and there his performances on the cello and organ sealed his fate as a priest. In 1845 and 1846 he visited Paris with his father, took lessons in the piano from Charles Halle and Stamaty, and in singing from Emanuel Garcia, and entered thoroughly into the abundant musical life of the French capital, to the great advantage of his musical education. His devotion to the profession of music was however not absolutely decided till 1848, when, at the invitation of Ernst Reiter, the conductor, he suddenly took the part of Elijah in a performance of that oratorio at Basle. His success decided his future course, and he at once threw himself energetically into the art, and for the next few years travelled in all directions, singing at innumerable concerts at Schubert's Schöne Müllerin and other songs. In 1849 he came to England, renewed his lessons with Garcia and sang at various concerts. In 1851 he returned, and sang three times at the Philharmonic, April 7 in the Choral Symphony, April 28 in two trios, and June 9 in a scene from Boieldieu's 'Chaperon Rouge.' Taste in England was not then sufficiently advanced to call for the Lieder just mentioned. To these, at the instance
STOCKHAUSEN.

of Schröder-Dervrient, he shortly added Schumann's 'Dichterliebe' and others. His first appearance on the stage seems to have been at Mannheim in 1852, 53, and he joined the Opera Comique at Paris in 1857-59, supporting such parts as the Senechal in 'Jean de Paris.' At this time he became much lié with Ary Scheffer; and with Mme. Viardot, Berlioz, Dupres, St. Saëns, and others, formed one of the circle by whom much German music was performed in the studio of the great painter.

1859 to 62 were occupied in more concert tours, and it was during this time at Leipzig and Cologne that he first attempted Schumann's Faust music. In 1863 he came to an anchor at Hamburg as Director of the Philharmonic Concerts and of the Singakademie, a position which he retained till 1869, when he was made Kammersänger to the King of Wurtemberg at Stuttgart with a salary of 3000 golden, residing at Castalia. During all this time he took many concert tours, especially with Mme. Schumann, Joachim and Brahms. In the latter part of 1870 he brought over his pupil Sophie Löwe to England, and remained till late in 1871. He once more sang at the Philharmonic, and appeared at the Crystal Palace and the Monday Populairs, where he introduced several fine unknown Lieder of Schubert. He and Miss Löwe reappeared here the next winter, and remained till the end of the summer season of 1872.

In 1874 he moved from Stuttgart to Berlin, and took the direction of the Vocal Society founded by Stern (Stern'sches Gesangverein), which under his genial and able direction rose to the highest point of excellence. In the four years that he conducted it there were no less than 26 performances of great works, including Beethoven's Mass in D, Mozart's Requiem, Bach's Matthew Passion, Schumann's Faust music (complete) and Paradise and the Peri, Brahms's Requiem, etc. In 1878 he again changed his residence, this time to Frankfurt, to take the department of singing in the Conservatorium founded by Dr. Hoch, and presided over by Raff. This post, however, he soon gave up, and retired to his house at Frankfurt, teaching the many private pupils who resorted to him there. Since the death of Raff in 1892 he has returned to the Conservatorium.

Stockhausen's singing in his best days must have been wonderful. Even to those who, like the writer, only heard him after he had passed his zenith, it is a thing never to be forgotten. Perhaps the maturity of the taste and expression made up for a little falling off in the voice. His delivery of opera and oratorio music—his favourite pieces from Euryanthe, Jean de Paris, Le Chaperon rouge, and Le Philtre; or the part of Elijah, of certain special airs of Bach—was unsurpassed in taste, feeling, and execution; but it was the Lieder of Schubert and Schumann that most peculiarly suited him, and these he delivered in a truly remarkable way. The rich beauty of the voice, the nobility of the style, the perfect phrasing, the intimate sympathy, and,

not least, the intelligible way in which the words were given—in itself one of his greatest claims to distinction—all combined to make his singing of songs a wonderful event. Those who have heard him sing Schubert's 'Nachtstück,' 'The Wanderer,' 'Mennon,' or the Harper's song; or Schumann's 'Frühlingsnacht,' or 'Fluthreicher Ebro,' or the 'Löwenbraut,' will corroborate all that has just been said. But perhaps his highest achievement was the part of Dr. Marian in the third part of Schumann's Faust, in which his delivery of the scene of the 'Drei Himmelskönig' ('Hier ist die Aussicht frei!'), with just as much of acting as the concert-room will admit—and no more—was one of the most touching and remarkable things ever witnessed.

STODART. A family of eminent pianoforte-makers, whose business was founded in Wardour Street, Soho, about the year 1775, by Robert Stodart. It is said he had been in the Royal Horse Guards, to be a private in which corps involved at that time the payment of £50, an amount that must now be estimated by the then higher value of money. Having little duty and much leisure, Stodart became a pupil of John Broadwood to learn pianoforte-making, and in the books of Broadwood's firm appears, during the year 1775, to have taken his share in tuning for customers. It was while he was under Broadwood that he had the privilege, enjoyed by them as friends, of assisting Americus Backer in the invention of the new movement for the grand pianoforte since generally known as the 'English' action. After Backer's death, Stodart, now upon his own account, entered upon grand pianoforte making with energy and ability, and soon made a considerable reputation. The pianoforte was at that time hardly emancipated from the harpsichord, and there were frequent endeavours to combine both principles in one instrument. An endeavour of this nature was patented by Stodart in 1775, which is otherwise remarkable by the first mention of the word 'grand' in connection with a pianoforte. In it he worked his crotchets, registers, and also a swell, by means of pedals.

We find the business in 1795 removed to Golden Square, William Stodart in that year taking out, from that address, a patent for an 'Upright Grand.' This was the horizontal grand turned up vertically in the same way the upright harpsichord had been. The giraffe-like upright grand was then coming into fashion, and the speciality of Stodart's patent was to introduce one in the form of a book-case. Of the highest importance was the patent of James Thom and William Allen, who were in Stodart's employ, a compensating framing of metal tubes and plates at once secured by Stodart's firm. This meritorious invention, which was really Allen's, was brought out in 1830, and paved the way to the general introduction of iron in pianofortes as a resisting power. [See PIANOFORT] When Malcolm Stodart, who had shown great promise, died, the interest of the survivors ceased, and the business, which had been declining, came, in 1861, to an end.

[A.J.H.]
STOKE'S CHARLES. This excellent musician was born in 1784, and received his first instructions as a chorister in St. Paul's Cathedral. He was afterwards a pupil of Mr. All, of Mr. Arne, of Mr. T. Arne, of Mr. Handel, of Mr. Haydn, and of Mr. G. F. Handel, the glee composer, who was his godfather—and of other masters; but he was most indebted for his musical knowledge to Mr. Samuel Wesley, with whom he was long and intimately acquainted. Mr. Stokes officiated for several years as assistant-organist to Dr. Calcott, at St. Paul's, Covent Garden, and for Mr. Barton at Croydon; and he latterly preferred the quiet pursuit of his own studies, in statu insipiens, to the exertion and fatigue of public engagements. Yet his musical acquirements were of the highest order. Vincent Novello speaks of him as a most able teacher, an excellent organist, a delightful pianoforte-player, a refined and tasteful composer, and one of the most profound musical theorists now living. His name was little known, and his published music was almost confined to the pieces printed in Novello's 'Select Organ Pieces' (from which this notice is derived). That collection contains 10 pieces by Stokes, full of quiet feeling, and real, though somewhat antiquated, musicianship. Novello also published an Anthem of his, 'I will lay me down in peace.' [G.]

STOLZ, ROSINE. Celebrated French singer, whose choose her life has afforded materials for more than one romance, born in Paris, Feb. 13, 1815. According to Félix her real name was Victoire Noirt, but she entered Ramier's class in Choron's school in 1836 as Rose Niva. She became a chorister, in statu insipiens, to the after suit of Revolution of 1830, and in 1832 made a very modest debut at Brussels. In 1833 she sang at Lille under the name of Rosine Stoltz. Her knowledge of music was deficient, and she never became a perfect singer, but nevertheless made a considerable mark in lyric tragedy. The first time she displayed her powers was when acting with A. Nourrit as Rachel in 'La Juive' at Brussels in 1835. She reappeared in the part at the Opéra in Paris, Aug. 25, 1837. Though inferior to Mlle. Falcon, who had created the role, the public was interested by a talent so original and full of fire, though so unequal, and Mme. Stoltz became a favourite from the day she appeared in parts written expressly for her. Indeed throughout Léon Pillet's management (1841 to 47) she reigned without a rival. She created the following mezzo-soprano parts:—Lazarillo in Martini's 'Zacarilla' (1839); Léonore in 'La Favorita' (1840); Agathe in 'Der Freischütz' (1841); Catarina in 'La Reine de Chypre' (1841); Odette in 'Charles VI' (1843); Závyda in Donizetti's 'Dom Sébastien' (1843); Beppo in Halévy's 'Lazzarone,' Desdemona in 'Otello,' and Marie Stuart in 'Niedermeyer's opera (1844); Estrella in Balfe's 'Etoile de Séville' (1845); David in Marmet's opera of that name, and Marie in Rossini's pasticcio 'Robert Bruce' (1846). The last three were failures, and in 1849 she left Paris, but appeared for some time longer in the provinces and abroad. Then no more was heard of her excepting the fact of her successive mar-

riages to a Baron and two foreign princes. Schoen published in her name six melodies for voice and PF. in 1854.

Among the works based on the life of Rosine Stoltz may be mentioned Scudo's 'Histoire d'une cantatrice de l'Opéra'; Lamer's 'Mme. Rosine Stoltz' (Paris 1847, 16mo); Cantinou's 'Les Adieux de Mme. Stoltz' (Paris 1847, 18mo) and Mlle. Eugénie Pérignon's 'Rosine Stoltz' (Paris 1847, 8vo).

She must not be confounded with Teresa Stolz, an Italian soprano who distinguished herself in Verdi's operas, especially as Aida. [G. C.]

STONARD, WILLIAM, Mus. Doc., Oxon. 1608, was organist of Christ Church Cathedral, Oxford. Some of his compositions are preserved in the Music School, Oxford, and an Evening Service in C in the Tudway Collection (Harl. MS. 7337). The words of some of his anthems are in Clifford's Collection. He died in 1620. [W. H. H.]

STOOPS TO CONQUER, SHE. An English opera, in three acts; adapted by E. Fitzball from Goldsmith's comedy; music by G. A. Macfarren. Produced at Drury Lane Theatre (Fyne & Harrison), Feb. 11, 1864. [G.]

STOPPED PIPE. An organ pipe, the upper end of which is closed by a wooden plug, or cap of metal. The pitch of a stopped pipe is one octave lower (roughly speaking) than that of an open pipe of the same length; it is usual therefore, in a specification, to state the pitch of a stopped pipe instead of its length; thus, 'Open Diapason 16 ft.,' 'Bourdun 16 ft.-tone.' Etc. By the former it is understood that the longest pipe is 16 ft. long; by the latter that the longest pipe (though only 8 ft. in length) gives the same note as an open pipe of 16 ft. For the acoustic law which governs the pitch of closed pipes, see PIPES, VIBRATION OF AIR IN, vol. ii. p. 754.

STUDDING. The technical term for the operation of pressing the fingers on the strings of a violin, viola, etc., necessary to produce the notes. DOUBLE-STUDDING is the producing of two notes at once. [G.]

STOPS (HARPSICHORD). Like the organ, the harpsichord has stops, by which, with double keyboard, contrasts as well as changes could be made. The principle, borrowed from the organ, was the simple movement of each rack of jacks forming a register, so that the quills of the jacks might or might not touch the strings. The earliest notice of stops to a keyed stringed instrument appears in the Privy Purse Expenses of Henry VIII., April 1530, published by Sir N. Harris Nicholas in 1827 (Rimbault, History of the Pianoforte, 1860, p. 33). The item mentions '11 payers of Virginals in one coffir with 3ill stops.' The term 'Virginal' in England under the Tudors and up to the Commonwealth, and, like 'Clavier' in German, the general signification of any keyed stringed instrument. [See VIRGINAL.] We therefore interpret this quotation as a double harpsichord, in one case, with
four stops. If this be so, we must perform limit Hans Ruckers's invention to the 'octave,' the octave string (see two thumbs), withdrawing from him the double keyboard and stops. In all unaltered Ruckers harpsichords, we find the registers made as in the old Positive organs, by the prolongation of the racks as rails or slides, so as to pass through and project beyond the right-hand or treble side of the case. Each rail-end has a short loop of cord to pull it by. Miss Twining's Andries Ruckers of 1640, and Mr. Leyland's Hans Ruckers the younger of 1642, have only this simple arrangement. But subsequently, to be nearer the hands, the registers were shifted by iron crank levers, and manipulated by brass knobs divided into two groups on either side of the nameboard, and immediately above the keys. The older instruments were often altered and modernised by the addition of this contrivance. The two unison stops were placed to the player's right hand, and as the reversed position of the quills when acting upon the strings required, could be brought into play by pushing the two brass knobs together, or made silent by pushing them apart. The octave was placed to the player's left hand, with the Lute and Harp stops, which were of later introduction, and require separate description.

The Lute, a timbre or colour stop, doubtless arose from observation of the power which lute-players, like viol- and guitar-players, had of changing the quality of the tone by touching the strings closer to the bridge. Perhaps the earliest reference to an attempt to imitate these instruments on the harpsichord has been found by Count L. F. Valdrighi of Modena, in a letter in the Este records dated March 3, 1505, by Giacomo Alise, horn-maker of Padua, who says: 'I have let Messer Alessandro see and hear... one of my quill instruments (da penna), of new invention, that with two unisons (due mani di corde) forms three changes of sound.' The passage is obscure, but if, as is probable, two jacks touched one string in Alise's instrument, one must touch nearer the bridge than the other, and produce a different quality of sound. This might seem far-fetched were not Mr. Leyland's Antwerp harpsichord of 1642 actually so made. Here are four certainly original changes, with three strings, two unisons and an octave, and the different quality is sought for upon the octave string! A few years later, and in England, Thomas Mace (‘Musick’s Monument,’ 1676) speaks of the 'Theorbos' stop, which may have been only another name for the Lute stop. Certainly in England in the next century the use of the Lute stop, with its fascinating obbligato, was universal, and it was frequently added to old harpsichords.

The second fancy stop, the 'Harp,' was contrived to push small pieces of firm leather against

the second unison. We have unquestionable authority for this in a double harpsichord of Shudi's, of 1777, that has never been disturbed. From the material being leather, this is often called the 'buff' stop, and a single harpsichord, now at Torquay, inscribed 'Longman & Broderip,' but bearing inside the real maker's name, 'Cullford,' and date 1775, which has all the stops named, has this one marked 'Silent.' The earliest mention of the Harp stop (as 'Welch harp') is in a patent taken out by Roger Plenius in 1745. The combination of the Lute stop by the first unison on the upper keyboard, and the second unison, which could be muted by the Harp stop on the lower, was effected by a pedal for the left foot. But to allow this pedal to be used, a stop placed inside the case, at the bass end of the key-board, away from the other stops, had to be pushed back. Culliford's harpsichord gives the name for this pedal stop, the 'Machine,' derived from the ironwork of the pedal movement placed outside the case, and usually concealed by a key-covering. The alternation of Lute and Harp with the normal registers of the upper and lower keyboards, is the most pleasing colour effect of the harpsichord. In Kirkmann's harpsichord we find the Lute muted, without knowing for certain if this was the original plan. This muting has the high authority of Mr. Carl Engel, who transferred Messrs. Kirkmann's description of the stops from the Catalogue of the Special Exhibition at South Kensington, 1872, to his admirable General Catalogue of Musical instruments in the Museum, 1874, p. 352.

The right-foot pedal is for the Swell (HARPSCORD). Mace attributes the invention of the harpsichord pedal to John Haywood, a 'harpsichon' maker. Kirkmann and Shudi did not place their fancy stops alike. Kirkmann's arrangement (and Culliford's), proceeding from the base, was Harp, Lute, Octave; Shudi's was Lute, Octave, Harp. In all, the Lute, Octave, and first Unison move to the right; the Harp and second Unison to the left. Shudi marked this on Frederick the Great's harpsichords, still preserved at Potdam, with arrows and the English words 'ring' and 'dumb'; the Machine stop, 'open,' 'shut.' The Germans do not appear at that time to have cared for the varieties in the harpsichord given by stops. C. P. E. Bach makes no remarks in his 'Versuch' about them. He merely says (1753, p. 131) that on a Flügel with more than one keyboard the player has the forte and piano; that is to say, the lower and upper key-boards make those changes.

STOPs (ORGAN). This word is used in two senses— for the handles or draw-stops which are placed near the organ-player, and by which he can shut off or draw on the various registers; and for the registers themselves. Thus we speak of a stop 'being half-out, meaning the actual handle

1 See the organ depicted in 'Music,' attributed to Mazzu da Forli (1488—1516), in the National Gallery, London.
2 Queen Charlotte's Shudi harpsichord at Windsor Castle has an original Lute stop, and the date is 1760. This instrument, long at Key Place, was probably made for Frederick, Prince of Wales, George the Third's father.
3 Shudi put a spring on the 2nd unison slide, so that it could not be pushed off without moving a rail outside the case, the 'Machine.'
4 In the posthumous 2nd edition, 1777, he recommends Halm's pedal, which appears to have been a novum, for a drastic change.
communicating with the sliders, and at the same time we speak of 'an organ having 20 stops,' meaning 20 registers. The latter use of the word has caused the appearance of a new expression, namely, 'sounding stops' or stops acting on pipes, as opposed to muettos and other accessory movements governed also by a stop-handle. When the pipes governed by a stop do not go through the whole compass, it is said to be a 'short-stop,' 'incomplete stop,' or 'half-stop.' When a complete row of pipes is acted upon by means of two stops, tremble and base, it is called a 'divided stop.' [See Organ § 3, vol. ii. p. 605.]

STORAGE, ANN (otherwise ANNA) SELINA, daughter of Stefano Storage, an eminent Italian contrabassist who had settled in England, was born in London in 1766. She was first instructed in music by her father, and when only 8 years old appeared as a singer at the Haymarket Theatre, in a concert given by Evans, the harper, April 15, 1774. She was afterwards a pupil of Rauzzini, and in 1777 sang in the oratorios at Covent Garden and at Hereford Festival. On April 27, 1778, she had a benefit concert at the Tottenham Street Rooms (now the Prince of Wales's Theatre), 'to enable her to pursue her studies, as she intends to go to Italy in the course of the ensuing summer.' She accordingly repaired to Venice, where she became a pupil of the Conservatorio del l'Ospedaliero, under Sacchini. In 1780 she appeared at La Fenice, Florence, with great success. In 1781 she sang at Parma, and in 1782 at La Scala, Milan. In 1784 she was engaged at the Imperial Theatre, Vienna, at a salary equal to £200 sterling for the season, a then unprecedented sum. During her stay in the Austrian capital two important events in her career happened, (1) her appearance on May 1, 1786, as the original performer of Susanna in Mozart's delightful opera, 'Le Nozze di Figaro,' and (2) her ill-starred marriage with Fisher the violinist. [See FISHER, JOHN ABBRAHAM.] She returned to England in March 1787, and appeared at the King's Theatre, March 24, as Gelinda, in Paisiello's opera, 'Gli Schiavi per amore,' and afterwards in other comic operas, but she soon abandoned the Italian for the English stage, on which she made her first appearance at Drury Lane, Nov. 24, 1789, in her brother's opera, 'The Haunted Tower,' and for several years afterwards sustained, with the greatest success, a variety of characters in comic operas. In 1791 she sang at the Handel Festival in Westminster Abbey, and in 1792 at Hereford Festival. In 1801 she was engaged at Covent Garden, where she continued to perform until May 30, 1808, when she took her leave of the public in the opera of 'The Cabinet.' She resided in retirement at Herne Hill Cottage, Dulwich, until her death, Aug. 24, 1817, and was buried at St. Mary's, Lambeth. She accumulated a considerable fortune, and by her will, dated Aug. 10, 1797 (20 years before her death), bequeathed upwards of £21,000 in pecuniary legacies alone, including two munificent gifts of £1000 each to the Old Musical Fund (Royal Society of Musicians), and New Musical Fund. This will was proved Oct. 11, 1817, the personalty being sworn under £250,000. It was said in 1820 that after payment of all the legacies, there remained but little short of £40,000 for her cousin, Miss Trusler, the residuary legatee. Her studious concealment, after her return to England, of her marriage, is evidenced by her having made her will in her maiden name and avoided any description in it of her quality or condition, and also by the fact that her executor, in proving the will, describes her as a spinster. [W.H.H.]

STORAGE, STEPHEN, brother of the preceding, was born in London in 1763. His early taste for music was cultivated by his father, so that when ten years old he was able to perform the most difficult violin music of Tartini and Giardini—the Paganinis of the day—with correctness and steadiness. When 12 years old he was placed in the Conservatorio di St. Onofrio at Naples, where he studied the harpsichord, violin, and composition. On his sister's arrival in Italy, a few years later, he joined her and visited with her the principal cities of that country, and eventually went to Vienna, where he produced his two operas, 'Gli Spuri malcontenti' (June 1, 1785) and 'Gli Equivoci,' the subject taken from Shakspere's 'Comedy of Errors,' Dec. 27, 1786. He gained great advantage whilst there from his association with Mozart. In March 1787 he returned to England and was engaged to superintend the production of the opera in which his sister appeared at the King's Theatre, but soon became disgusted with the prevalent petty jealousies and intrigues, and retired for a time to Bath, where he devoted his attention to drawing, for which he had considerable talent. He returned to his musical pursuits in the ensuing year, and on Oct. 25, 1788, produced at Drury Lane the musical farce of 'The Doctor and the Apothecary' (the music of which he had previously used for a 'Singspiele' entitled 'Der Doctor und der Apotheker,' performed at Vienna, July 11, 1786), with great success. Besides his own music a few pieces by Ditterdorff were included in it. On Nov. 24, 1789, he brought out his opera 'The Haunted Tower,' the success of which was unbounded; it was performed 50 nights in the first season and kept its place upon the stage for nearly half a century. On April 16, 1790, he produced his charming little opera, 'No Song no Supper,' in which he introduced some of the music of 'Gli Equivoci.' Jan. 1, 1791, witnessed the production of the opera 'The Siege of Belgrade,' in which he introduced much of the music of Martini's 'La Cosa rara.' This also long continued an established favourite. On May 3 in the same year he produced the 'Cave di Trofonius,' an adaptation of Salieri's 'La Grotta di Trofonio,' with some additional music by himself, but with no success. He fared better when, on Nov. 20, 1793, he brought out 'The Pirates,' in which he incorporated several pieces from 'Gli Equivoci.' The finale to the first act is regarded as his masterpiece. In the same year he produced his opera, 'Dido, Queen of Carthage,'
which met with but small success, notwithstanding that the heroine was undertaken by Mme. 'The Prize,' musical entertainment, first performed on his sister's benefit night, March 11, 1793; 'My Grandmother,' musical farce, produced Dec. 16, 1793; 'Lodoiska,' musical romance, the music partly adapted from Cherubini and Kreutzer, and partly composed by himself, performed June 9, 1794; 'The Glorious First of June,' occasional piece, produced July 2, 1794; and the 'Cherokees,' comic opera, first played Dec. 20, 1794, were all well received, as was also 'The Three and the Deuce,' musical drama, performed Sept. 2, 1795. On March 12, 1796, Colman's 'Iron Chest,' with Storace's music, was performed for the first time, and although the play, owing to accidental circumstances, failed to produce an immediately favourable impression, the music was rapturously received. But few however, if any, of the gratified and applauding auditors knew or thought that anxiety for the success of that music had impelled its composer to a course which had laid him upon his deathbed. He was then recovering from a severe attack of gout and fever; yet urged by a sense of duty, he determined, despite the entreaties of his family, to attend the first rehearsal. The consequence was fatal: he took cold, the gout attacked his stomach, and on March 19 he expired, at the early age of 33 years.

At the time of his death he had an opera, 'Mahmoud, or The Prince of Persia,' in preparation for Brodmann's 'dodot' in London. This work was left incomplete, but, by the assistance of Kelly, and the selection of some music by the composer's sister, A. S. Storace, it was fitted for performance and produced for the benefit of his widow and child, April 30, 1796, was well received, and performed many times. Storace's melodies are thoroughly English in character, whilst in his instrumentation the influence of Mozart and the Italian composers is evident. He was almost the first English composer who introduced into his works the modern finale, in which the business of the scene is carried on by concerted music. Some fine examples occur in his works. There is reason for believing that his early death delayed for many years the advance in that direction which might otherwise have been made.

W.H.H.

STORM. REPRESENTATION OF, IN MUSIC. The endeavour to portray the strife of the elements has always had a fascination for composers. Most of the best-known efforts in this direction are catalogued in the article PROGRAMME MUSIC, and it only remains here to glance at the technical means by which the effect has been produced. These vary but little. In many musical tempests, especially the older ones, an agitated movement with plenty of tremolos and semiquaver passages is deemed sufficient to convey the idea, but many composers have sought accurately to imitate the sounds and even the aspect of nature during a storm, with varying success. Haydn has an exceedingly impressive movement in his 'Seasons.' The four bars of brooding chords before the storm bursts conveys vividly the idea of the first few heavy drops of rain, an effect which Beethoven produces by rather different means in the opening of his imitable movement in the Pastoral Symphony. With regard to this latter piece it should be noticed that its general idea is anticipated in the 'Prometheus' ballet-music introduction, some passages and modulations pursuing an identical course, the descending bass with doubled violin figure above, and the latter bass especially. As to the famous passage which imitates lightning and thunder

we believe it has never yet been pointed out that the lightning comes after the thunder throughout; a rather startling violation of nature's laws, when one comes to think of it!

One grave absurdity should here be alluded to; namely, the imitating, by the appearance of a written passage on paper, the form of soundless objects! It is quite admissible to represent the bowing of the wind by rising and falling chromatic scales, but to imitate a flash of lightning by a zigzag passage on the piccolo, as is done by Haydn ('Seasons') and Wagner ('Die Walküre'); or, still worse, to depict the form of waves by broken chords and arpeggios, as is done by almost every composer, is an immemorial custom as ridiculous as was Matheson's attempt to represent the rainbow round about the three quavers arranged in circular arcs, or the practice of the composers before Palestrina, who wrote the notes expressing blood in red and those expressing grass in green.

To the kettledrums has always been confided the task of imitating thunder. Romini, in the 'William Tell' Overture, rather misses his effect by one long-continued roll; Beethoven's thunder in the Pastoral Symphony is realistic, and at the same time idealised, while Berlioz, in his 'Episode de la vie d'un artiste' is startlingly true to nature. Wagner presents us with several striking examples of storms. A storm at sea is vividly depicted by the Overture and other portions of the music to the 'Fliegende Holländer,' although the absurdity above alluded to of a wave-passage, is here very prominent.

The most original treatment, perhaps, of a storm is in the prelude to 'Die Walküre.' Throughout this drama the weather is very bad, and there are various kinds of storms, but the first is a magnificent one. The tremolo D held by the violins and violas for nearly 70 bars against the rushing wind of the basses.
STRADA DEL PÔ, ANNA. An Italian soprano, brought from Italy by Handel in 1729, with Bernacchi, Merighi, Fabri, and others, for the opera in the Haymarket. She appeared there in ‘Lotario, Dec. 2, 1729; in ‘Partenope,’ Feb. 24, 1730; ‘Eolo,’ Feb. 2, 1731; ‘Ezio,’ Jan. 15, 1732; ‘Socrate’ (originally ‘Alfonso Primo’), Feb. 19, 1732—including the lullaby, ‘Rend’ il sereno,’ for Strada, afterwards so well known in an English dress as ‘Lord, remember David;’ in ‘Acis and Galatea,’ June 10, 1732; and in ‘Orlando,’ Jan. 23, 1733. She was the only one of Handel’s company who did not desert him for the rival new opera in Lincoln’s Inn in the end of 1733, and she remained faithful to him till her departure from this country in June 1738, when a quarrel with Heidegger, the manager, put an end to her connexion with England. In the interval between 1733 and the last-named date she took part in Handel’s ‘Ariodante,’ ‘Alcina,’ ‘Atalanta,’ ‘Arminio,’ ‘Giustino,’ ‘Berenice,’ also in ‘Athaliah’ and ‘Alexander’s Feast.’

Even on her arrival, though, according to Handel, ‘as a fair singer with a fine voice,’ Strada must have had some brilliant execution, for the first air which she sang on those boards contains no less than thirty opportunities to display her shake. Coming after Cuzzoni and Faustina, and having so little to recommend her to the eye that she was nicknamed the ‘pig,’ it took her some time to get into favour. But Handel took pains with her, wrote for her, and advised her, and at length rendered her equal to the first singers of the Continent.

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STRADELLA, ALESSANDRO, an Italian composer of the 17th century. The earliest and only detailed account of him is that given by Bonnet-Bourdela, in which we here subjoin the literal English translation.

A man named Stradel, an eminent musician, while in Venice, engaged by the Government of the Republic to write the music of the operas, charmed everybody no less by the beauty of his voice than by the merit of his compositions. A Venetian nobleman, named Pig, whose mistress was well educated in the art of singing, desired to have her perfected by the fashionable musician, and that he should teach her at her own house; a thing much against the habits of the Venetians, who are known to be extremely jealous. After a few months’ lessons such a reciprocal affection had grown up between teacher and pupil, that they resolved on the first opportunity to escape together to Rome. The opportunity soon presented itself. The elopement drove the Venetian almost to despair, and he determined to revenge himself by having them both murdered. He at once went for two of the most notorious Thambinck’s and in Venice, agreed to pay them a hundred pistoles, to enable them to follow and murder Stradel and his mistress; and in addition to defray expenses and advance half

1 From Tito’s ‘Canto Popolare Toscano’ (Florence, 1599).

2 Burney’s History, iv. 343. The above information is compiled from the same volume, 339–47.

3 Histoire de la musique, &c. de ses effets. Paris, 1755.

3 A
the emm. At the same time he gave them full instructions for the safe accomplishment of the murder. They made for Naples, where they learned that Stradella was in Rome with his wife, who passed for his voice. They informed the Venetian nobleman of this, and brought him to his house. On the next day, at five in the afternoon, Stradella was to have a spiritual opera, or oratorio, performed at St. John Lateran, where the murderers did not wish to go in the hope of carrying out their design as Stradella went home with his mistress. But the enthusiasm of the public for the music, and its effect on the murderers themselves, was such as to change their minds. They agreed that it would be a pity to kill a man whose musical genius formed the admiration of all Italy; in fact, moved by one and the same feeling, they resolved upon saving his life instead of carrying it out. Leaving the church, they complimented him on the oratorio, told him their intention of assassinating him and his mistress, to revenge the death of their brother, but that the charm of music had changed their minds; and advised him to leave on the morrow for a place of safety. Meanwhile, lest they should be suspected of neglecting their duty, they would inform the nobleman that he had left Rome on the eve of the Emperor's arrival. Stradella did not wait for further advice, but with his mistress made straight for Turin, where the present 'Madame Royale' was then residing. He appeared concealed to Venise, and informed the nobleman, as they had already written, that Stradella had left Rome for Turin, where it was certainly much more difficult to commit an important murder than in any other Italian town, owing to the garrison, and to the fact that no places of asylum were respected, as happened in the cities of ambassadors. But Stradella was no safer for that: for the Venetian nobleman began to consider how best to carry out his revenge in Turin, and with that view interviewed his mistress's father in law, who bestowed himself to Venice with two assassins, with whom he communicated his own daughter and Stradella in Turin, after having obtained letters of introduction from the Abbé d'Estrue, French ambassador at Venice, and M. de Villars, French ambassador at Turin. M. d'Estrue requested protection for three merchants staying in Turin. These merchants were the assassins, who regularly paid their homage to the ambassador, while waiting for an opportunity to accomplish their design. But the Regent having been apprised of the true cause of Stradella's flight, and being fully aware of the character of the Venetians, placed Stradella's mistress in a convent, and engaged him for her own band. One evening, as he was walking on the ramparts of Turin, he was suddenly attacked by the three murderers, who struck him in the back and struck him in the chest, and then took refuge in the house of the French ambassador. The deed being witnessed by many people, with the exception of the ramparts, naturally caused an immense excitement. The gates of the town were thrown open, and the populace gave orders that the utmost diligence should be employed to find out the assassins. On learning that they were in the house of the ambassador, they demanded that they should be delivered up, but the ambassador refused to do so without an order from his king. The occurrence made a very great sensation throughout all Italy. On the request of M. de Villars the assassins gave him the reasons for their proceeding: he wrote to d'Erstrade, who answered that he had been deceived by Fig., . . . who was one of the most powerful noblemen in Venice. As however Stradella did not die from his wound M. de Villars allowed the assassins to escape, the chief being, as we have said, the father of the nobleman's mistress, who he would have killed had he found the opportunity.

But as the Venetians never forgive treachery in love affairs, Stradella could not escape his enemy, who left spies in Turin charged to follow his movements; and a year after his recovery, while in Genoa with his mistress, Oetoretsa, whom the Regent had given him in marriage during his convalescence, they were murdered in their bed. In this case, they escaped on a boat that was waiting for them in the harbour, and nothing more was said about them. In this manner died the most excellent musician of all Italy, about the year 1703.

Contrary to M. Félix's opinion, we believe, for the reasons now to be submitted, that this narrative has been too readily accepted by all writers on Stradella, with the exception of M. Richard and M. Catalan, whose researches, however, have not led to any positive result. Being thus thrown back again upon the statement of Bonnet-Bourdout, we shall point out the main objections to its veracity, as well as the mistakes that occur in it either from carelessness or want of exact information.

The materials for the 'Histoire de la musique et de ses effets' were collected by Pierre Bourdout, who at his death in 1685 entrusted the compilation of the work to his nephew Pierre Bonnet; who in his turn dying in 1708, before the history was completed, it fell to the lot of his brother Jacques Bonnet—an erudite person but of unsound mind and much given to the cabala—to wind up and publish the book. None of the three appear to have been musicians, and this fact, added to the mental condition of the final editor, is much against the accuracy of the statements. Moreover the compendium is told a new of Poliziano's death, merely to strengthen the opinion advanced by Bourdout that 'no young teacher of singing ought to be given to a young lady.' If we were to take his narrative of Poliziano's death as a test of the accuracy and truth of Stradella's history, we should be very cautious in accepting it. The particulars of Poliziano's death are well known to us, as they might have been even to Bourdout himself, had he not preferred to adopt Varia's legend: he has so grossly mis-stated a matter regarding which he had documents at hand, how can we believe a statement which, with the exception of the occurrence in Turin—apparently taken from the correspondence of the ambassador—was made simply on the faith of court gossip?

The mistakes in the narrative are three:

(1) Stradella could not have been engaged by the Government of Venice to write opera, because neither in the official lists, nor in Alici, is there indication of such; in addition to which the operatic performances in Venice have always been left to private enterprise.

(2) The name of the nobleman in question was not Figgave, as implied by the abbreviation Fig., but Contartes, and the date of Stradella's death is to be assigned to a much later period than 1670, as will be seen farther on. The account of the effect of the music on the assassins savours too much of the marvellous; and even the murder at Genoa must be very doubtful, seeing that the most accurate historians do not mention it.

The place of Stradella's birth is unknown. Wanley 'thinks he was a Venetian, while Burney maintains that he could not escape his enemy, who left spies in Turin charged to follow his movements; and a year after his recovery, while in Genoa with his mistress, Oetoretsa, whom the Regent had given him in marriage during his convalescence, they were murdered in their bed. In this case, they escaped on a boat that was waiting for them in the harbour, and nothing more was said about them. In this manner died the most excellent musician of all Italy, about the year 1703.'
ne\textsuperscript{y} states he was a Neapolitan, apparently for no other reason than that he sends Stradella and Ortensia, en route for Rome, to Naples, which, he adds, was the place of Stradella's nativity.\textsuperscript{4} F\textaelie\textsuperscript{s},\textsuperscript{5} evidently on Burney's statement, but without quoting his authority, describes him as born at Naples about 1645, and the assertion is now an accepted statement.\textsuperscript{6} The dates both of his birth and death are in fact unknown. But though we reject the story of his murder at Genoa, it is not impossible that he ended his life there, since the composition, which we may presume to have been his last, is dated from thence.

The date of his death was probably about 1681, since there exists in the Biblioteca Palatina di Modena, a cantata, 'Il Barcheggi\textsuperscript{7}', written for the wedding of Carlo Spinola and Paola Brignole, at Genoa, July 6, 1681. The poem contains numerous allusions to it, and the names of both bride and bridegroom are misspelled as possible as to the real date of the composition, and thus the dates 1670 and 1678, given by Bourdolot and Burney for his death, are evidently wrong.\textsuperscript{8}

The statements that besides being a composer Stradella was a singer,\textsuperscript{4} an exquisite performer on the harp,\textsuperscript{9} a great performer on the violin,\textsuperscript{10} excelled in an extraordinary hand, so as to have been accounted the best organist in Italy,\textsuperscript{11} was a Latin and perhaps also an Italian poet,\textsuperscript{12} are all more or less gratuitous, and except composing, he cannot be proved that he possessed any of these qualifications. His name is never met with in any of the best treatises of Italian literature, either as a Latin or an Italian poet,\textsuperscript{14} and with respect to his skill on the organ, we have been unable to find anything to justify Wanley's assertion, beyond a short Sonata in D for two violins and basso continuo per l'organista.\textsuperscript{13} As to the statement in the 'Penny Cyclopedia,' that 'Stradella was not handsome, but remarkable for the symmetry of his form, his wit and polished manners,' and in Wanley's catalogue, that 'he was a comely person and of an amorous nature,' I can do no more than submit them to the reader, as striking instances of the way in which mythical statements gather round a central figure.

Nothing can be positively ascribed as to his having been married to Ortensia by the Royal Madame after the occurrence in Turin, because the archives of S. Giovanni di Torino, the parish of the Court, have been destroyed by fire. The Madame Royale alluded to by Bourdolot must be Jeanne Marie de Nemours (who became Regent at the death of her husband, Charles Emanuel II., June 12, 1675), and not Christine de France (who died Dec. 27, 1653), as M. Fli\textaelie\textsuperscript{bert}\textsuperscript{16} and other writers have stated.

Where or with whom Stradella studied is entirely unknown. In the archives of the Royal Conservatorio di Musica in Naples, where all the documents formerly belonging to the superseded Conservatori are most carefully kept, his name does not occur: nor is it mentioned in Lichtenthal's catalogue.\textsuperscript{17} None of his numerous operas are known to have been performed in his life-time,\textsuperscript{18} with the possible exception of 'Il Trespolo.'\textsuperscript{19} Stradella as a composer is known to modern audiences by the Aria di Chiesa, 'Pi\textaelie\textsuperscript{eti! Signor!' attributed to him. Space will not allow us to enumerate the few pros and many cons respecting its authenticity. It is enough to say that no musician, even though but slightly acquainted with the works that are indisputably by Stradella, will attribute it to him. The composer of that beautiful composition is generally believed to be F\textaelie\textsuperscript{s}, Niedermeyer, or Rossini. The words are taken from the second stanza of Arsenio's aria in Alessandro Scarlatti's oratorio 'Santa Teodora,' two copies of which are in the Biblioteca Palatina di Modena, and bear the signature 'A. S.'

Stradella's name has lately been invested with fresh interest on account of a Serenate attributed to him, in which the subjects of the pieces in 'Israel in Egypt' exist in a more or less crude form.\textsuperscript{20} A copy of this, formerly belonging to Dr. Cantelli, is in the Library of the Royal College of Music, London, and another (older) in that of the Conservatoire, Paris: the original is not known. For

\textsuperscript{1} A General History of Music, iv. 100, 101.
\textsuperscript{2} Biographie universelle des musiciens.
\textsuperscript{3} See 'Dictionnaire general de Biographie et d'Historie' (Paris 1844) 'Dictionnaire des Lettres et de l'Art' (St. Petersburg), Mendel, 'Mus. Conversations-Leske' (1877); Riemann, Musiklexikon.
\textsuperscript{4} On the first page of the score is written: 'Il Barcheggi, del Sig. Alessandro Stradella. 1801. L'ultima delle sue sinofiche.' After the composition was printed, and before which the score ended, at the top of the page is written 'Insistences per un Barcheggi 1801. 16 Ottobre.' In the composition of the Sig. Alessandro Stradella: This is a cantata for soprano, tenor and bass, in two parts. Each part is preceded by an overture. The score is for two violins, cornet, trumpet, and bass: a trombone of rinfresco at times with the bass.
\textsuperscript{5} Burney's mistake is easily explainable, because, when he wrote, 'Il Barcheggi' had not yet been discovered, and he was in possession of a libretto 'La forse dell' amor palerme,' Genoa 1765, dedicated to Signora Teresa Mangiadi, by Alessandro Stradella, the dedication apparently written by Stradella himself. The facts that the oratorio 'A. Giovanni Battista—supposed to be that which saved his author's life in Rome—bear the date 'Roma 1684,' and the fact that Stradella's account implies a period of two years between Stradella's singing in Rome and his murder in Genoa, induced Burney to believe that Stradella might have met his death in Genoa while attending the rehearsals of his new opera. However, that libretto was seen by Burney only, and has since disappeared.
\textsuperscript{6} Bourdolot and all biographers.
\textsuperscript{7} Hawkins's History, vol. i. pt. 2, chap. 10.
\textsuperscript{8} Burney, 'A General History of Music,' iv. 100.
\textsuperscript{9} A Catalogue of the Harpsichords.
\textsuperscript{10} Caltabiano, 'Della opera di A. Stradella addizionata, etc.'
\textsuperscript{11} 'Della Storia e delle Ragioni di ogni Poesia.' F. S. Quadrio, Bologna-Milan, 1778-1782. Tarciccheto, 'Storia della letteratura italiana.' Giacomo, 'Storia della letteratura italiana.' G. Marcio Crescenzio, 'Dall' Istoria della volgar Poesia.' In this last work, Stradella is spoken of only where the author, dealing with the Castratis, has no material to use the name of this most pleasant divorcer that one can enjoy in any honourable and noble conversation; especially now, when the world is in sad need of such a man as Stradella. Omit this last name in the Assizes of the cantata 'La Liberieta' by Pantani, in the 'Nuova Divisione,' vol. xiv. chap. xvi. p. 360. This passage is quoted from Edes, 2, 1721.
\textsuperscript{12} Eccoli dalle scuote a due violoncello con il Basso continuo per l'organo, raccolte da diversi eccellenti autori.' In Bologna per Giacomo Monti 1680. With the exception of this Scuote, no other of Stradella's compositions was printed in the 18th century.
\textsuperscript{13} 'Supplement a la Biographie universelle,' Paris 1825.
\textsuperscript{14} Dizionario e Bibliografia della Musica del D. Pietro Lichenthal.
\textsuperscript{15} Milano, 1840.
\textsuperscript{16} The following is the list of books in which the names of Stradella's operas should have been mentioned, if any of them had been performed. 'Losee Alassi, 'Drammaturgia,' Gropp, 'Catalogo di tutti i drammi per musica,' Bonastri, 'Le fonti della Poesia e della Musica,' C. F. Menestrari, 'Dizionario di musica tradizionale e moderno.' Paris, 1821. Pietro Napoli Signorelli, 'Storia critica dei teatri antichi e moderni.' Ditt. 'Dissestru storico critico da servire alla storia del teatra.'
\textsuperscript{17} Performed at Modena 1695, and possibly at Bologna 1695.
\textsuperscript{18} 3 A 2
a review of the work, by Mr. Prout, see ‘Monthly Musical Record,’ Dec. 1, 1871.


There are 148 of Stradella’s compositions at Modena: amongst them 6 oratorios and 11 drams. The library of S. Marco in Venice possesses a collection of ‘Canti a voce sola dell’isigne A. Stradella, legate alla Biblioteca S. Marco di Venezia dalla nobile famiglia Contarini.’ Some of his compositions are also at the Conservatorio at Naples, and some in that at Paris. The Christchurch Library, Oxford, contains 1 motet for 2 voices, and 8 cantatas for 1 and 2 voices.

The following are in the British Museum.

PRINTED.
Cosi amor mi fa languir. Cant.

Chi dira che nel veleno. Cant.

MASCRIPT.
1. In the Harleian Library.
2. In the same.

STRADELLA. 1. French lyric drama, music by Flotow. Produced at the Palais Royal theatre, Paris, Feb. 1837. Then recomposed, as a Grand Opera, and produced at Hamburg, Dec. 30, 1844, as ‘Alessandro Stradella.’ In English (altered by Bunn), as ‘Stradella,’ at Drury Lane, June 6, 1846. 2. Opera in 5 acts, by Niernheimer; produced at the Académie, March 3, 1837. [G.]

STRADIVARI, ANTONIO (ANTONIUS STRADIVARIUS), a celebrated violin-maker of Cremona, born in 1649 or 1650, died December 1727.

The carry on us back to the middle ages. It is the plural form of Stradivari, a Lombard variety of Stradiere (Stratilarius), a toll-man or douanier, a feudal official who was posted on the strada or high-road for the purpose of exacting dues from passengers. The name is erroneously stated by Féti to occur in the municipal archives of Cremona as far back as the year 1127. The earliest mention of it is in fact in the Matrice or of the Collegio Del Notai for 1213, after which date it frequently recurs during three centuries. Arias, in his ‘Cremona Litterata,’ mentions Galerio Stradivari as a learned orientalist in 1230, Alessandro as another orientalist in 1400, about which time Costanzo Stradivari, a monk of the order of Umiltati, wrote treatises on the natural philosophy of Aristotle. Other notables of the name occur in the middle ages. It is clear that it was a common name in Cremona: but there is no evidence to connect the fiddle-maker with these eminent persons. His pedigree, so far as we know it, goes back only to his father, one Alessandro Stradivari, who married Anna Moroni. The famous fiddler was the child of his father’s mature years, for he had at least on older brother, Giuseppe Giuilio Cesare, who was born March 26, 1633, and was thus not less than 46 years older than Antonio. Whether Stradivari was a native of Cremona is doubtful; probably not, for the registers of the 37 parishes of Cremona have been searched in vain for evidence of his birth and baptism by Signore Lombardi, who has taken great pains to elucidate the genealogy of the Stradivari. He may possibly have been a native of some neighbouring village. At the age of 15 or 16, Stradivari seems to have engaged the affections of a widow 9 or 10 years his senior. This was Francesca, the daughter of Francesco Ferrabosco, and widow of Giovann Giacomo Capra, who was assassinated by an arquebus ball on the Piazza Santa Agata of Cremona (now the Piazza Garibaldi), April 28, 1664. The widow Capra, who had been less than two years a wife, returned with her infant child to her father’s house, and after three years was married to Antonio Stradivari. The marriage was solemnised in the church of St. Agatha on July 4, 1667; and their first child was born a few months afterwards. There can be little doubt that Stradivari married, and began to make stringed instruments as a trade, in the same year. From 1667 to 1679 he remained in comparative obscurity. A few violins dated in the seventies with genuine labels bearing his name, are said to exist, but the writer has seen none of them. On the other hand, it is certain that Stradivari’s hand is traceable in many violins of this date which bear the name of Nicholas Amati. In some of these we trace the hand of Stradivari in the scroll only: in others it has left its mark on the whole violin. From 1667 to 1679 it is therefore probable that Stradivari worked in the workshop of the veteran Nicholas Amati, then the acknowledged head of violin-making in Cremona. In 1679, when Nicholas seems to have retired from business, five years before his death in 1684, Stradivari simply set up for himself. His wife Francesca had by this time borne him six children, of whom five were living: Giulia, born Dec. 23, 1667; afterwards married to the notary Giovanni Farina; Francesco, who died in infancy; Francesco the second, born 1670, who followed his father’s trade, and died a bachelor in 1743; Cattarina, born 1672; and then aged 28: about the same age as that to which Stradivari.
In the Chapel of the Rosary, on the left hand of the entrance. The economical habits of the fiddle-maker are illustrated by the fact that he had the old stone recut, the new inscription being cut at right angles to the old one, parts of which are still legible. When the basilica of San Domenico was demolished to make the new public garden, the stone which marked the burial-place of the Stradivari was spared, and it is still preserved in the vaults of the Palazzo dei Tribunali.

Stradivari marks the culminating point of the art of making stringed instruments. It was he who perfected the model of the violin and its fittings. No improvement has been made since his time, and subsequent makers of the last century and a half have mostly copied him. The model of Cremona had been developing for nearly two centuries, when he gave it its final form. It is true that if we take the model of the Cremona violin as it left the hands of Antonio Amati, and compare it with the patterns of Nicholas Amati and of Stradivari, we shall find that Nicholas Amati had effected the chief improvements, and left but little for Stradivari to do. The Stradivari violin is an improved Nicholas Amati. We have the same main proportions and geometrical outline, and, what is of equal or greater importance, the same careful mechanical work in the inside (the blocks and linings being made and fitted on the same principle and with wood of the same quality), the same fine finish, and soft lustrous varnish. But in the Nicholas Amati, though sweet and resonant in tone, acoustic considerations did not predominate over certain of the traditions of design; and in this respect his successor had several reforms to effect. Stradivari's main improvements consisted (1) in lowering the height of the model, that is, the arch of the belly, and in altering this flattened curve to a more uniform arch, so as to afford greater resistance to the pressure of the strings. (2) In making the four corner blocks more massive, in an improved method of dovetailing the linings at the blocks, and in giving a greater curvature to the middle ribs,
the result of which is to make the curves more prominent in the outline, and to increase the tension of the parts. (3) In altering the setting of the soundholes, giving them a decided inclination to each other at the top, thus following the general upward diminution of the pattern, and in fixing the position of the soundholes relatively to the cornerblocks. (4) In making the scroll more massive and prominent, thus rendering it less liable to split at the pegholes, and forming more of a counterpoint in the hand of the player.

In those violins of Nicholas Amati in which the hand of Stradivari is traceable, the chief element of difference consists in the scroll. This is wider when viewed from the back, is less deeply scooped in the volute, and more rounded on the edges. The soundholes are still those of Amati, though with a slight difference in the cutting. In his own earlier works, sold under the name of Amati, but made in all their parts by Stradivari, we begin to trace the improvements just indicated. 'At this point,' says Mr. Hart ('The Violin,' p. 120), 'we find that his whole work is in accordance with the plans of Amati (not as seen in the latter's 'grand pattern,' but in his ordinary full-sized instrument): the arching is identical, the corners are treated similarly, the soundhole is quite Amati-like in form, yet easily distinguished by its extreme delicacy, the scroll a thorough imitation of Amati, and presenting a singular contrast to the vigorous individuality which Stradivarius displayed in this portion of his work a few years later... In these earlier specimens there is a singular absence of handsome wood: the acoustical properties of the material are very good, but it has little figure in it, and is often cut on the cross.' This cutting on the cross, which refers only to the back, is seldom met with in Stradivarius's later instruments, and it would appear that he found 'slab' backs inconsistent with that depth of tone which he desired. Such are the marks of what the French call the amati-Stradivarius. These instruments were made during the lifetime of Nicholas Amati, when none of his pupils ventured to deviate much from his pattern, and before Stradivari opened his own workshop in the Piazza San Domenico. We now reach the period when Stradivari had attained maturity of experience, and freed himself from the influence of his master, and consequently began to display his own originality. This period corresponds exactly with the period between his taking his house in the Piazza San Domenico, and the death of his first wife (1660-1668). Of the violins of this period Mr. Hart ('The Violin,' p. 127) says, 'We here observe a marked advance in every particular. The form is flatter, the arching differently treated. The soundhole, which is a masterpiece of gracefulness, reclaims more. The curves of the middle bouts are more extended than in this maker's later instruments. The corners are brought out, although not prominently so. Here, too, we notice the change in the formation of the scroll.

He suddenly leaves the form that he had hitherto imitated, and follows the dictates of his own fancy... The varnish is very varied. Sometimes it is of a rich golden colour, delicately soft and transparent: in other instances he has used varnish of a deeper hue, which might be described as light red, the quality of which is also very beautiful. We find this varnish chiefly on those instruments where he has made his backs in two parts, and also on whole backs. The purring is narrower than that afterwards used. This second period (1680-1698) is that of Stradivari's established reputation. The rest of Cremona for violins was European. Nicholas Amati had long been at the head of the trade, but he had in 1680 ceased to make violins; his workshop was broken up, and his son, the second Girolamo of the family, though a respectable maker, did not succeed to his father's position. From the moment when Stradivari opened his violin factory in 1680, the principal purchasers seem to have resorted to it: and in a year or two his fame was widely spread. Early in 1684 we find among his customers the Counts Cristina Visconti, and no less a person than the Grand Duke of Florence himself. For the former lady he made a viola da gamba 'alla gobbina' (i.e. hunchbacked, the upper part of the flat back being sloped off) with violincello scroll and soundholes. Stradivari, it is probable, was the first to effect this improvement in the viola da gamba. The Double Bass had long been made with violincello soundholes (i.e. having contrary fixtures), which were rendered necessary by the increased height of the model. Though we have none of Stradivari's violas da gamba, we have those of contemporary makers who followed his general models: and these are high in the belly, like the double-bass, have violincello soundholes, and nearly approximate in their proportions to a reduced double-bass. For the Grand Duke of Tuscany he made a complete set (concerto) of instruments later in the same year. This concerto probably consisted of two or perhaps three violins, a contralto or small tenor (viola piccola a quattro corde), a tenor or large tenor (viola più grande) and a violincello. The designs for the cases of this concerto, drawn by Stradivari's hand, including the locks and fastenings, are numbered 39 in the Marquis della Valle's collection, and are labelled thus, in Stradivari's autograph: 'Modelli fatti alle Case del Concerto de instrumenti che mandati all'grand duca di Fiorenza dell'Anno 1684 li 24 giugno. The designs for the shields, which are surmounted by a ducal crown, with angels as supporters, are entitled also in the maker's autograph, 'Amici ch'ho fatto per li instrumeni per il Grand Principe di Toscana.' These autographs reveal some curious facts. One is, that Stradivari did not disdain to design and execute with his own hand the inlaid ornaments, fittings, and cases of his instr.
ments. The ornaments of the numerous instruments which he sent out inlaid with ebony and ivory were designed and executed by himself, and when finished he made rubbings of them for future use. A parcel of these, labelled 'Disegni delle intagli fatti sulli Violini, Violoncelli, etc., and consisting of rubbings from the sides of violins and from ribs, forms no. 29 in the Della Valle collection; and another parcel, consisting of cartridge paper models made for the metal locks and flap-staples for cases, is labelled 'Disegni e modelli di Sorrento e cordini di Cassetto.' The collection also includes Stradivari's tools for impressing arabesques, 'Stampili per arabeschi.'

Another fact revealed by these autographs is that Stradivari spelt, and probably spoke, his native tongue very imperfectly. In the year 1687 Stradivari executed another order for an ornamental concert of instruments. This concert was made for the Spanish crown, and the violoncello is still in the possession of the King of Spain. The instruments were inlaid with ivory in the purifying, with intaglio work on the sides and scroll. A violin of this concert, formerly belonging to Ole Bull, and afterwards in the collection of Mr. Charles Plowden, is engraved in Mr. Hart's book, plate 18. Mr. Hart describes this set of instruments as a 'quatuor,' but it probably consisted of at least five, like that of the Grand Duke of Tuscany, there being two violas, one a contralto, the other a tenor.

As Stradivari notes on some of his patterns that the instruments were made expressly to order ('alla pocta,' or in some cases 'espressamente,' it may be inferred that he also kept up a stock for general sale. It seems that when he received an order for a new instrument from a customer of distinction, he would sometimes design an entirely new model, construct a wooden mould (forma) in accordance with the design, and make a complete set of working drawings, embracing the scroll, handle, soundholes, corners, bridge, and tailpiece. Each mould (a block of maple somewhat less than an inch in thickness, with spaces left in the outlines for the corner and top and bottom blocks), was carefully dated and marked with a letter or letters indicating the character of the pattern. The working drawings were marked with the same letters, and put away for future use. Thus a mould for a long tenor of the smaller pattern is dated 'A di 4 Octobre 1690,' and marked CV. It is described, 'Forma nuova per il Contralto o sia Viola a quattro corde fatta alla pocta per il Gran Principe di Toscana o sia di Firenze.' (Della Valle Collection, no. 2.) The working drawings are dated four days later, and labelled thus: '1690, 4' 8bre in Cremona, Antonio Stradivario. Misure p. II manici occhietti cantoni topette ponticelli e cordeli p. il Contralto o sia Viola piccola fatta espressamente p. il gran Principe della Toscana sulla forma CV.' Consequently with this contralto Stradivari designed a large tenor on a similar principle: and it is not improbable that this contralto and tenor were members of a second complete concert of instruments for which he had received an order. The drawings for the large tenor, dated the same day, are labelled thus: '1690 4' 8bre in Cremona, Antonio Stradivario. Misure p. II manici occhietti cantoni topette ponticelli tavolette e cordali p. il Tenore o sia Viola più grande fatta espressamente p. il gran Principe della Toscana sulla forma TV.' The lettering CV and TV on these moulds evidently means 'Contralto Viola' and 'Tenore Viola.' Probably the maker intended these patterns to be his standing models, his contralto and tenor violas per excellence. A separate drawing for the soundholes of the contralto is inscribed 'Misure giusta per il occhi dello contrato fatto alla pocta per il Gran Principe di Toscana A di 4 Octob. 1690' (no. 18).

The Della Valle collection includes another tenor mould and no less than eleven violin moulds. One of the latter is marked 'SL,' and dated 'A di 9 Nov. 1691,' (no. 3). This is long and narrow; 'SL' probably stands for 'Stretto Lungo.' Another (no. 6) is marked 'B,' and dated '1691.' B probably stands for 'Basso,' or 'flat' model. This mould of the 'B' pattern was the maker's favourite. The surface of the mould is worn away with much use, and there is a memorandum that the maker used it for a violin as late as 1736, his 86th or 87th year. Another (no. 7) is also marked 'B,' and dated 'A. di 3 Giugno 1691.' Two others (nos. 1 and 5) are dated several years later: the first is marked 'S' (stretto), and inscribed 'A di 30. 1703. Settembre'; the other marked 'P,' and dated 'A 25. Feb. 1705,' with the maker's name 'Antonio Stradivari,' is somewhat shorter and more confined in design than usual, and the 'P' evidently stands for 'Piccolo' (small pattern). Another violin mould is marked 'T' with no date (no. 4). There is also a mould for a child's violin with the blocks attached, accompanied by an exquisite drawing of the belly on cartridge paper.

These long and narrow moulds, dated after 1690, lead us to an inquest on the dimensions of the violin, of which the matter is 'longuetas,' and known in England as 'long Strads.' Mr. Hart says of these, 'We have a totally differently constructed instrument: it is less graceful, although there is no absence of the masterly hand throughout the work. It has received the title of "long Strad," not from increased length, as its name would imply, but from the appearance of additional length which its narrowness gives it, and which is particularly observable between the soundholes.' This excellent critic of violins here appears to fall into a slight confusion. These observations apply to the narrow violins made on the 'S' or 'Stretto' (narrow) moulds, of the normal length, but diminished breadth. These are less uncommon than the true 'long Strad' ('Lungo'), specimens of which the writer has seen; they are of the normal width, or only a triffe under it, and at least a quarter of an inch longer than the normal length, this extra length being
equally distributed on either side of the bridge. The neck requires to be lengthened in the same proportion; hence the stop becomes appreciably longer. The true 'long Stradi' are remarkable for power of tone, but are for the above reason less easily handled: and hence the pattern never came into general use. Some, if not all of them, were probably made on the 'SL' (Srettto Lungo) mould of 1691: one very fine specimen, formerly in the possession of Lord Palmouth, is dated 1692. The 'SL' pattern was occasionally used by the maker in his mature years, but is less frequent after 1700.

The nineteenth were with Stradivari a decade of bold experiment in other respects. Sometimes he altered the curves of the back and belly; occasionally he innovated in the thicknesses, some of his experiments, as more than one purchaser of a handsome and unsold violin knows to his cost, being sufficiently unfortunate. He made some violins with bellies so thin that they are useless for the higher pitch and increased pressure of modern playing, and must either be fortified with new wood or laid on the shelf as curiosities.

These various experiments enabled the maker to fix definitely the principles on which the fiddles of his third and best period (1698-1728) are designed.

This third period includes the greater part of the known instruments of Stradivari, and these are in all respects his best. The culminating point of his work may be fixed at the year 1714, which is the date of the celebrated ‘Dolphin’ Stradivari, once the property of M. Alard, afterwards of Mr. Adam. ‘From about 1700,’ writes Mr. Hart, p. 131, ‘his instruments show us much of what follows later. The outline is changed, but the curves blending into one another are beautiful in the extreme. The corners are treated differently. The wood used for the backs and sides is most handsome, having a broad curl. The scrolls are of bold conception, and finely executed.’ It must be noted, however, that the differences of construction between this third and best period, and the preceding, are minute in the extreme. The modelling is much the same, the size and general design remain unaltered. Stradivari, in fact, kept the actual moulds (forme) of the preceding period constantly in use. It is true that he added new ones to his stock, e.g. that dated 1705 above mentioned. But it is obvious that his old ‘B’ (tasso, flat) moulds were constantly in use: the majority of the violins of this last period seem to have been made from at most two or three moulds. The rapidity of his production was astonishing. In 1702, as we learn from the MSS. of Desiderio Arai, he made two violins and a violoncello by order of the Governor of Cremona, to be sent as presents to the Duke of Alba. In 1707 the Marquis Desiderio Cleri sent by order of Charles III. of Spain a commission to Stradivari to make six violins, two tenors, and one violoncello for the royal orchestra. In the same year he made for the Countess Cristina Visconti a new viola da gamba alia gobba. The cartridge patterns for

the neck of this he put away thus labelled ‘Musura del manico del Violoncello Ordinario, manico della longezza della Viola della Signora Cristina Visconti fatta in 1707.’ From this it would appear that he considered this viola da gamba neck equally adapted to the ordinary violoncello, from which it would follow that the body was of the size of an ordinary violoncello, or considerably larger than the ordinary viola da gamba. In 1716 he made new models for a violoncello (Della Valle Collection, no. 16), perhaps the same which in this year, according to the Arai MSS., he made for the Duke of Modena. In the same year he made a twelve-stringed viola d’amore (six gut strings, and six wire strings), the pattern of which he inscribed ‘Modelli della Viola d’Amore a 12 Corde fatti nell’anno di Cienasio dell’anno Bisestile mecccevi.’ This is a choice specimen of Stradivari’s spelling: by ‘Cienasio’ he means ‘Gennaio,’ or January. A choice one still, in which the grammar rivals the spelling, is the inscription on the pattern of some instrument made for the Marquis Carbonelli: ‘Qui dentro questi disegni che sono qui dentro sforati sono quelli che se fatto al Ill’mo. Sig. Marchese Carbonelli di Mantova’ (Della Valle Collection, no. 27).1 In 1720 Stradivari made a concerto of instruments (probably two violins, two tenors, and a violoncello), which he intended as a present for the King of Spain on the occasion of his passing through Cremona. He was dissuaded from executing this intention, and the instruments remained in his possession.

During this final period, 1700–1728, we find little variation in the general pattern and dimensions of Stradivari’s instruments. He probably used only two or three moulds. Such variation as there is lies chiefly in the breadth, a few

violins, probably made on the ‘S’ moulds, being narrower than the average. As a specimen of this, his best period, a beautiful violin dated

1 The supposed autograph letter of Stradivari, a facsimile of which forms the frontispiece to the work of M. Felts, is apparently a forgery.
STRADIVARI.

1708, the property of Dr. William Huggins, F.R.S., has been selected for illustration.

From 1725 to 1730 (between the maker's 75th and 80th years) his instruments are generally supposed to deteriorate. There are certainly many bearing his name very different from those of the maker's prime. The model is somewhat higher, the result being less brilliancy in the tone; the scroll and the wood generally is heavier, the varnish is darker, and the work less finished. For the following equally artistic and scientific comparison of the violin of 1708 with one of 1726, which may be taken as fair specimens of the second and third periods respectively, the writer is indebted to the joint labours of Dr. Huggins, F.R.S., and Mrs. Huggins.

'The violin of 1708 weighs 2 lb., that of 1726 1 lb. The fittings may have something to do with this difference; but the 1726 violin is heavier in itself. The violin of 1708 has higher sides and flatter curves in the belly and back than he became conscious of a subtle change of colour where he has been working.

'The purifying of the 1726 violin is much inferior to that of the 1708 one. The backs of both violins are in one piece, but the back wood of the 1726 one is small and insignificant in "curl" and in markings generally. The wood of the belly of the 1726 one is in two pieces.

'The tone of the 1726 violin is quite without the grandeur and brilliancy of that of 1708. There is no reserve of force about that of the 1726 one: the tone seems to come all at once, and very readily. It has much beauty, without having beauty of such commanding quality that at once one is led captive. It is almost all music, but not without just a trace of what is very noticeable in some early Stradivarius violins, viz. a certain confusion of utterance of any given note as if (to borrow the language of optics) the tone had not all "come to focus" perfectly. No deep manual nature could find complete satisfaction in the tone of the 1726 violin, its capacity for response to varying mental states is too limited.

'The f-holes and the scroll in the 1708 violin are much more subtle and free in curve than those of the 1726 one. The subtlety of curve makes them of course interesting, for the interest of form depends largely upon the stimulating mysteriousness which arises when they vary from the simple curve. The freedom of the curve is also an important factor in the pleasure induced by the sight of a fine violin: such freedom conveying the idea of a certain harmony as well as of melody in form; i.e. every part of his violins is always in perfect keeping with the rest. Upon the whole the form of the 1726 violin may be said to show a very considerable decadence from that of 1708.'

How far Stradivari is personally responsible for this decadence it is now impossible to say. The fashion of the period, preferring the Stainer model, perhaps demanded greater height in the belly and back, and greater massiveness in the wood: and it is certainly submitted to some of these instruments he refused the direct authorisation of his name. In many instruments of this period the label of Stradivari is inserted; but in others of them a ticket appears, indicating, as the fact is, that these violins were made under his general direction by other hands ("sub disciplina Antonii Stradivari, Cremonae, 17 \(^{\text{th}}\)", in very small type). The workmanship of these instruments is generally attributable to his sons Omobono and Francesco. Occasionally, however, we have a genuine product of the great master's old age, such as the fine violin belonging to Mr. Wiener, dated 1732, 'de Anni 82.'' The productivity of Stradivari in the latter half of his life has been mentioned. There cannot be much less than a thousand of his instruments, most of them of this period, still existing, and of the ordinary kind—violins, tenors, and basses. Some have disappeared: e.g. we know that he made many violas da gamba, though none of them, so far as the writer knows, are in existence.\(^1\) We know that he also made a great number of kites, guitars, lutes, theorboes, lyres, and mandolins, which having become curiosities, are not frequently in the channel of trade. For all these instruments he made fittings and cases. On the fittings he bestowed peculiar pains. The Della Valle collection contains several of his tailpieces which were never used. These are of maple, carefully proportioned, of an oblong shape, and finely finished. They are apparently made out of blocks of wood similar to fingerboards.

\(^1\) This is apparently the result of their being made in the same mould.

\(^2\) The Museum of the Paris Conservatoire contains a beautiful fragment of the head of a viola da gamba of Stradivari (No. 111).
His fingerboards were also of maple, and were sometimes handsomely inlaid. Some specimens of his fittings, removed from the instruments by Vuillaume and Gand, were presented by them to the Museum of the Paris Conservatoire, where they may still be seen (nos. 6, 16, 114, 115).

In another important detail of the violin, the bridge, Stradivari effected the final improvement: and it may be said that he has a monument in every violin bridge in the world. Before the Amatiss, the bridge had been cut almost at haphazard. The Amatiss reduced it to something approaching the present normal form (see the engravings in Féte, Antoine Stradivari, p. 95), but Stradivari made the final alteration. This consisted in abandoning, for the lower half of the bridge, the principle of the arch, and substituting for it a firm bar resting on a foot near each end. The upper part of the bridge is an arch, formed by the 'heart' or central hole; and by means of the massive bar below, the vibrations excited by the strings in this arched upper part are regulated, and transmitted by the foot to the body of the instrument. Slight as the improvement seems, it was a great discovery: and since his time the form of the bridge has never been changed. [See Bridge.] So important is the bridge to the violin, that had Stradivari effected nothing else, this would have been sufficient to make him famous. Another great service which he rendered to violin-making consisted in fixing the exact shape of the soundholes and their relation to the corner blocks. Fortunately we are preserved in the Della Valle collection (no. 25), in the great maker's own autograph, his rule for placing the soundholes. It is inscribed 'Regola per collo- care le f/bulli Violini, Viole, Violoncelli.' The explanation of this is, that it was one of the fixed principles of Stradivari, in which he differed from his predecessors, that the same laws governed the proportions of all members of the violin family, as distinguished from the viol family, which includes the viola da gamba and double-bass, and is governed by other proportions. The diagram is adapted to the mould 'P,' which, as noted above, indicates 'Piccolo' or 'small pattern,' and was made on Feb. 25, 1705.

This diagram affords an interesting problem to students of the mechanism of the violin. Whatever the rule may be, the soundholes of Stradivari are all traced in accordance with it. The writer has his own solution of the problem, but it would be out of place in the present article.

The fine tone and the lasting wear of Stradivari's instruments undoubtedly depend on the thoroughness with which the mechanical part of the work is executed. A good violin is like a good watch: all its 'works' must be of perfect materials, and accurately put together. Nothing could be more perfect than the internal finish of the violins of Stradivari. The wood selected is solid, sound, and sonorous. The pine is of the best quality from Switzerland and the Trentino: the thicknesses and the lines of the pattern are all determined with scientific accuracy: the inner framework, consisting of the blocks and linings, is of willow from the banks of the Po about Cremona. It is solidly constructed, and the bridge and soundholes are so arranged as to produce by its aid a powerful vibration of the belly under the strings. The external finish equally exhibits marks of high mechanical excellence. The purring is executed with a precision which cannot be appreciated without a magnifying glass. The lines are admirably firm and perfect, and fully display that mastery of curves in which Stradivari was pre-eminent. And here may be noticed a singular freak in which the great maker occasionally indulged. Instead of cutting the several outlines of the fiddle and those of the scroll and soundholes to the usual curves, Stradivari in some instances made these outlines polygonal, being composed of a series of short straight lines. The purring follows the polygonal outline, and is also polygonal. It is hard to see what motive he can have had in producing these singular instruments, except to show his extraordinary skill as a purfer. Viewed from a certain distance, these instruments exhibit the ordinary appearance. The Marquis Della Valle has a viola, and Mr. Vonwiller, a violin, of this peculiar pattern.

The varnish used by Stradivari in his earlier years is similar to that of Nicholas Amati, in texture and in the method of applying it. In colour there is this difference, that Stradivari avoids the favourite brownish tint of Amati, and generally employs a more or less pronounced yellow. It is oil varnish of a soft and penetrating nature, apparently permeating the wood to some depth beneath the surface, so that when the body of the varnish is worn off the colour and substance appear to remain. After 1684 he began to use a thicker and more lustrous varnish of a reddish tint; and this colour he ultimately employed to the exclusion of others. The staring effect of the red tint on the back of the fiddle seems to have suggested to Stradivari the device of 'breaking up' the varnish on the back, thus imitating the effect of wear. When employed by a skilful workman this device lends great additional beauty to the work in the connoisseur's eye: and the example has been generally followed. 'Breaking-up' is a peculiar and difficult branch of the violin art. Many good makers have failed in it: next to Stradivari, Vuillaume succeeded best. In the instruments of his latest years Stradivari sometimes reverted to the brown
tint which was fashionable in his youth. These may have been varnished by his son, whose instruments generally exhibit this brown colour. Stradivari occasionally gave his finest instruments several coats of fine pure oil varnish, polishing each coat as soon as dry. Sometimes, however, the costs are fewer and thinner, and the writer has seen an instrument sent forth into the world by the great maker with the size barely covered. Perhaps the customer could not wait for the varnishing. As a rule, however, the Stradivari instruments are remarkable for excellences of varnish. It is a fact not very generally known that Stradivari occasionally varnished his instruments with spirit-varnish. This is much more easily applied and dries more quickly than oil varnish, and from the very general employment of it in the middle of the last century, it would seem that most violin-makers hailed its discovery as a boon. The better class of makers tried it and abandoned it, discovering probably that it did not answer so well in the end, though cheaper, and more easily applied. Though Stradivari, as has been observed, made instruments of all sorts, his fame rests on those of the violin tribe, i.e. violins, violas and violoncellos. A few of his kits exist: a fine specimen is in the Museum of the Paris Conservatoire (no. 61). It is of large size, and belongs to the best period, being dated 1717. Clapiçois, who purchased it in 1868, introduced in his comic opera, Les Tucares, a character specially written for this instrument, the solo part in which was played by Croisilles, and produced a singularly brilliant effect. A remarkably fine mandolin with a carved head, formerly the property of J. B. Vuillaume, still exists in Paris. A beautiful guitar of his make, dated 1880, was in this country in 1881. The rose of the guitar being filled with a mass of delicate tracery, in the style of a circular flamboyant window, the inside is not open to view, and the maker therefore cut his name with the knife on the back of the peg-box.  

His larger instruments of the violin tribe (violins and violoncellos) are liable to the charge of being merely magnified fiddles. In this respect Stradivari set an example which was followed by other makers. However correct in theory, it is commonly considered that as regards the viola this principle is a failure; for violas of older models have a better effect in a quartet than those of Stradivari. The tone is rich and 'thick,' but deficient in liquidity: this character is evidently the result of shallowness in the ribs, and consequent shortness in the soundpost. We have, however, little opportunity of judging of the effect of Stradivari's large violas, most of which have been cut down to the size of the contralto. Stradivari's theory broke down conspicuously when he applied it to the violoncello. The violoncello absolutely requires a greater height in the ribs, in proportion to the length, than the violin. Stradivari, in endeavouring to reduce the violoncello in this respect to the proportions of the violin, sometimes made instruments which are very defective in tone, and can only be cured by increasing the height of the ribs. The violoncellos are of two sizes, and the larger is now as scarce as the large violas. The celebrated bass of Servais, now belonging to M. Servais, jun., is a rare specimen. Those of Signore Platti and Herr Hausmann should also be mentioned. The smaller basses are too narrow, and their tone is thin, approaching that of the viola da gamba. The violoncello of the younger Dupont, now in the possession of M. Franchomme, is of this small pattern. These smaller instruments are easier to handle, and are on that account preferred by some players. The larger ones have a much finer tone. These larger basses were originally constructed for use in the concerto, whether 'da chiesa' or 'da camera,' the narrower ones being appropriated to solo music. Double-basses of Stradivari are rare; and there are probably at present none in this country. Dragonetti had one, but it does not appear to have been his favourite instrument. Count Ludovico Mezzi has a fine specimen, of high model, and very broad. The lower angles of the middle bouts are rounded off, apparently to avoid injury. The fine tone of the Stradivari violins testifies to the substantial value of the improvements which he effected in the pattern. It is invariably bright, sweet, full and equable. It is also easily yielded, or, in the common phrase, 'comes out freely under the bow.' Nicholas Amati, and the earlier Guarnerios, produced instruments which charm by their softness rather than by their power: in Joseph Guarneri everything yields to sonority and depth. But against all other violins, a good Stradivari bears off the palm for general excellence of tone, as well as for beauty and durability: and all succeeding generations of fiddle-makers have acknowledged the excellence of the Stradivari model by copying it. The majority of the violins made during the last century and a half, of all sorts, from the best productions of Lupot, Fendt, Plessenda, and Vuillaume, down to the common fiddles of Mirecourt and Neukirchen, manufactured by the gross and sold for a few shillings, are Stradivari copies. The most accomplished maker can invent nothing better: the dullest workman

1 For a facsimile of this interesting inscription the writer is indebted to Mr. Arthur Hill, of the firm of Hill & Sons, Wardour Street.

2 Sig. Lombardini says Stradivari made 'una infinita di violini, almenati contrabassati, molli violoncelli, viole, chitarre, liuterie e mandolino.'
cannot fail to make a tolerable fiddle, if he follows his model as well as he can. But there is a great gulf between the master and the best of his imitators. No man who ever lived, during this century and a half, has been able to make a fiddle which could possibly be mistaken by a practised eye for the work of Stradivari.

Of the person of Stradivari we have some traditional notices. According to Fétis, Polledro, first violin in the royal orchestra at Turin, to whose encouragement we owe the fine productions of Pressenda, used to say that his master was a hundred Stradivari; and it was fond of talking about him. Polledro's master was Pugnana, born in 1727, ten years only before Stradivari's death, and he could therefore only have seen him as a child. According to him Stradivari was tall and thin. He usually wore a white woollen cap in winter, and a cotton one in summer; over his clothes, while at work, he wore a white leather apron: and as he was always at work his costume varied but little. He had acquired more than a competence by labour and frugality; and it was a proverb in Cremona, 'Ricco come Stradivari' (Rich as Stradivari). The superior position in life taken by his descendants bears this out. La Houssette, the celebrated French violinist (born 1735), whom Fétis knew in youth, and who visited Cremona a few years after the death of Stradivari, told Fétis that the price at which Stradivari sold his violins was four louis d'or each—a sum which would probably have purchased as much in Cremona as a hundred Stradivari; and it was found by tests at times that amount now.1 Cervetto, an Italian musician in London in the last century, is said to have received a consignment of Stradivari violins for sale, but to have returned them, not being able to dispose of them for the price asked, which was £4 a-piece. The story is probable enough, for though the 'Cremona' violin was popular in London in the last century, we find in English literature of that period no trace of the name of Stradivari.

Though fiddle-making is an art which runs in families, it is certain that the best makers are the most original, and that the most original makers are those who did not inherit their trade; Stradivari, Stainer, Forster, Pressenda, and Benjamin Banks, are prominent instances. Only one of the two fiddle-making sons of Stradivari, Francesco and Omobono, inherited any of the father's ability, and this was Francesco. He made excellent violins, which are easily distinguishable from the work of the father. The outline, says Mr. Hart ('The Violin,' p. 136), 'is rugged, the modelling distinct, the scroll a ponderous piece of carving, quite foreign to Stradivarius the elder, and the varnish, though good, is totally different from the superb coats found on the father's works of late date. . . .

The design is bold and original, the soundhole is quite unlike that of Antonius; the tone of Franciscus's instruments is invariably very rich and telling.' Francesco and Omobono were both elderly men when their father died, and survived him but a few years. Omobono, the younger, died in 1742; Francesco in 1743. In 1746, Paolo, the youngest son and heir of Stradivari, let the house in the Piazza San Domenico to Carlo Bergonzini and his son Michael. Carlo died in 1747: Michael continued to occupy the house until 1758.

The relics of Stradivari's workshop, his moulds, patterns, tools, and memoranda, were carefully preserved by his family for nearly thirty years. In 1775 they were sold by Paolo Stradivari and his son Antonio, and bought by the Cremonese Casale Monferrato, an enthusiastic collector of violins, and once the owner of a celebrated matchless Amati. These relics, together with the original correspondence and memoranda of assignment, are now in the possession of a Piedmontese nobleman, the Marquis Rolando Della Valle. In 1777 Paolo and Antonio Stradivari disposed of the house in the Piazza San Domenico to the brothers Ancina. In 1801 it was sold to one Rocco Bondini, a wine merchant: in 1829 it passed into the hands of Giuseppe Vignati; in 1862 it was sold to Gaetano D'Orleans, a woolen-draper. From 1876 to 1882 it bore the sign of the Agnus; from 1862 to 1870 it was known as No. 2 Piazza San Domenico; and since 1870 as No. 1 Piazza Roma. When the writer inspected it in 1881 it was unoccupied.

The descendants of Paolo Stradivari continued to live and flourish at Cremona. His grandson Cesare Stradivari was a celebrated obstetric physician, who died in Cremona in 1803. When the writer commenced his enquiries at Cremona concerning Stradivari, he was informed that Stradivari was an eminent physician: Stradivari the violin-maker was completely forgotten. Two representatives of the family still reside in the city: to one of these, Sig. Dottore Enrico Stradivari, the writer was indebted for much courtesy, and for a copy of the privately-printed pamphlet, by the priest Paolo Stradivari, from which the above information contained in the present article is derived. Another branch of the family is settled in Milan. It may be observed in passing, that most of the names of the famous violin-makers of Cremona, except the Amatis, are still to be found among its citizens. The Guarnerius, Ruggeriis, and Bergonzis are found; but the Amatis have utterly died out, their sole memorial being the tombstone of one 'Maestro de Amatis,' in the floor of the transept of the Duomo. These representatives of the old masters, like the Stradivaris, have taken to other occupations: the sole representative of the old craft is Ceruti, who still makes violins in the Via Longaquza, and another violin-maker, even less known to fame, to whom the writer was directed, but whom he found engaged in finishing a barrel-organ. The Cremonese are barely aware that their town was once famous for its violins, and it was with some difficulty that a local amateur recently induced the municipality to confer the names of Cremona's two most famous makers on two streets leading

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1 Fétis, A. Stradivari, p. 76.
westward out of the Piazza Roma. One of these
streets now bears the name of the 'Via Guarnieri,' the
other that of 'Corso Stradivari.'

Fétis has well observed that the violins of
Stradivari are equally remarkable for their extra-
ordinary excellence and their extraordinary num-
ber. Their solid and durable construction, their
admireable varnish, the considerable price paid for
them in the first instance, and the consequent
care exercised in keeping them, have all con-
tributed to their preservation: and it is probable
that most of them are still in existence. Their
number is legion: they are always in the market,
and always command good prices. Since the
middle of the last century, they have been the
favourite instruments of violinists. Up to that
time, Stainer had been the favourite maker.
Viacini used a pair of Stainer violins: that of
Tartini, which was shown in the Milan Exhibi-
tion of 1881, was a large yellow Stainer, of rare
excellence. Stradivari's instruments soon ousted
the Stainers from their position, and revived
throughout the musical world the traditional
reputation of Cremona. Pugnani, Salomon,
Lafont, Viotti, Baltzot, Habeneck, Rode, Spohr,
Ernst, used them. Nor, in spite of the rivalry of
Joseph Guarnerius, has there been any sign of
their going out of fashion. In our own time,
Joachim uses a pair of fine Stradivarius, both
of the best period, one red, the other yellow:
Sarasate, Wilhelmi, Madame Norman-Neruda,
Straus, Marsick, Ludwig, Kummer, Wiener, and
most of our leading violinists, play on this maker's
instruments. It is evident from this continued
popularity that players find them the most effec-
tive, for it is impossible to suppose that they
would expend the considerable sums which have
to be paid for them, if they could produce an
equal effect with cheaper instruments.

On this point the opinion of the most eminent
among living players will be read with interest.
Dr. Joachim, after perusing the proofs of this
article, has most kindly communicated to the
writer, to be incorporated with it, a few words
on the tone of Stradivarius's violins. He considers
them as mines of musical sound, which the player
must dig into, as it were, in order to develop
their treasures, and attributes to them a peculiar
responsiveness, enabling the earnest player to
place himself completely en rapport with his
instrument—a relation which, as Dr. Joachim's
audiences are well aware, is with him no matter
of fancy, but of fact. After some preliminary
observations, he continues: 'While the violins
of Maggini are remarkable for volume of tone,
and those of Amati for liquidity, none of the
celebrated makers exhibit the union of sweetness
and power in so preeminent a degree as Giuseppe
Guarnieri (del Greb) and Antonio Stradivari.
If I am to give expression to my individual
feeling, I must pronounce for the latter as my
chosen favourite. It is true that in brilliancy
and clearness, and even in liquidity, Guarneri
in his Best instruments is not surpassed by him:
but what appears to me peculiar to the tone of
Stradivari is a more unlimited capacity for ex-
pressing the most varied accents of feeling. 1 It
seems to well forth like a spring, and to be
capable of infinite modification under the bow.
Stradivarius's violins, allowing a strong resistance
to the bow, when resistance is desired, and yet
responding to its lightest breath, emphatically
require that the player's ear shall patiently
catch, until it catches the secret of drawing out their
tone. Their beauty of tone is not so easily
reached as in the case of many other makers.
Their vibrations increase in warmth, the more
the player, discovering their richness and variety,
seeks from the instrument a sympathetic echo of
his own emotions: so much so that they seem to
be living beings, and become as it were the
player's personal familiar—as if Stradivari had
breathed a soul into them, in a manner achieved
by no other master. It is this which stamps them
as creations of an artistic mind, as positive
works of art.'

It has been suggested to the writer to give
a complete list of the Stradivarius instruments:
but the task would be impossible, involving, as
it would, a personal examination of instruments
scattered all over the civilized world. Such a
list could never be made complete, and would
quickly lose its value. 2 It is commonly supposed
that all the genuine Stradivarius violins are
known to the dealers. This is a mistake. The
majority of the instruments which come into the
dealer's hands have never been seen before. The
English dealers know the whereabouts of perhaps
a couple of hundred instruments in this country,
and they generally hold a considerable number
in their own hands for sale. There are large
numbers of Stradivarius in Italy, where some
very fine specimens are kept as heirlooms, and in
France, Russia, Germany, Spain, and America.
The price of a Stradivarius violin fits for the
player's use ordinarily varies from £100 to
£500, according to quality, style, and condition:
only extraordinary specimens fetch higher prices.
The violas are worth about the same, the
violoncellos somewhat more. A Stradivarius of
the earlier period (in the sixteen) may gener-
ally be bought at a reasonable price: the finer
instruments of the late period (1700-1728),
if in good condition, will generally fetch from
£300 to £500. Cheap Stradivarius, especially
if undoubtedly genuine, should be viewed with
suspicion. A Stradivarius is frequently cheapened
in the market by reason of its having lost its
head. Some ignorant repairer, in fitting it with
a new handle, has discarded the old head along

1 'Gefühl-exceente.' Dr. Joachim uses the term in the technical
sense, signifying that peculiar touch and pressure of the bow and
finger which the character of the music requires. It is also
anamented no less than thirty different 'accents,' which he divides into four
classes: 1. The simple and naïve; 2. The vague and indeducive;
3. The passionate and dramatic; 4. The calm and religious. It is an
interesting confirmation of Dr. Joachim's opinion that Paganini's
Joseph Guarnerius violin is fitted with a very light bridge, having no
'heart' or central hole, and extremely small and slender feet. This
great player evidently found it impossible to obtain the requisite
delicacy of tone in this instrument with an ordinary bridge, and
therefore had to sacrifice power to expression.

2 E.g. the magnificent old cases of a well-known amateur resident
at Blackheath, recently dispersed, included nine Stradivarius violins,
all of the very highest order, as a fine Stradivarius alto and small
violoncello, besides four splendid violins of Joseph Guarnerius, and
many other treasures of equal value.
with the old handle: or some acuter person, in order to enhance the value of a better instrument which has suffered this loss, has deprived the cheap Stradivari of its head to grace an instrument to which it communicates a greater value. The loss of the head does not affect the tone of the fiddle, but it detracts greatly from its appearance and commercial value. But this loss of the head is not the only cause of cheapness in Stradivariani. It will often be found that they are too thin in the wood, or have been so damaged in the belly or back that the most skilful repairer cannot revive their tone, though he may restore their solidly and appearance. It should be remembered that although lateral fractures (in the direction of the grain) do not greatly diminish the tone and value of the instrument, transverse fractures (across the grain) in the belly damage it incurably. Respectable dealers are always cognizant of the condition of the instruments which they sell, and the best advice that can be given to an intending purchaser is (1) to purchase of no one but a dealer of high reputation, and (2) not to purchase a cheap instrument. [E.J.P.]

STRAKOSCH, MauRICE and MAX, brothers well known in the United States for a quarter of a century as entrepreneurs of operatic and concert ventures. Operatic enterprises in America have generally been undertaken by managers who have carried their troupe through the country, making sojourns in the leading cities of from one to four weeks, occasionally longer, accordingly as the patronage warranted.

Maurice Strakosch, the elder of the twain, organised, in 1855, a concert-troupe, including Mme. Teresa Paradis, Signora Tiberini and Morani, vocalists, and M. Paul Jullien, violinist, with himself as musical director. The vocalists of the troupe afterwards appeared in opera at the Academy of Music, New York. Subsequent enterprises in which Maurice was interested were as follows:—

1856, concert-troupe—Sigismund Thalberg, Mmes. Paradis, Amalia Strakosch (wife of Maurice, née Patti), Edward Mollenhauer, violinist. Bernard Ullmann, Thalberg's business manager, was a partner in this enterprise, as well as in that of

1857, Italian opera—Mmes. de la Grange, d'Orme, Strakosch, d'Angr, Vestalii, Frezzolini, Sigs. Labocetta, Maceratt, Gaggier, Carl Formes. Maurice then took Frezzolini to Havana and New Orleans, on an operatic tour. 1858. Italian opera—Mmes. Paradis, di Wilhorst, Strakosch; Sigs. Brignoli, Squires, Amadio, Barilli being the other members of the company, and Jacob Grau a business partner.

1859, Italian opera—Mmes. Colsan, Gazzinga, Albertini, Strakosch, Adelina Patti (her first appearance), Natali, Sigs. Brignoli, Bouvard, Siggelli, Amadio, Forri, Barilli, Junca, Susini. Ullmann was again a partner. Patti's extraordinary success saved the season, and she was taken to Havana in the following year, and subsequently to Europe, by Maurice.

On Maurice's departure for Europe, Max, who had, during the previous seasons, acted as business agent for his brother, became manager. His enterprises and principal artists have been as heretofore set forth, Italian opera being understood in such instance, except as otherwise indicated—namely,

1861—Mmes. Hinkley, d'Angr, Sigs. Brignoli, Susini, Mancusi. Jacob Grau was a partner in this venture.

1864-1865, concerts—Gottschalk, pianist; Carlotta Patti, Mlle. Cordier, Sigs. Brignoli, vocalists; Carlo Patti, violinist. Carlotta and Carlo were sister and brother, respectively, of Adelina.

In 1864, Max went to Europe with Sig. Brignoli (for whom, with Maurice's assistance, an engagement was procured at Les Italiens, Paris), and returned with Wehli, pianist, and Mlle. de Kattow, violoncellist.

1865—Mmes. Ghioni, Cannissa, Strakosch; Sigs. Errani, Maceratt, Mancusi, Morra, Susini, Graff. Sig. Francesco Rosa, director.

1866—Mme. Parepa, Sig. Brignoli.

1867—Mlle. de la Grange, Sig. Brignoli.

1868, Italian opera and concerts, in conjunction with Max Maretzek; Miss Clara Louise Kellogg, whom Strakosch had brought back from Europe, being in the troupe.

1869, concerts—Carlotta Patti being the leading attraction, and during the season making a brilliant triumph as the Queen of Night in 'The Magic Flute.'

1870, concerts—Mlle. Christine Ninson (first appearance in the United States), Miss Annie Louise Cary, Sigs. Brignoli, Verger, M. Vieuxtemps, the distinguished violinist.

1871—Miles. Ninson, Duval, Miss Cary, Sigs. Brignoli, Barre, Capaul, Jamet; Max Maretzek, director. Thomas's 'Mignon' was produced with Ninson in the title rôle.

1872, concerts—Carlotta Patti, Sig. Mario.

1873—Miles. Ninson, Torrioni, Marcelli; Miss Cary; Sigs. Campanini, Capaul, Mansel, del Fuente, Nannetti, Scolari. Sig. Musio, conductor. The troupe was subsequently strengthened by the addition of Miles. Pauline Lucaz and di Murcks. Verdi's 'Aida' was a leading feature in the season's business.

1874—Miles. Albani, Hellbron, Donadio, Mari, Potenti; Miss Cary; Sigs. Carpi, Benfratelli, de Bassini, del Fuente, Taglapieta, Fiorini. Sig. Musio, conductor. Wagner's 'Lohengrin,' Marchetti's 'Ruy Blas,' and Verdi's 'Requiem Mass' were brought out. The company was strong and the repertory was carefully selected, but the venture entailed heavy losses on the management.

1875, operas and concert—Mme. Tietjens, Mme. Arabella Goddard, Miles. Beaumont, Carré (whose reputation as a pianist was already great, and who now made her début as a vocalist); Sigs. Brignoli, Reins, Orlandini, Taglapieta, Gottschalk (brother of the pianist), Mr. Tom Karl. Max Maretzek, Gotthold Carlbek, conductors.

1 The writer desires to acknowledge the assistance he has derived in preparing the above article, from the members of the firm of W. R. Hill & Son, and from Mr. George Hart, both of Wardour Street.
1876—Mme. Palmieri, Milles. Belocci, Martinis; Siga. Brignoli, Palmieri; Mr. Karl. 1878—Italian and English opera—Mme. Marie Röze; Misses Kellogg, Cary; Messrs. Graff, Verdi, Gottschalk, Karl, Couly. S. Behrens, conductor. 1878—Misses Kellogg, Cary; Milles. Litta, Marco; Messrs. Charles R. Adams, Couly; Sigs. Roenati, Lazzarini, Pantaleoni, Gottschalk. Behrens and Sig. de Novellis, conductors. 1879—Milles. Sings, Lablanche (real name, Davenport, daughter of Mr. E. L. Davenport, a celebrated American actor), Litta, Belocci; Sigs. Petrovitch, Baldanza, Lazzarini, Storl, Gottschalk, Castelnuovo, Papini. Behrens and de Novellis, conductors. 1880. English opera—Mme. Marie Röze; Milles. Torrani; Misses Anandale, Schirmer; Messrs. Byron, Perugini, Carleton, Couly. Behrens and de Novellis, conductors. [F.H.J.] STRANIERA, LA (The Stranger). Italian opera in 2 acts; libretto by Romani, music by Bellini. Produced at the Scala, Milan, Feb. 14, 1829. In London, at the King's Theatre, June 23, 1832 (Tamburini's début). [G.] STRATHSPEY, a Scottish dance, closely allied to the Reel, derives its name from the strath or valley of the Spey, in the North of Scotland, where it appears to have first been danced. The word does not appear in connection with music till late in the 18th century, but much earlier than that tunes are found suited for the style. Though slower in time than the Reel, the Strathspey calls for more exertion. The former is a gliding dance, while the Strathspey abounds in those jerky motions which call every muscle into play. Thus the music of the Reel is composed of a series of passages of equal quavers, while the Strathspey consists of dotted notes and semiquavers. The latter frequently precede the long note, and this peculiarity has received the name of the Scotch snap. That the two words were, a century ago, almost synonymous, is shown by a volume which is still of the highest authority, and of which the title-page runs thus—"A Collection of Strathspeys or Old Highland Reels, with a Bass for the Violincello, Harpsichord, or Pianoforte. By Angus Cumming, at Granton. Strathspey, 1783." The word Strathspey is here printed in very large letters, while 'Old Highland Reels' are in the smallest. Moreover, throughout the volume, the word Strathspey is not once used, but always Reel So-and-so. No. 5, for example, though clearly a Strathspey, is entitled 'Acharnae Reel.' Reels, and the dance music of Scotland generally, have been already noticed in these pages [Reels, pp. 91, 92]; and in the article SCOTTISH MUSIC (pp. 450, 451) Strathspeys are touched upon. Something, however, may be said in regard to Strathspeys specially. One point of difference between them and the Reel is in the tempo of the two; in the Reel $d = 126$ Maesel, in the Strathspey $d = 94$. Another is the smoothness of the notes in the Reel as compared with the broken notes of the Strathspey. It will be seen that in the above all is written in smooth notes, while the Strathspey consists almost entirely of broken ones. The remainder of the above Reel and Strathspey will be found in the article on SCOTTISH MUSIC, p. 451. Let us however add a Strathspey in its complete form, which is certainly one of the finest ever written, and to this day retains its great popularity. With the Reels and Strathspeys of Scotland the name of Gow is indissolubly associated. Neil Gow, the founder of the family, and a man of real genius, was born at Inver, near Dunkeld, March 23, 1737, and died in 1807. He was a man of strong original genius—one of Nature's own musicians. Our obligation to him is twofold. We are indebted to him for many of our finest Reels and Strathspeys, and also for the pains which he took to collect and hand down
to us in a printed form some of the best of our old national music. In performing his special task, the eager musician was nowise scrupulous as to how or where he found the melodies for transformation into Reels or Strathspeys. It has been alleged that he converted many of our vocal melodies into dance tunes. But the worst that can be charged against him is that he altered the old names of many tunes, calling them after his patron's or his patrons', thus often rendering it doubtful whether a tune was his own composition or belonged to an earlier time.

That Neil Gow was the greatest player on the fiddle of Scottish dance-music, whether in his own time or since, is universally admitted. In a short notice of him (published in the 'Scots Magazine,' 1809), Dr. M'Knight, who had frequently heard Neil play, and who was himself a famous fiddler, thus describes his style of execution:—'His bow-hand as a suitable instrument of his genius was uncommonly powerful; and when the note produced by the up-bow was often feeble and indistinct in other hands, it was struck in his playing with a strength and certainty which never failed to surprise and delight skilful hearers. . . . We may add the effect of the sudden shout with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to electrify the dancers, inspiring them with new life and energy, and rousing the spirits of the most inanimate.'

Burns took many old Strathspeys, and wrote to them some of his finest verses. Thus in 'Rothiemurchus's Reel,' the first part of the tune is almost note for note that of the Strathspey; the second part has been altered so as to make the music more vocal in its character, the original being strictly instrumental music, with difficulties which the voice could not well overcome.

'Rothiemurchus' Reel. 'Tighn du'n.'

Another fine specimen is 'Green grow the Rashes O,' verses by Burns. An early version of this tune in a MS. Lute Book which belonged to Sir Robert Gordon of Straloch, dated 1637-29. It was styled 'a daunce' then, as it was later, but has none of the dotted notes so characteristic of the Strathspey. In the 'Collection of Original Scotch Tunes,' published by H. Playford, 1700, there are a few Reel tunes in addition to the large number of Scotch measures which it contains. One called 'Cron-stounie' is a very good specimen of the Reel, whether quick or slow. Another, entitled 'The Birks of Plunketty,' is a good Strathspey, but has been written down in 3-4 time by some one who did not understand the measure. Another, 'The Cummers (Commeres) of Largo,' is styled a Reel; being in 9-8 time we would now term it a Jig. But to return to Burns' song, 'Green grow the Rashes O,' the words of which he wrote to what Angus Cumming calls 'The Grant's Rant' or 'Fev feve Tunal chie.'

'Roy's Wife of Aldivalloch' was written to the tune of 'The Dutchess of Hamilton's Reel,' words by Mrs. Grant of Carron. Burns also wrote verses to the same air, beginning, 'Canst thou lewe me thus in sorrow?' but the lady's verses have held their own even against his, and are sung to this day.

Burns 'Wilt thou be my deaire?' was written to the tune of 'The Souter's Daughter,' named by Angus Cumming, in the volume above referred to, 'Dutchess of Bucleigh's Reel.' Burns, in his instructions as to the setting of the music, says in a note annexed to the words—'Tune, The Souter's Daughter. N.B.—It is only the first part of the tune to which the song is to be set.'

'The Braes abune Bonav' is set to 'Lord Lovat's Reel.' The first 'Banks o' Doon' (not the popular version) Burns says he wrote to the tune of 'Ballendalloch's Reel.' 'Dr. William Grant's Reel' was laid under contribution for the words written in 1795, 'This is no my ain hause.' 'Whistle o'er the lone o't' is a good Strathspey, and to it Burns wrote the verses beginning, 'First when Maggie was my care,' as a substitute for old verses, witty but indecent. Carron's Reel, 'The Whisky Still,' has given the melody to a good song, 'Ewie wi' the cruklit horn.' The tune of 'Dinna think, bonnie lassie,' is borrowed from 'Clunie's Reel.'

Many other specimens could be given, but the above may suffice for our present purpose.

In conclusion, we may briefly refer to the extremely bald accompaniments which were written a hundred years ago to these dances when arranged with a bass for the violinecell, harpsichord, or pianoforte. A few bars from 'Sir James Colquhoun's Reel,' 'The Black Watch, 4and Regiment,' will enable the reader to understand what is meant. It will be noticed that there is never more than one note in the bass, this however was usually played in octaves.
STRAUS, LUDWIG, an excellent violin-player, was born at Pressburg, March 28, 1835; entered the Vienna Conservatoire in 1843, and remained there till the revolution in 1848; was pupil of Böhm for the violin, and Preyer and Nottebohm for counterpoint; made his first appearance (at the same time with Frislein Colling) in a concert at the hall of the Musikverein, Vienna, in June 1850. During the next few years he made various public appearances, besides playing in the private concerts of several patrons of music, especially Prince Czartoryski, at whose réunions he played second fiddle to Mayeder for three years. At the Mozart Centenary Festival in 1856 he met Liszt, and like many other young artists benefited by his kindness. Strauss's first concert tournee was made in 1855, and extended as far as Venice and Florence. In 1857 he made the acquaintance of Patti, with whom he took a second tour through Germany and Sweden. In 1860 he was appointed concertmeister of the theatre and of the Museum-concerts in Frankfort, a post which he held for five years, giving also quartet concerts, and leading the subscription concerts in the neighbouring towns. In 1860 he first visited England, played at the Musical Union June 5, etc., and at the Monday Popular Concert of June 18. In 1865 he returned, and appeared twice at the Philharmonic, April 29 and June 24.

In 1864 he took up his residence in this country, settling after a time in Manchester, where he is leader of Mr. Charles Halle's orchestra. But he often visits London, to take either first fiddle or viola in the Monday Popular Concerts, or to play solo at the Crystal Palace or the Philharmonic, and during his residence in England he has also played at Dresden, Vienna, etc. Strauss is a member of the Queen's private band, and 'Solo Violinist' to Her Majesty.

G.

STRAUSS, JOHANN, composer of dance-music of world-wide celebrity, born in Vienna, March 14, 1804. As a child he showed talent for music, and a love for the violin, but his parents, small innkeepers, apprenticed him to a bookbinder, from whom he ran away. A friend met him, took him back, and persuaded the parents to entrust him with the boy's education as a musician. With the son of this benefactor the little Strauss learnt the violin from Polychansky, afterwards studying harmony and instrumentation with Seysfried. He soon played the viola in string-quadrets at private houses, and at fifteen entered Fanner's orchestra at the 'Sperl,' a favourite place of amusement in the Leopoldstadt. At that time the excellent playing of Lanner and the brothers Dranek was exciting attention; Strauss offered himself, and was accepted as fourth in the little band. Soon, however, their numbers had to be increased to meet their numerous engagements, and Strauss acted as deputy-conductor till 1825, when he and Lanner parted. In the Carnival of 1826 Strauss and his little orchestra of fourteen performers appeared in the hall of the 'Swan' in the Rossau suburb, and took the hearts of the people by storm. His op. 1, the 'Tsüberi-Walzer' (Haslinger), was speedily followed by others, the most successful being the 'Kottenbrücken-Walzer,' called after the Hall of that name. Strauss was next invited to return with his now enlarged orchestra to the Sperl, and with such success as to induce the proprietor, Scherzer, to engage him for six years, which virtually founded the reputation of the 'Sperl,' and its orchestral conductor. Meantime Strauss was appointed Capellmeister of the 1st Bürgerregiment, and entrusted with the music at the court fêtes and balls. As his band was daily in request at several places at once, he increased the number to over 200, from which he formed a select body for playing at concerts, in music of the highest class. He now began to make tours in the provinces and abroad, visiting Pesth in 1833; Berlin, Leipzig, and Dresden in 1834; West Germany in 1835; and North Germany, Holland, Belgium, and the Rhine, in 1836. His next tour began in October 1837, and embraced Strasburg, Paris, Bouen, Havre, Belgium, London, and the larger towns of Great Britain; he then returned to Belgium, and back to England and Scotland, and finally returned over the Continent by Strasburg, reaching Vienna in December 1838 in very bad health. His success in Paris was unprecedented, notwithstanding the formidable rivalry of Musard and Dufrene, with the former of whom he wisely joined for a series of thirty concerts. A disagreeable intrigue nearly made him throw up the journey to England, but it was only there that his profits at all remunerated him for his enormous expenses. In London he played at seventy-two concerts, and at innumerable balls and fêtes given in honour of the Queen's coronation (June 28, 1838). On his second visit he had great difficulty in keeping his band from dispersing, so weary were they of continual travelling. He managed, however, to go again to Birmingham, Liverpool, and Dublin, besides visiting Reading, Cheltenham, Worcester, Leicester, Derby, Nottingham, and Sheffield. At Sheffield his receipts were small, and at Halifox still less, but when the amateurs of both places discovered the kind of musician they had been neglecting, a deputation was sent with post-horses to Leeds to bring him back again. He was taken ill at Derby, and only reached Vienna with great difficulty. His first reappearance at the Sperl was quite a popular
fitte. On May 5, 1840, he conducted for the first time in the Imperial Volksgarten, which was crowded whenever his band performed. Strauss now introduced the quadrille, which he had studied in Paris, in place of the galop. His first work of the kind was the 'Wiener Carneval-Quadrille' (op. 124). Henceforward, except waltzes—among which the 'Donau-lieder' (op. 127) are still played—he composed only quadrilles, polkas, and marches, including the favourite 'Radezky-March.' On April 10, 1843, he and the band of his old Bürgerregiment accompanied the body of his old colleague Lanner to the grave. An excursion to Olmütz, Troppau, etc., in the autumn of 1844, was succeeded in the next autumn by one to Dresden, Magdeburg, and Berlin, where he was immensely féted. The king appeared in person at Kroll's Garden, and invited Strauss to play at the palace. The Prince of Prussia, the present Emperor of Germany, ordered a performance at Kroll's by more than 200 bandsmen, conducted by the Capellmeister General Wipprecht, before Strauss and his orchestra, when the royal princes, the generals, and the pick of the nobility, attended. On his departure a grand torchlight procession and serenade were given in his honour. On his return to Vienna he was made conductor of the court-balls. In the autumn of 1846 he went to Silesia, and the year following again to Berlin and Hamburg, where he renewed himself for some slight causes by professional jealousy by giving a concert for the poor. He returned to Vienna by Hanover, Magdeburg, and Berlin. During the stormy days of March, 1848, he did homage to the spirit of the times in the titles of his pieces, but Strauss was at heart a Viennese of the olden time, a fact which caused him much unpleasantness on his next tour, in 1849, by Munich, Stuttgart, Frankfurt, and the Rhine, Brussels, and England. He stayed in London and the provinces from April to July. After a brilliant farewell-concert he was accompanied down the Thames by a fleet of boats, one of which contained a band playing the popular air, 'So leb' denn wohl du stilles Haus,' from Raimund's 'Verschwender intoniertte.' In the midst of this gay scene he was oppressed with a presentiment that he should never revisit London. Shortly after his return to Vienna he was taken ill with scarlet fever, to which he succumbed on the fourth day, Sept. 25, 1849. With him departed a feature of Viennese life, and the people themselves felt this was shown by the vast concourse at his funeral. A Requiem was performed in his honour on October 11 by his own band, and the Mannersgesangverein of Vienna, the solos being sung by Mademesn Hassel and Ernst, Aloys Ander and Stadilig, all from the Frankfort opera. Strauss married, in 1824, Anna Streim, daughter of the innkeeper, who bore him five children, Johann, Joseph, Eduard, Anna, and Therese. They separated after eighteen years, on the ground of incompatibility of temper. There are numerous portraits from which an idea can be gathered of Strauss's personal appearance. Though small he was well made and distinguished-looking, with a singularly formed head. His dress was always neat and well chosen. Though lively in company he was naturally rather silent. From the moment he took his violin in his hand he became another man, his whole being seeming to expand with the sounds he drew from it. As an artist he furnished many pleasant hours to thousands, and high and low combined to do him honour, while great masters like Mendelssohn, Meyerbeer, and Cherubini, acknowledged his talent. He raised dance-music to a higher level than it had ever reached before, and introduced his copious melodies with all the charm of brilliant instrumentation. Full of life, and boisterous merriment, they contrasted well with Lanner's softer and more sentimental airs, and must be judged by a totally different standard of musical taste. As a conductor it was his constant endeavour to mingle classical names in his programmes, and thus to exercise an elevating influence on the masses. His works, published almost entirely by Haalinger, number 251, and comprise 125 waltzes, 24 galops, 6 cotillions and contredanses, 33 quadrilles, 13 polkas, and 18 marches, including some without opus-numbers. The bulk of these have made, so to speak, the tour of the world; each new waltz was in its way an even not only in Vienna, but wherever the first printed copies penetrated. Innumerable pens, including those of poets, celebrated his works, and the stage itself took part in the general homage, 'Strauss und Lanner' being the title of a one-act comedy by Topfer, and a three-act piece by Anton Langer. Of his three sons, the eldest, Johann, scarcely less gifted than his father, was born in Vienna October 25, 1825. In accordance with the father's wish that none of his sons should adopt his own line of life, Johann, after finishing his education at the Gymnasium and Polytechnic Institute, became a clerk in the savings bank, although he had, with his mother's help, long taken lessons in secret on the violin, and even studied composition with Dreschler. When only six he composed, at Salzmannsdorf near Vienna, where the family used to spend the summer, his first waltz, which was performed on his fifth birthday as 'Erster Gedanke.' The constraint put upon him became at length unbearable, and on October 15, 1844, he first appeared as a conductor at Dommay's, at Hietzing, playing compositions of his own, and his father's 'Leere Walzer.' His success on that occasion decided his future career. After his father's death he incorporated the two bands, and made a tour to the country towns of Austria, Warsaw, and the more important towns of Germany. He also undertook for ten years the direction of the summer concerts in the Petrohauelski Park at St. Petersburg. In 1852 he married the popular singer Henriette ('Jetty') Treff, and in 1863 became conductor of the court ball.
This post he resigned after his brilliant success on the stage, but he had in the meantime composed nearly 400 waltzes, of as high a type as those of his father. His music is penetrated with Viennese gaiety and spirit, and has made its way into all countries. The waltz, 'An der schönen blauen Donau' (op. 314), became a kind of musical watchword in Vienna, and was played on all festive occasions. Besides Russia, Strauss visited Paris (during the Exhibition of 1867), London, New York, Boston, and the larger towns of Italy. The theatre An der Wieden was the scene of his triumphs as a composer of operettas, which rapidly spread to all the theatres, large and small. 'Indigo und die vierzig Räuber' (his first, 1871), 'Der Karneval in Rom,' 'Die Fledermaus,' 'Prinz Methusalem,' 'Cagliostro,' 'Das Spitzentuch der Königin,' and 'Die lustige Krieg,' all published by Spina, were soon known all over the world, and were sung everywhere. After the death of his wife on April 6, 1878, he married another dramatic singer, Angelica Dittrich. His pen is still busy (1883), and we may hope for more of its lively productions.

His next brother, JOSEPH, born August 22, 1827, in Vienna, was also obliged to accommodate himself to his father's wishes, and became an architect. He had, however, studied music in secret, and during an illness of his brother's in 1853 he conducted for him a baptism, as he did not learn the violin till later. He next collected a band, began to compose, and in rapid succession produced 283 works (Haslinger and Spina) not less popular than those of his brother—and indeed ranked by some even higher. He had always been delicate, and the excitement incidental to his calling increased the mischief year by year. A visit to Warsaw in 1870, against the wish of his friends, was very disastrous. Some Russian officers, having sent for him in the middle of the night to play for them, so shamefully ill-treated him for refusing to play that he had to take to his bed. Under the devoted nursing of his wife (married in 1857) he rallied sufficiently to return to Vienna, but sank a few days afterwards, July 22, 1870.

The youngest of his brothers, EDUARD, was born at Vienna, Feb. 14, 1835, and educated at the Schotten and Akademien Gymnasia. His father having died before he grew up he devoted himself entirely to music, learnt the harp, and studied composition with Payer. In 1863 he made his first appearance as a conductor in the Dianasaal, and was well received for his father's sake. In 1865 he took his brother Johann's place at the concerts in St. Petersburg, and in 1870 became conductor of the court balls. He and his band have made repeated tours to Dresden, Leipzig, Breslau, Berlin, Hamburg, Frankfort, etc. He still appears regularly in Vienna on fixed days at the Volksgarten, and in the winter in the large halls of the Musikverein, where his programmes are always attractive. Up to this time he has composed over 300 pieces of dance-music, published by Haslinger, and latterly, with few exceptions, by Spina (Schreiber). Eduard Strauss married in 1863.

SCHWARZ.

STRICHER, JOHANN ANDREAS, a professor of music in Vienna, and by marriage with Nanette Stein, the founder of the pianoforte-making firm in that city, derived from Stein of Augsburg, that was to become in course of time the famous house of Streicher und Sohn. J. A. Streicher was born at Stuttgart in 1761: he was a man of education and great intelligence, and was moreover distinguished by his friendship with Schiller. He brought up his son, JOHANN BAPTIST, who was born in 1794, to the business, and long before his death, which took place in 1833, resigned it to the son's complete control. Johann Baptist maintained the excellent traditions of his worthy predecessors; and when he died in 1871, left his son, Herr Emil Streicher, the proprietor of this historical business, the services of which in the improvement of pianoforte construction are duly recognised in the articles PIANOFORTE and STEIN.

The distinguished pianist, Mr. Ernst Pauer, is a grandson of J. A. Streicher and Nanette Stein, and a great-grandson of the object of Mozart's admiration, J. A. Stein of Augsburg. [See PAUER.]

STRETTO. (Ital.), literally "close" or "narrow." A term used in two ways. Firstly in Fugue, where it designates the following of response to subject at a closer interval of time than at first. This device is usually employed towards the end of a fugue, so as to give some impression of climax. But there are plenty of exceptions to that custom; e.g.

\[ \text{Bach 48, No. 2} \]

which occurs close to the beginning. Some subjects will bear more than one stretto, in which case the closer naturally comes last; e.g.

\[ \text{from the 'Amen' chorus of Handel's 'Messiah.'} \]

(The inner parts are omitted for the sake of clearness.) Still more remarkable instances will be found in the fugue of Bach's Toccata in D minor.

2. The second use of the word occurs more especially in Italian opera, when towards the end

3 B 2
of a piece the time is quickened, bringing the accents closer together. Thus the title might be, and sometimes is, applied to the last *pretissimo* of the Choral Symphony. It is sometimes used, but quite wrongly, as a direction equivalent to *accelerando*, instead of in its proper sense of più mosso.

[F.C.]

**STRICT COUNTERPOINT** (Lat. *Contrapunctus proprius*, vel severus; Ital. *Contrappunto severo*; Contrappuncto alla Capella; Germ. *Strenge Satz*, Kapellstil; Fr. *Contrepoint sévère*). The art of writing, in Parts, for two or more Voices, without the employment of unprepared Discords.

The term is not very well chosen. The laws of Free Part-writing are quite as severe as those of the so-called Strict Style. But, the conventional application of the term 'strict' to the method which forbids the direct percussion of a Fundamental Dissonance, and 'free,' to that which permits it, has so long been generally accepted, that it would be impossible, now, to introduce a more exact form of terminology.

The laws of Strict Counterpoint are not open, like those of Harmony, to scientific discussion; for, Counterpoint is not a Science, but an Art. It is true that its most important rules, when tested by the principles of Natural Science, are found to coincide with them, in all essential particulars; and to this circumstance alone are they indebted for their unassailable position, and promise of future security. Their mathematical accuracy fails, however, to account for their universal acceptance as a code of artistic regulations. Their authority for this rests solely upon the praxis of the Great Masters of the Polyphonic Schools; which praxis was, from first to last, purely empirical. The refined taste, and true musical instinct, of Joquin des Prés, Willaert, Byrd, Tallis, Palestrina, and their contemporaries, rebelled against the hideous combinations demanded by the rules of Diaphonia, and Organum,¹ and substituted for them the purest and most harmonious progressions that Art, aided by a cultivated ear, could produce; but, in their search for these, they were guided by no acoustical theory. They simply wrote what they felt: and because the instincts of true genius can never err, that which they felt was uniformly good and true and logical, and based unconsciously upon a foundation firm enough to stand the test of modern mathematical analysis, the leaders of the Monodic School² rejected the teaching of these Great Masters; and, in their insatiable desire for progress, invented new forms of cacophony not a whit less rude than those practised by the Diaphonists of the 13th century. All Italy followed their baneful example; and, for a time, relapsed into chaos. But German Musicians, unwilling to destroy the old landmarks, retained, in their full force, the time-honoured laws relating to the use of Perfect and Imperfect Consonances, Syncopations, and Notes of Regular and Irregular Transition, while they extended the system by promulgating

¹ See Organum; Polyphony.
² See Monody.
examples in the old Ecclesiastical Modes; but Albrechtsberger deals both with the Strict, and the Free Styles, while Cherubini accommodates the laws of the Strict Style to the tonality of the modern Scale, with such consummate skill, that they bear all the appearance of having been originally enacted in connection with it; thus solving, for the modern student, a very difficult problem, which Haydn, Mozart, and Beethoven, were left to work out for themselves.

In most imperfect particulars, these three great teachers follow the same general plan. All write their examples on Canti fermo, consisting entirely of Semibreves: all make their Canti fermo close by descending one Degree upon the Tonic, or the Final of the Mode: and all agree in dividing their exercises into five distinct classes, now known as the Five Orders of Counterpoint, the Rules for which may be thus epitomised:—

**GENERAL LAWS.** The early Contrapuntists insisted strongly upon the observance of the following "Cardinal Rules" (Regulae cardinales).

I. One Perfect Concord may proceed to another, in Contrary, or Oblique Motion; but not in Similar Motion.

II. A Perfect Concord may proceed to an Imperfect Concord in all the three kinds of Motion.

III. An Imperfect Concord may proceed to a Perfect Concord in Contrary, or Oblique Motion; but not in Similar Motion.

IV. One Imperfect Concord may proceed to another in all the three kinds of Motion.

The intention of these Rules is, to prevent the possibility of Consecutive or Hidden Fifths, Octaves, and Unisons.

**FIRST ORDER** (Note against note). One Semibreve must be written, in each Part, against each Semibreve in the Canto fermo. All progressions must be purely Diatonic; the employment of Chromatic Intervals being utterly prohibited, both in Harmony, and in Melody, in this and all the succeeding Orders. No Discords of any kind are admissible. In two Parts, the only permitted Intervals are, the three Perfect, and the four Imperfect Conords: i.e. the Unison, Octave, and Perfect Fifth; and the Major and Minor Thirds and Sixths. In three or more Parts, the only Harmonies permitted are, the Major and Minor Common Chords, and the Chord of the Sixth. The Chord of the 6-4 and the Augmented and Diminished Triads are prohibited; but the First Inversion of the Diminished Triad is admissible, because none of its Intervals are in Diacsonance with the Bass.

In three Parts, each Chord should, if possible, consist of a Root, Third, and Fifth; or, a Bass-note, Third, and Sixth. In four Parts, the Octave should be added. But, in cases of necessity, any Interval may be doubled, or omitted. The separate Parts may proceed, either in Conjunct

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1 In Counterpoint, the Perfect Fourth, when used alone, or reckoned from the Bass-note, is held to be, and treated as, a Discord. When it occurs among the upper notes of a Chord, the Bass taking no share in its formation, it is treated as a Perfect Concord. The same rule applies to the Augmented Fourth (Tri tonic), and the Diminished Fifth (Quinto falso).

2 It will be seen, that, in this particular, the Strict Style is more indulgent than the Free. Paladinsius constantly availed himself of the Licence; especially when writing for Equal Voices.

3 See vol. i. p. 726.

4 See HIDDEN FIFTHS AND OCTAVES, vol. i. p. 276.

5 The earlier writers on Counterpoint insist very strongly on the observance of this Rule; and extend its action, with even greater severity, to the Unison, in the few cases in which the employment of this Interval is permitted. Fux (pp. 86, 94) is inclined to treat it with indulgence, provided the converging Parts proceed in Consonant Movement; but only on this condition. Albrechtsberger forbids the progression in two Parts, but sanctions it, in three. Cherubini makes no mention of the Rule.
other Part, while the other Parts fill up the Harmony, in accordance with the laws already laid down, as at (e), in Ex. 3. If the last Chroma be not naturally Major, it must be made so, by an accidental Sharp, or Natural. ¹

Ex. 1. Canto fermo.

Ex. 2. (b) bad. (c) good.

Ex. 3.

Canto fermo.

SECOND ORDER (Two notes against one). In this Order, two Minims must be written, in one of the Parts, against each Semibreve in the Canto fermo, except the last, unless the Exercise should be in Triple Time, in which case, three Minims must be written against each Semibreve. ² The other Parts must all move in Semibreves.

In the Part which contains the Minims, the same note may not be struck twice in succession.

The first bar should begin with a Minim Rest, followed by a Minim, in Perfect Concord.

In the remaining bars, the first Minim must always be a Concord, Perfect, or Imperfect.

The second Minim may be either a Concord, or a Discord. If a Concord, it may proceed either in Conjunct or Disjunct Movement.—Ex. 4 (q). If a Discord, it must be both approached, and quitted, in Conjunct Movement, and lie between two Concords. In other words, it must be treated as a Passing Note.—Ex. 4 (f).

The Part which contains the Minims is not permitted to make the leap of a Major Sixth under any circumstances; and not even that of a Minor Sixth, except as a last resource, in cases of extreme difficulty. ³ Consecutive Fifths and Octaves between the first Minims of two successive bars, are strictly forbidden. Between the second Minims they are tolerated, but only for the purpose of escaping from a great difficulty.

Except in the first and last bars, the Unison is forbidden, on the Thesis, or accented part of the measure; but permitted, on the Arsis, or unaccented beat. The Octave on the Arsis may be used, with discretion; but the Octave on the Thesis (Ital. ottava battuta; Germ. Stretch-Octave) is only permitted, when approached, as in the First Order, either in Oblique Motion, or by separation. Its employment by approximation, as in Ex. 4, bar 5, is permitted only in the Final Cadence. ⁴

In these, and all other cases, the first Minims of the bar are subject to the same laws as the Semibreves of the First Order; and the more closely these laws are observed, the better the Counterpoint will be. If the elimination of the second Minim in every bar, except the first, and the last but one, should produce good Counterpoint of the First Order, no stronger proof of excellence can be desired.

The Cadence is treated like that of the First Order; one of the sounds necessary to form the characteristic Intervals being assigned to the Canto fermo, and the other, either to the Part which contains the Minims—Ex. 4 (k); Ex. 5 (l)—or to some other Part written in Semibreves.

Ex. 4.

Canto fermo. (f) (q) bad. (p)

Ex. 5.

Canto fermo.

THIRD ORDER (Four notes against one). In this Order, four Crotchets must be written, in one of the Parts, against each Semibreve in the Canto fermo, except the last; the other Parts moving in Semibreves.

The first bar should begin with a Crotchet Rest, followed by three Crotchets, the first of which must form a Perfect Concord with the Canto fermo.

The first Crotchet, in the succeeding bars, is subject to the same laws as the first Minim in the Second Order. The three remaining Crotchets may form either Concords or Discords, provided that, in the latter case, they proceed in Conjunct Movement, and lie between two Concords; in which respect they must be treated like the unaccented Minims in the Second Order.

When the second Crotchet forms a Discord with the Canto fermo, in a descending passage, it may, by Licence, fall a Third, and then ascend to the necessary Concord, as at (j) in Ex. 6, and (k) in Ex. 7. This very beautiful progression, though forbidden by Cherubini, is sanctioned by the universal practice of the Great Masters of the 16th century.

The employment of the Tritonus, or the Flat Fifth, as intervals of Melody, is forbidden, not only by leap, but even when the intervening sounds are filled in; thus, the progressions, f, G, A, B, and B, C, D, E, F, are as contrary to rule as F, B, or B, F. This law, however, is

¹ For examples of Cadences in all the Ecclesiastical Modes, see vol. ii. pp. 413, 414. ² See Fox, p. 63. ³ See Cerhini, p. 14 of Mrs. Cowden Clarke's translation. (Novello & Co.) ⁴ See footnote 3, p. 711. ⁵ Fox, p. 63.
only enforced when the dissonant sounds form
the limits of the passage; E, G, A, B, C, is
therefore perfectly lawful. Consecutive Fifths,
Octaves, and Unisons, are forbidden, between
the first and third Crotchets in the bar; between
the first or third Crotchets of two successive
bars; and, of course, between the last Crotchet
of one bar, and the first of the next.
The Cadence will be formed by the Canto fermo
either in conjunction with the Part containing
the Crotchets, or with one of the Parts written
in Semibreves, on the same principle as that
recommended in the Second Order. Ex. 6 (k);
Ex. 7 (m).

Ex. 6.

\[\text{Canto fermo.}\]

Ex. 7.

\[\text{Canto fermo.}\]

**FOURTH ORDER (with Syncopations).** In
this Order, one Part must be written in synco-
pated Notes; while the others accompany the
Canto fermo in Semibreves.
The first bar must begin with a Minim Rest,
followed by a Minim, in Perfect Concord with
the Canto fermo; which Minim must be tied to
the first Minim in the following bar, which must
always form a Concord with the lowest Part.
Ex. 8 (r).
The remaining bars (except the last) will each
contain two Minims; the first of which must be
tied to the second Minim of the preceding bar;
and the second, to the first Minim of the bar
which follows. The tied Minims, now known as
Syncopations, were formerly called Ligatures.
The second, or unaccented Minim, must always
form a Concord with the Canto fermo.
The tied, or accented Minim, may form either
a Concord, or a Discord, with the Canto fermo.
In the first case—Ex. 8 (o); Ex. 9 (s)—it may
proceed upwards or downwards, either in Con-
junct, or Disjunct Movement. In the second
—Ex. 8 (a); Ex. 9 (r)—it must descend one
degree upon a Concord, which forms its natural
resolution, and may also serve to prepare a Dis-
cord in the succeeding bar, as at (p) in Ex. 8.
In no case but that of the Ninth is it allowable
to let the note into which the Discord is about
to resolve be heard simultaneously with the
Discord itself in any other Part than the Bass.
Consecutive Fifths, Octaves, and Unisons, are
strictly forbidden, between the unaccented Minims
of two successive bars, which must here be
guarded as strictly as the accented Minims of
the Second Order. Indeed, the most severe test
that can be applied to this kind of Counterpoint
is, the excision of the first Minim of every bar. If
this operation should produce good Counterpoint
of the First Order, nothing more can be desired.
All the Diatonic Discords may be used by
Syncopation. But, a succession of Nints, re-
solving into Octaves, or of Sixths, followed by
Fifths, is forbidden; because, in these cases, the
excision of the accented Minims would produce
progressions of real Fifths and Octaves.
The Cadence, formed always by the Canto fermo
and the Part containing the Syncopations, will
consist, either of a suspended Seventh, resolving
into a Major Sixth, and followed by an Octave
—Ex. 8 (g); Ex. 9 (t)—or, should the Canto
fermo be placed above the Syncopations, of a
suspended Second, resolving into a Minor Third,
and followed by an Unison, or Octave. This
Cadence was called, by the Old Masters, the
Diminished Cadence; and was used at the close
of almost every Polyphonic Composition.

Ex. 8.

\[\text{Canto fermo.}\]

Ex. 9.

\[\text{Canto fermo.}\]

**FIFTH ORDER (Florid Counterpoint).** In this
Order, one Part will contain a judicious mixture
of all the preceding Orders; while the other
Parts accompany the Canto fermo in consonant
Semibreves.
Dotted notes, though forbidden in all other
Orders, may here be introduced into the Florid
Part, with excellent effect; and Quavers also,
if used sparingly, and with discretion, as at
Ex. 10 (v). Dotted notes are permitted, on con-
tion that the length of the second note does
not exceed that of the first. In modern pas-
sages, it is sometimes convenient to use a tied
note instead of a dotted one.
By a Licence, analogous to that mentioned
with regard to the Third Order, a syncopated
Discord, suspended by a tied Crotchet, may
descend a Third, or a Fifth, and afterwards re-
ascend to its Resolution, as at (x), in Ex. 11;
or, it may ascend a Fourth, or a Second, and then
re-descend to the necessary Concord, as at (y) in
Ex. 10.
A Minim, preceded, in the same bar, by two
Crotchets, should always be tied to a Minim,
or Crotchet, in the succeeding bar. Ex. 10 (w).
The Diminished Cadence—Ex. 10 (w)—is used
in this Order, as well as in the Fourth, with
many graceful modifications, rendered possible,
as in Ex. 11 (e), by the employment of dotted,
and tied notes. These modifications form part
of a long list of Licences, peculiar to the Fifth
Order, and greatly conducing to its beauty, as

1 See Ex. p. 78. 2 Ib. p. 80. 3 Ib. p. 76.
Hence, Beethoven's box notes concerning the necessity for learning rules in order that one might know how to break them; so often misquoted in defence of those who break them through ignorance. Hence, Mendelssohn's microscopic attention to the minutest details, in the lessons he gave in Free Part-writing; and Hauptmann's determined insistence on rules, which, though mentioned by Fux, are unnoticed by Cherubini. All these accomplished Musicians used strict Counterpoint as a stepping-stone to the Free Style: and, if we would know how much the process profited them, we have only to examine Mozart's 'Zauberflöte,' Beethoven's 7th Symphony, and Mendelssohn's 'St. Paul.' [W.S.B.

**STRING.**

STRINASACCHI, REGINA, a distinguished violin-player, born at Ostiglia near Mantua in 1764, and educated at the Conservatorio della Pietà in Venice, and in Paris. From 1780 to 1783 she travelled through Italy, and won great admiration by her playing, her good looks, and her attractive manners. She next went to Vienna, and gave two concerts at the National Court Theatre in the Burg on March 29 and April 14, 1784. For the second of these Mozart composed a sonata in Eb (Kochel 454), of which he wrote out the violin-part complete, but played the accompaniment himself from a few memoranda which he had dashed down on the PF. paper. The Emperor Joseph, noticing from his box above the blank look of the paper on the desk, sent for Mozart and obliged him to confess the true state of the case. 'Strinasacchi plays with much taste and feeling,' writes Mozart to his father, who quite agreed with him after hearing her at Salzburg. 'Even in symphonies,' Leopold writes to his daughter, 'she always plays with expression, and nobody could play an Adagio more touchingly or with more feeling than she; her whole heart and soul is in the melody she is executing, and her tone is both delicate and powerful.' In Vienna she learnt to appreciate the gaiety of Haydn's music, so congenial to her own character. She played his quartets before the court at Ludwigsburg, and also at Ems von Ranzwürf, with peculiar naïveté and humour, and was much applauded for her delicate and expressive rendering of a solo in one of them. She is also said to have been an excellent guitar-player. She married Johann Conrad Schlick, a distinguished cellist in the duale chapel at Goya. The two travelled together, playing duets for violin and cello. Schlick died at Goya in 1812, two years after the death of his wife. [G.O.P.]

**STRING (Fr. Chord; Ital. Corda; Germ. Saite).** A slender length of gut, silk, or wire stretched over raised supports called bridges, between which it is free to vibrate. When weighted to resist the drawing power or tension, the rapidity of its transverse vibrations depends upon the tension, the length, and the specific gravity.

1 Licence. Fifths saved by a tied Crotchet, on the authority of Palestrina. At bar 5, the Tenor crosses below the Bass.
of the material; and in exact ratio with this rapidity the ear is sensible of the difference of musical pitch. From the 6th century B.C. the monochord or single string, stretched over a soundboard and measured by moveable bridges, has been the canon of musical intervals, the relative scale of pitch. The string by itself would give but a faint tone in the surrounding air, and a soundboard is necessary to reinforce the tone, and make it sufficiently audible.

Of the materials employed for strings silk has been much used in the East, but in European instruments gut and wire have had the constant preference. Gut (χοῦρα in Greek, whence the familiar "chord") was the musical string of the Egyptians, Greeks and Romans; wire was practically unknown to them, since wire-drawing was invented only about A.D. 1550, synchronising with the probable invention of keyed instruments with strings, such as the clavicord, hurdy-gurdy or virginal. From that epoch gut and wire have held divided rule, as they do in our own day in the violin and the piano. The general name for gut strings is "cat-gut," but it is really made from the intestines of sheep and goats, chiefly the former; the best and strongest being of lambs' gut when the lamb is of a certain age and development, whence it comes that September is the month for fiddle-string making; particularly for first (or E) fiddle-strings, which are the smallest though they have to bear the greatest strain of the four. According to Mr. Hart ("The Violin," London, 1875) the best catgut strings are the Italian (the Roman par excellence); next rank the German, then the French; last of all, the English. Mr. Hart attributes the superior quality of the Italian to climate, an important part of the process of manufacture being, in Italy, carried on in the open air, which is naturally not always practicable in England. For the deeper toned strings the gut is overlapped with silver, copper or mixed metal. According to J. Rousseau ("Traité de la Viole," 1687) this loading of the string was introduced in France by Sainte Colombe about A.D. 1675. The tension of the four strings of a violin was stated by Tartini, in 1734, to be 63 lb. Mr. Hart, for the modern high pitch, estimates it at about 90 lb. —a plea for the desired adoption of the French normal A.

Wire strings were originally of latten or brass, with which piazzole and dulcimers were strung. As late as the first half of the 18th century, clavichords were generally strung with brass wire only: pianofortes retained a batch of brass strings until about 1830. Steel wire, as the special iron music-wire was called, was however very early introduced, for Virdung, whose "Musica getuete und ausgezogen" is dated A.D. 1511, expressly states that the trebles of clavichords were then strung with steel. Early in the 18th century Nuremberg steel wire was in great request, but about 1820 the Berlin wire gained the preference. The iron of both came from the Hartz mountains. About 1834 Webster of Birmingham brought out cast steel for music wire, and gave piano strings a breaking weight of about one third more than the German. But in 1850 Miller of Vienna was able to contend for the first place, and in the following year actually gained it at the Great Exhibition, for cast steel wire-drawing. After that, Pöhlmann of Nuremberg came forward and was considered by some experts to have surpassed Miller. Webster's firm has not been idle during a competition to the results of which the present power of the pianoforte to stand in tune owes so much. A recent trial made under direction of the writer gives for average breaking weight of 24 inches, of no. 173 wire, Pöhlmann's 397 lb., Miller's 375 lb., Webster and Horsfall 257 lb., all nearly doubling the tension required for use. It is not therefore with reason that I quote the statement of Dr. William Pole, who regards cast steel music-wire as the strongest elastic material that exists. The earliest covered piano strings, about a hundred years ago, spun in long intertices of brass over steel, have in time become close spun in single, double, and even treble overlayers of copper, or mixed metal composed of spelter and copper, gaining in the largest strings a diameter of 0.21 of an inch, and considerable power of strain. The greatest tension of a string recorded by Messrs. Broadwood in the technical part of their Exhibition book of 1865 is 315 lb. —for the highest single string of a Concert Grand. They give the whole tension at that time for Philharmonic pitch (viz. A 454, C 540 double vibrations per second) of two of their Concert Grands, as well as the tension of each separate note. The first of the two is 34,670 lb. (15 tons 9 cwt. etc.); the other, a longer scale, 37,160 lb. (16 tons 11 cwt. etc.). In the last twenty years there has been an increase, but not sufficiently so to account for the much higher totals or for the breaking-weights of wire recorded in Mendel's Lexicon.

[A.J.H.]

STRING. The terms 'Strings,' 'Stringed instruments,' 'String-quartet, ' 'String-trio,' have come to be applied in England to instruments of the violin tribe only, the terms answering to the German Streichquartet, Streichinstrumente. Thus a quartet for four stringed instruments, usually two violins, viola, and cello, is called a String-quartet, to distinguish it from a pianoforte quartet—that is, for piano and three other instruments; or any other combination of four, such as a quartet for four horns, four flutes, etc.

[G.]

STRINGENDO, 'forcing, compelling'; pressing or hastening the time. This word conveys, besides the idea of simple acceleration of pace, that of growing excitement working up to some climax; and in the opinion of some authorities on the subject, the acceleration may not infrequently be accompanied by a slight crescendo, unless of course there is any mark to the contrary. [J.A.F.M.]
STRINGPLATE

STRINGPLATE (Fr. Sommier en fer; Ital. Cordiera; Germ. Anhängselplatte, Metallner Satzhenkler). The iron plate on the hitchpin block of pianofortes to which the further ends of the strings are now attached. It forms with the tension bars the metal framing of the instrument; the wooden framing being a bracing more or less complete of wooden beams, in connection with the wrestplank, which is also of wood, and sometimes covered with metal. [See WRESTPLANK.] The service of the stringplate is one of weight; it bears an important share in resisting the continual draught of the strings. It was invented, rather with the idea of compensation than resistance, by William Allen, a tuner in Skodart's employ, and was patented by James Thom and Allen in January 1830. A rigid stringplate was introduced by James and Thomas Broadwood in the following year; it was the invention of one of their workmen, Samuel Hervey. The single casing for stringplate and general resistance was the idea of Alpheus Babcock, of Boston, U. S. 1835; and was meritoriously improved and rendered practicable by Conrad Meyer of Philadelphia, U. S. in 1833. The important systems of construction that have arisen from the use of iron in stringplates and bars are described under PIANOFORTE. [A.J.H.]

STROGERS, Nicholas, an organist in the reign of James I., composer of a Morning and Evening Service printed by Barnard. Two anthems by him, 'Domine non est ascalatum' and 'O God be merciful,' are in the Library of Peterhouse, Cambridge. An organ part of the latter is in the library of Ely Cathedral. In Christchurch, Oxford, are two entire Services (A minor, D minor), two Motets, and Facsimiles. [W.H.H.]

STROHFIEDEL, i.e. Strawfiddle (Ital. Sticcato; Fr. Cloquebots; Germ. also Holzharmonik). is described by Mendel in his Lexicon as a very ancient and widespread instrument, found principally among the Russians, Poles, and Tartars, consisting of a range of flat pieces of deal or glass, of no settled number, tuned to the scale, among which is a viola oblonga, and struck with two small hammers, after the manner of the common glass 'Harmonica' toy.

Its sound is sweet and bell-like, but weak; and many an English reader will share the surprise expressed by Mendelssohn a propos to Gusikow's performance upon it. 'With a few sticks, lying on straw and struck with other sticks, he does what is possible only on the most perfect instrument. How from such materials even the small tone produced—more like a Papageno-flute than anything else—can be obtained, is a mystery to me.' (Mendelssohn Family, 1836, Feb. 12.) Gusikow's Strohfiedel, however, seems to have been an improved kind. It was strong enough to bear the accompaniment of two violins and a cello. The Strohfiedel is introduced into the orchestra in Lumbyes 'Traumbildern.' [G.]

STROHMEYER, Carl, a bass singer—then a Kammeränger at Weimar—who sang in a festival at Frankenhausen in June 1810, and is mentioned by Spohr for the extraordinary compass of his voice (see Spohr's 'Selbstbiographie', i. 142). He was born in the Stolberg district in 1870, and was employed successively at Gotha and at Weimar, at which latter place he died, Nov. 11, 1845. [G.]

STROUD, Charles, born about 1705, was educated as a chorister of the Chapel Royal under Dr. Croft. After quitting the choir he officiated as deputy organist for his instructor and became organist of Whitehall Chapel. He died April 26, 1726, and was buried in the west cloister of Westminster Abbey. He is known as a composer by his beautiful anthem, 'Hear my prayer, O God,' included in Page's 'Harmonia Sacra.' [W.H.H.]

STRUENSEE. A tragedy by Michael Beer, in 5 acts; to which his brother, G. Meyerbeer, wrote an Overture and three Entr'actes—'Der Aufruhr,' 'Der Ball,' and 'Der Dortsebein' respectively; also a March and a Chorallis in the last act, a Polonaise, and a smaller piece elsewhere. Struensee was given for the first time with the music at Berlin, Sept. 21, 1847, sixteen years after the death of its author. [G.]

STUDIES (Fr. Études; Ger. Studien, Studies). The name given to a large class of musical compositions, of extremely varied scope and design. But always having, as the name implies, the cultivation of the powers of execution for their chief object. Studies have been written for nearly every instrument, but since the principles which govern their construction and employment are in all cases the same, it will be sufficient here to speak of Pianoforte Studies, which form the great majority of all those in existence.

Mechanical facility upon the pianoforte is achieved in the first place by the practice of technical exercises, so called, such as are found in every pianoforte school, and in the works of Pldy, Löschhorn, Eggeling, and many others, and consist of isolated passages, scales, arpeggios, etc., generally played by each hand separately or by both in unison. Following these comes the Study proper, in which opportunity is afforded for the application of the principles of execution to the performance of actual music. For this purpose it is not necessary that the study should possess any value as a composition, indeed it would be in some respects inexpedient, first, because the student's attention might be diverted by the attractiveness of the music from those questions of touch and mechanism which ought to occupy it exclusively, and secondly, because musical interest is scarcely compatible with that constant reiteration of a single figure which is required by considerations of technique. Accordingly, we find that the most valuable studies of this class, such as those by Czerny, Kessler, Köhler, Mayer, etc., consist for the most part of a single passage repeated with
harmonies and modulations in many various positions, by the practice of which a much more perfect mastery is gained over difficulties than could possibly result from the study of any composition offering a greater variety of passages.

But studies such as those described form but a part of what is required for the perfecting of execution. So soon as a certain degree of facility has been attained, and correct habits formed, studies affording a far greater amount of musical interest, though still constructed on the same lines, have to be attacked. Pre-eminent among these are the studies of Cramer, Clementi (Gradus ad Parnassum), Moseheles (ops. 70 and 95), and Haberler (Etudes Poesies), many of which are extremely interesting and artistic works. Other studies are those which have for their object the development of the execution in some one special direction, such as Heller's 'Art of Phrasing,' op. 16, Hiller's 'Rhythmische Studien,' op. 56, Thalberg's 'L'art du Chant appliqué au Piano,' etc., the intention of which is sufficiently indicated by their titles. Lastly there are the so-called Concert Studies (in German Vortragstudien)—studies of performance—usually of extreme difficulty, and valuable to the student, as affording an insight into the nature of the special difficulties to be met with in the other works of their respective composers, together with practice in the means of conquering them, and to the artist, as forming short pieces of great brilliancy, suitable for the concert room. Among the principal studies of this kind may be named those of Chopin, Henselt, Liszt, Rubinstein, and Schumann (Etudes Symphoniques). [F.T.]

STÜCK, German for Piece. A 'Concert-piece'—a term which has puzzled many an English amateur—as such as Weber's for Piano, or Schumann's for 4 Horns, is merely a 'Concert-piece, not quite a Concerto, but nearly the same. [G.]

STUTTERHEIM, JOSEPH, Austrian Field-Marshall-Lieutenant, on whom Beethoven conferred the distinguished honour of dedicating his last Quartet (op. 131), was born at Neustadt, in Moravia, 1764, and died at Lemberg, July 21, 1831. As son of an officer he received a military education, passing through the various grades of the service to that of colonel; for good conduct at the battle of Aspern was promoted to the rank of major-general, and in 1815 to that above named.

In 1824 he was appointed member of the imperial council and much employed in the reorganization of the army. Here Beethoven's friend Stephan von Breuning, Hofrat in the Ministry of War, became favourably known to him, and was thus able to obtain an appointment for Beethoven's nephew, Carl, in the regiment of which Stutterheim was 'Inhaber.' Beethoven, grateful for this kindness, dedicated the quartet to him. [A.W.T.]

STUTTGART CONSERVATORIUM. The salient particulars of this well-known school will be found under the head of STABE. Miss Anna

MEHLIG (now Mrs. Rudolf Falk) is the only pianoforte player of great eminence whom the Conservatorium can claim to have formed. [G.]

SUBDIAPENTE. A polyglot word, half Latin half Greek, to signify a fifth below, just as 'Epidiapente' signified a fifth above. A 'Canon in Subdiapente' was a canon in which the answer was a fifth below the lead. Similarly 'Subdiatessaron' is a fourth below, and 'Epidiattessaron' a fourth above. [G.]

SUBDOMINANT. The fourth note of the scale upwards. The note below the dominant, as F in the key of C. The radical bass of the penultimate chord in the plagal cadence. When groups of movements are balanced together in threes the central one is most frequently in the key of the subdominant, as in sonatas of three movements, the minuet and trio form, marches, valses, etc. In the actual body of a large movement in forms of the sonata order, the key of the subdominant is not antithetically acceptable, and examples of its occurrence in modern music as the key of the second section or second subject are extremely rare, and evidently not well advised. But in dependence on the tonic key it is one of the most important of harmonic centres, and digressions in that direction are very common in modern music. [G.H.H.F.]

SUBJECT. The theme, or leading idea, on which a musical Composition is based. A piece of Music can no more be composed without a Subject, than a sermon can be preached without a text. Rich Harmonies, and graceful Passages, may be strung together, in any number; but, if they be not suggested by a leading thought, they will mean nothing. 'The leading thought' is the Subject: and the merit of the Composition based upon that Subject will depend, in the first place, upon the worthiness of the idea, and, in the second, upon the skill with which the Composer discourses upon it.

Subjects may be divided into as many classes as there are classes of Composition: for, every definite Art-form is based upon a Subject in harmony with its own peculiar character.

I. The earliest known form of Subject is the Ecclesiastical Cantus firmus. The most important varieties of this are the Plain Chant Melodies of the Antiphon, and those of the Hymn. The form on admits of no rhythmicetus beyond that demanded by the just delivery of the words to which it is set. The latter fell, even in very early times, into a more symmetrical vein, suggested by the symmetry of the Verse, or Pros, cultivated by the great medieval Hymnologists, though it was not until the close of the 15th, or beginning of the 16th century, that it developed itself, in Germany, into the perfectly rhythmic and metrically regular melody of the Choral. Upon a phrase of this Plain Chant, the inventors of Harmony discoursed, at will: in other words, they treated it as a Subject. Composers of the 11th century discoursed upon it by singing

SUBJECT.

a Second Part against the given Subject, in Plain Counterpoint—Note against 'Note.' They sang this Part extempore: and, because it was sung by a second Voice, it was called Discantus—the literal meaning of which is, a Song sung by two Voices. The Song, in this case, was not a very poetical one: but, it was fairly and logically deduced from the Cantus firmus, and therefore perfectly reasonable. Our English verb 'to descant' is derived from this process of deduction, and describes it exactly; for good Discantus contains nothing that is not suggested by the Cantus firmus, as in the following example, from Morley's 'Plaine and easie Introduction.'

When extempore Discant gave place to written Counterpoint, the Cantus firmus was still retained, and sung, by the Tenor, in long sustained notes, while other Voices discoursed upon it, no longer note against note, but, as Art progressed, in passages of Imitation, sometimes formed from the actual notes of the Canto fermo, sometimes so contrived as to contrast with it, in pure Harmony, but with unlimited variety of Rhythm. And this arrangement brought two classes of Theme into simultaneous use—the Plain Chant basis of the whole, and the Point of Imitation—the first of which was technically distinguished as the Canto fermo, while the last, in process of time, approached very nearly to the true Subject of the modern Schools. The two forms are very clearly shown in Palestrina's Missa 'Ecce Sacerdos magnus,' in which the long notes of the Canto fermo never fail to present themselves in one or other of the Vocal Parts, however elaborate may be the Imitations carried on in the rest.

II. By a process not uncommon in the development of specific Art-forms, the long-drawn notes of the Canto fermo, after giving birth to a more vivacious form of Subject, fall gradually into disuse; appearing, if at all, by Diminution, or Double Diminution, in notes as short as those formerly used for Points of Imitation. In this manner, the antient Canto fermo became a Subject, properly so called; and, as a Subject, was made the groundwork of a regular Fugue. This process of development is strikingly exemplified in Palestrina's 'Missa L'Homme armé,' in some of the Movements of which the quaint old Melody is treated, in Longs, and Larges, as a Canto fermo, while, in others, it is written in Semibreves, and Minims, as a Fugal Subject.

We do not mean to imply that Palestrina invented this mode of treatment: but, only, that he availed himself of all the good things that had been used by his predecessors. The idea of Fugue were established more than a century before his time. Not the laws of what we now call Fugue; but those of the Real Fugue of the Middle Ages—a form of Composition whicheffers very materially from that brought to perfection by the Great Masters of the 18th century. Real Fugue was of two kinds—Limited, and Free. In Limited Real Fugue, the Imitation was carried on from the beginning to the end of the Composition, forming what we now call Canon. In Free Real Fugue, it was not continued beyond the duration of the Subject itself. In the former case, the Theme of the Composition was called a Guida—that is, a Subject which serves as a 'Guide' to the other Parts, which imitate it, note for note, throughout. In Free Real Fugue, the Theme was called Subjectum, Proposito, or Dux: Soggetto, Proposta, or, if very short, Atacca: Führer, Aufgabe, or Hauptzett. The early English writers called it Point; but this word is now applied, like the Italian Atacca, to little passages of Imitation only, and the leading idea of the Fugue is simply called the Subject.

The Subject of the Real Fugue—except in the Limited species—was always very short, frequently consisting of no more than three or four notes, after the statement of which the Part was free to move in any direction it pleased. But, the treatment of these few notes was very strict. Every Interval proposed by the leading Part was answered by the same Interval in every other Part. The Answer, therefore, corresponded exactly with the Subject, either in the Fifth, or Fourth, above, or below; and it was necessary that its Solmisation should also correspond with that of the Subject, in another Hexachord. But, the Subject, and the Answer, had each a distinguishing name. The Theme and its reply were called, in various languages, Dux and Comma Proposito et Responsa, or Antecedens et Consequens; Proposta et Risposta, or Antecedent et Consequens; Führer und Gefährte, or Antwort; Demande et Réponse. In English, Subject and Answer; or, more rarely, Antecedent and Consequent.

III. So long as the Ecclesiastical Modes remained in use, Real Fugue was the only species possible: but, as these were gradually replaced by our modern system of tonality, Composers invented a new kind of Fugue, formed upon a Subject the character of which differed entirely from that used by the older Masters. This form of Composition is now called Tonal Fugue. It is generally described as differing from Real Fugue chiefly in the construction of the Answer. Undoubtedly, this definition disposposes of its most essential characteristic. But, there are other
differences between the two forms which cannot be thus lightly passed over. So far as the Answer is concerned, it is enough to say that its Intervals do not furnish an exact reproduction of those of the Subject; being governed, as to their arrangement, by rules which scarcely fall within the scope of our present article. The Subject, on the other hand, presents so many varieties of form and expression, that it cannot be too carefully considered. In the hands of the Great Masters, it presents an epitome of the entire Fugue, into which nothing is admissible which is not in some way suggested by it: and, in order that it may serve this comprehensive purpose, it must needs be very carefully constructed. The Subjects employed by the great Fugues are always found to be capable of suggesting a logical Answer, and one or more good Counter-Subjects: of being conveniently and neatly broken into fragments, for purposes of collateral discussion; of intertwining their various members among the involutions of an ingenios Stretto; and of lending themselves to a hundred other devices, which are so intimately connected with the conduct of the Fugue itself, that the necessary qualities of the Subject will be better understood by reference to our general article on Tonal Fugue, than by separate description here.

IV. We have shown how the fathers of Composition treated the Canto fermo: how their immediate successors enveloped it in a network of ingenious Points of Imitation: how, by fusing the Points of Imitation, and the Canto fermo which suggested them, into a homogeneous Theme, the Polyphonic Composers gave birth to that important factor in Composition which we call a Subject: and how that Subject was treated by the great Fugues of the 18th century. We have now to see how these Fugues revived the Canto fermo, and employed it simultaneously with the newer Subject. Not that there was ever a period when it fell into absolute desuetude: but, it was once so little used, that the term, revived, may be very fairly applied to the treatment it experienced from Handel and Bach, and their great contemporaries.

And, now, we must be very careful about the terms we use: terms which we can scarcely misapply, if we are careful to remember the process by which the Subject grew out of the Canto fermo. The German Composer of the 18th century learned the Melody of the Chorale in his cradle, and used it constantly: treating ‘Kommt Menschenkind, rühmt, und preiset,’ and ‘Nun ruhen alle Walder,’ as Palestrina treated ‘Ecce Sacerdos magnus,’ and ‘H’ Homme armé.’ Sometimes he converted the traditional Melody into a regular Subject, as in the ‘Osanna’ of the last-named Mass. Sometimes, he retained the long notes, enriching them with a Florid Counterpoint, as in the ‘Kyrie.’ In the first instance, there was no doubt about the nomenclature: the term, Subject, was applied to the Choral Melody, as a matter of course. In the other case, there was a choice. When the Melody of the Chorale was made to pass through the regular process of Fugal Exposition, and a new contrapuntal melody contrasted with it, in shorter notes, the former was called the Subject, and the latter, the Counter-Subject. When the Counterpoint furnished the Exposition, and the Chorale was occasionally heard against it, in long sustained notes, the first was called the Subject, and the second, the Canto fermo. Seb. Bach has left us innumerable examples of both methods of treatment, in his ‘Choral-Vorspiele,’ ‘Kirchen-Cantaten,’ and other works. A fine specimen of the Chorale, treated as a Subject, will be found in the well-known ‘S. Anne’s Fugue.’ In the Motet, ‘Ich lasse dich nicht,’ the Chorale ‘Weil du mein Gott und Vater bist,’ is sung, quite simply, in slow notes, as a Canto fermo, against the quicker Subject of the Fugue. In the ‘Vorspiel,’ known in England as ‘The Giant,’ the Chorale ‘Wir glauben all an einen Gott,’ forms the Subject of a regular Fugue, played on the Manuals, while a stately Counter-Subject is played, at intervals, on the Pedals. A still grander example is the opening Movement of the ‘Credo’ of the Mass in B minor, in which the Plain Chant Intonation, ‘Credo unum Deum,’ is developed into a regular Fugue, by the Voices, while an uninterrupted Counterpoint of Crotchets is played by the instrumental Bass. In neither of these cases would it be easy to misapply the words Subject, Counter-Subject, or Canto fermo; but, the correct terminology is not always so clearly apparent. In the year 1747, Bach was invited to Potsdam by Frederick the Great, who gave him a Subject, for the purpose of testing his powers of improvisation. We may be sure that the great Fugues did full justice to this, at the moment: but, not content with extemporizing upon it, he paid the Royal Amateur the compliment of working it up, at home, in a series of Movements which he afterwards presented to King Frederick, under the title of ‘Musikalischês Opfer.’ In working this out, he calls the theme, in one place, ‘Il Soggetto Reale;’ and, in another, ‘Thema regium.’ It is quite clear that in these cases he attached the same signification to the terms Thema and Soggetto; and applied both to the principal Subject; treating the Violin and Flute passages in the Sonata, and the florid Motivo in the Canon, as Counter-Subjects. But, in another work, founded on a Theme by Legrenzi, he applies the term ‘Thema,’ to the principal Motivo, and ‘Subjectum,’ to the subordinate one.* We must suppose, therefore, that the two terms were in Bach’s time, to a certain extent interchangeable.

Handel, though he did occasionally use the Canto fermo as Bach used it, produced his best effects in quite a different way. In the ‘Funeral

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1 See Counter Subject.

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* The principal MS. of the ‘Musikalischês Opfer’ is in the possession of Mr. Peters of Leipzig, and has been published in Cahier 4 of their edition of the Organ Works, on the authority of a copy by Andreas Bach.
two or more closely-related Keys; sometimes returning, after this process, to the initial Strain, and thus completing the symmetry of the Movement in accordance with principles of the deepest artistic significance. The most highly-developed forms were those of the Courante and Allemande. In these, the First Strain, if in the Major Mode, almost invariably modulated to the Dominant, for the purpose of proceeding to a formal close in that Key: if in the Minor Mode, it proceeded, in like manner, to the Relative Major. The Second Strain then started with a tolerably exact reproduction of the initial Subject in the new Key, or some other closely related to it; and the Reprise terminated with the transposition to the original Key of that portion of the First Strain which had first appeared in the Dominant, or Relative Major. In these forms, the share of interest allotted to the process of development was very small indeed, compared with that absorbed by the Subject itself; inasmuch that, in many very fine examples, the entire Movement consisted of little more than a Subject artfully extended by the articulation of two members of not very unequal proportions.

IX. Very different from this was the next manifestation of progressive power. Taking the lines of the Allemande as the limit of his general contour, Haydn used a primary Subject, of comparatively limited dimensions, as the foundation of a Movement of greater length and higher development than any previously attempted. For the form a good Subject was of paramount importance; but its office was that of a text, and nothing more: the real interest of the Movement lay in the completeness of its treatment. And, because no form of treatment can be complete without the element of contrast, the Father of the Symphony enriched his new Art-form with a Second Subject, so constructed as to enhance the beauty of the Primary Theme by the introduction of some form of expression distinctly opposed to it. Presented for the first time immediately after the first great Modulation to the Dominant or Relative Major, the subordinate Motivo naturally brought the First Section of the Movement to a conclusion, in one or other of those nearly related Keys; and, naturally also, reappeared after the Reprise, with the transposition necessary to terminate the Second Section in the original Key. Haydn sometimes, and Mozart and Beethoven constantly, followed this Second Subject by a Third one, in the same Key—as in the Overture to 'Figaro,' and many similar Movements: but this plan introduced no new principle, and was, in fact, no more than a re-assertion of the leading idea—that of introducing a new source of interest at a critical turn of the Movement. With the working of these Subjects we have, at present, no concern. It remains only to show the various forms they assumed in the most important styles of Composition.

In the Overture, the First Subject, if untrammeled by any dramatic or descriptive purpose, is usually a spirited one; and the Second, of a more sustained or cantabile character. In the great majority of cases, both Subjects are complete in themselves; but the first is generally a comparatively short one, while the second sometimes presents the form of a fully-developed Air, consisting of two or even more distinct Strains, as in the Overtures to 'Euryanthe' and 'Ruy Blas.' Very frequently the first forte introduces an independent Theme in the primary Key, as in 'Der Freischütz' and 'A Midsummer Night's Dream.' Classical Overtures almost always start with a strongly marked Theme, a Simple Common Time. There is, indeed, no law concerning this point: but the custom is so general, that one of Mendelssohn's most active coadjutors at the Gewandhaus condensed the identity of Time (6-4) in 'The Naiades' and 'The Ruler of the Spirits,' as a self-evident plagiarism on the part of Sterndale Bennett, not withstanding the entirely different character of the two works. Yet the Overture to 'Egmont' in 3-4 is a notable exception.

The First Subject of the Symphony is open to greater variety of character than that of the Overture; is frequently in 3-4 or 6-8 Time, or even in 9-8, as in Spohr's 'Die Weihe der Tone': and is often of considerable length and extended development, as in Mendelssohn's 'Scotch Symphony.' This last characteristic, however, is by no means a constant one: witness, the First Subject of Beethoven's C minor Symphony, which consists of four notes only. As a general rule, the Second Subject of the Symphony is less extended in form than that of the Overture; and it may be predicated, with almost absolute certainty, that the less extended the Theme, the more completely and ingeniously will it be 'worked,' and vice versa.

The Subjects of the Sonata differ from those of the Symphony chiefly in their adaptation to the distinctive character of the Instrument or Instruments for which they are written; and the same may be said within certain limits of those of the Concerto, which however are almost always of greater extension and completeness than those of any other form of Composition, and are treated in a manner peculiar to themselves, and differing very materially, in certain particulars, from the plan pursued in most other Movements—as, for instance, in the almost epigrammatic terseness with which all the Subjects of the First Movement were interwoven, in the opening Tutti, into an episodic whole.

But in the important points of completeness and extension, all these Motivi yield to those of the Rondo, the First Subject of which forms a quite independent section of the Movement, and often closes with a definite and well-marked Cadence before the introduction of the first Modulation, as in the Rondo of Beethoven's 'Sonata Pastorale' (op. 29); that of the Sonatas in C major (op. 53); that of Mozart's Sonata in C major; and numerous other instances. This Subject is rarely presented in any other than its original form in the primitive Key; though, in certain exceptional cases—as such as Weber's Rondo
SUBJECT.

for PF. in E♭—it is very elaborately developed. The Second Subject—which almost always makes its first appearance in the Key of the Dominant, or Relative Major, to re-appear, after the last Reprise, in the primitive Key—is, in most cases, little less complete and extended than the First, though its construction is generally less homogeneous, consisting, frequently, of two, three, or even more distinct members, marked by considerable diversity of figure and phrasing, as in Weber's Rondo in E♭, already cited. This Subject, like the First, is seldom broken up to any great extent, or very completely worked, though, as we have seen, it is again employed, in its entirety, in a transposed form. The Third Subject is usually of a less extended character than the First and Second; or, if equally complete and continuous, is at least more easily broken up into fragmentary phrases, and therefore more capable of effective working. The Third Subject of Beethoven's 'Sonate Pathétique' (Op. 13), is almost fugal in character, and rendered intensely interesting by its first contrast with the principal Theme, though, as already mentioned, it re-appears, after the second reprise of the principal Theme. Indeed, each of the three Subjects of the typical Rondo is nearly always so designed as to form the basis of an independent section of the Movement; and, though the First must necessarily appear three, or even four times, in the original Key, and the Second twice, in different Keys, the Third, even when elaborately worked in its own section, is very seldom heard again in a later one. In the Rondo of Beethoven's Sonata, Op. 26, the Third Subject is as complete in itself, and as little dependent on the rest of the Movement, as the Second, or the First; and is summarily dismissed after its first plain statement. But there are, of course, exceptions to this mode of proceeding. In the Rondo of the Sonata in C Major, Op. 53, all the Subjects, including even the First, are worked with an ingenuity quite equal to that displayed in the First Movement of the work. Still, these Subjects all differ entirely, both in form and character, from those employed in the First Movement; and this will always be found to be the case in the Rondos of the great Classical Composers.

There remains yet another class of Subjects to which we have as yet made no allusion, but which, nevertheless, plays a very important part in the economy of Musical Composition. We allude to the Subjects of Dramatic Movements, both Vocal and Instrumental. It is obvious, that in Subjects of this kind the most important element is the peculiar form of dramatic expression necessary for each individual Theme. And, because the varieties of dramatic expression are practically innumerable, it is impossible to fix any limit to the varieties of form into which such Subjects may be consistently cast. At certain epochs, in the history of the Lyric Drama, consistency has undoubtedly been violated, and legitimate artistic progress seriously hindered, by contracted views on this point. In the days of Hasse, for instance, a persistent determination to cast all Melodies, of whatever character, into the same stereotyped form, led to the petrifaction of all natural expression in the most unnatural of all mechanical contrivances—the so-called 'Concert-Opera.' Against this perversion of dramatic truth all true Artists conscientiously rebelled. Gluck, with a larger Orchestra and stronger Chorus at command, returned to the principles set forth by Peri and Caccini in the year 1600.

Mozart invented Subjects, faultlessly proportioned, yet always exactly suited to the character of the dramatic situation, and the peculiar form of passion needed for its expression. These Subjects he wrought into Movements, the symmetry of which equalled that of his most finished Concertos and Symphonies, while their freedom of development, and elaborate construction, not only interposed no hindrance to the most perfect scenic propriety, but, on the contrary, carried on the Action of the Drama with a power which has long been the despair of his most ambitious imitators. Moreover, in his greatest work, 'Il Don Giovanni,' he used the peculiar form of Subject now known as the 'Leading Theme' with unapproachable effect; entrusting to it the responsibility of bringing out the point of deepest interest in the Drama—a duty which it performs with a success too well known to need even a passing comment. In 'Der Freischütz,' Weber followed up this idea with great effect; inventing, among other striking Subjects, two constantly-recurring Themes, which, applied to the Heroes of the piece and the Demon, invest the Scenes in which they appear with special interest.

At the present moment, the popularity of the 'Leading Theme' exceeds that of any other kind of Subject; while the danger of relapsing into the dead forms of the School of Hasse has apparently reached its zero. But, the constructive power of Mozart, as exhibited in his wonderful Finale, still sets emulation at defiance.

The different forms of Subject show rapidly touched upon, constitute but a very small proportion of those in actual use; but we trust that we have said enough to enable the Student to judge for himself as to the characteristics of any others with which he may meet, during the course of his researches, and the more so, since many Subjects of importance are described in the articles on the special forms of Composition to which they belong.

[WW.R.]

SUBMEDIANT. The sixth note of the scale rising upwards. The note next above the dominant, as A in the key of C. The submediant of any major scale is easily brought into prominence as the tonic of its relative minor. [C.H.H.P.]
are now, in obedience to his admirable practice, occupied by distinct ideas, usually of small scope, but of definite purport. [See vol. i. p. 203 b.] The 'Eroica' Symphony affords early and striking examples of subsidiary subjects in various positions. Thus, on the usual dominant passage preceding the 2nd subject appears the plaintive melody:

\[ \text{MUSIC NOTATION} \]

which becomes of so much importance in the 2nd part. And the same title belongs also to the fresh subject which appears transiently during the 'working-out' with so much effect:

\[ \text{MUSIC NOTATION} \]

Equally noticeable is the phrase in a similar situation in the 4th Symphony,

\[ \text{MUSIC NOTATION} \]

while the melody which Schubert interpolated as an afterthought in the Scherzo of his great C major Symphony is too well known to require quotation.

These two last however are not worked, and can therefore hardly be classed as 'themes,' but are more of the nature of 'episodes.'

In some cases a Subsidiary acquires so much importance in the working out as to rank as a third subject. The Italian Symphony of Mendelssohn supplies a type of this. The subject—

\[ \text{MUSIC NOTATION} \]

which appears shortly after the double bar in the 1st movement, though properly speaking merely a Subsidiary, is so insisted upon and elaborated in the working-out and coda as to rival the 1st subject itself in importance.

As a notable exception to the rule that a Subsidiary is usually very short, we may mention that in the Rondo Finale of Raff's PF. Quartet in G (op. 202) there occurs a subordinate theme over 60 bars in length. [F.C.]

SUCCECTOR, t. e. Sub-cantor. A cathedral officer, deputy to the Precentor. His duty is to supply his principal's place during absence, in the regulation of the service, and other duties of the Precentor.

SUSSMAYER. The success which is due to the sympathy of friends, or the desire to do justice to a meritorious composer, or to the hidden inner merits of a work, and not due to those qualities which appear on the surface and compel the applause of the public. [G.]

SUCHER, JOSEF, born at Döbri, Eisenburg, Hungary, Nov. 23, 1844, was brought up in the Löwenburg Convict at Vienna, as a chorister is the Hofkapelle, which he joined on the same day with Hans Richter, the conductor. On completing his course at the Convict he began to study law, but soon threw it aside, worked at counterpoint with Sechter, and adopted music as his profession. Beginning as sub-conductor of a Singing Society in Vienna, he advanced to be 'Repetitor' of the solo singers at the Imperial Court Opera, and conductor at the Comic Opera, and in 1876 went to Leipzig as conductor of the City Theatre. In the following year he married Franzi, Rosa Hennelbeck, the famous prima donna of the house. She belongs to Velburg in the Palatinate, and is the daughter of one musician and the niece of another. Her first engagement was at Trèves. Thence she went to Königsberg and thence to Berlin and Danzig, where she was engaged by her future husband for Leipzig. From Leipzig in 1879 husband and wife went to Hamburg, where they were settled as conductor and prima donna. They visited England in 1883, and Mme. Sucher proved her eminent abilities both as a singer and actress by the extraordinary range of parts in which she appeared at the German opera at Drury Lane—Euryanthe; Senta; Elisabeth; Elsa; and Isolde. Her husband produced a 'Scene' or Cantata entitled 'Waldfräulein' ('The wood maiden') for solo, chorus, and orchestra, at the Richter Concert of June 5. Composition is no novelty to Herr Sucher; even in his chorister days we hear of songs, masses, cantatas, and overtures, one of which, to an opera called 'Ibs,' was brought forward at a concert in Vienna in 1873. One of his best-known published works is a Lieder-cyclus entitled 'Ruboert.' [G.]

SÜSSMAYER, 1 FRANZ XAVIER, composer and Capellmeister, born 1756 at Steyer in Upper Austria, and educated at the monastery of Kremsmünster, where he attempted composition in several branches. At Vienna he had instruction from Salieri and Mozart. With the latter he formed the closest attachment, and, to use Seyfried's expression, 'the inseparable companion of the immortal Amphiom.' Jahn details the work he did for this 'Clemens di Tito' on its production at Prague, with which he accompanied Mozart. Süssmayer was at his bedside the evening before Mozart's death, while the latter tried to give him the necessary instructions for completing his Requiem, a task for which he was peculiarly fitted by his knack of imitating Mozart's handwriting. Jahn has stated in detail (ii. 172) how much of that work is in all probability Süssmayer's. [See vol. ii. P. 402 a.]

1 He signs himself on a symphony BELLAND.
As a composer Süssmayer's name (as 'pupil of Salieri and Mozart') first appears at Schikaneder's Theatre, where his opera, 'Moses,' was brought out May 4, 1792, revived in 1796, and again in concert-form in 1800. This was followed by 'L'incanto superato,' a 'musico-romantic fable' (Burgtheater, 1793), and by 'Der Spiegel von Arkadien' (Schikaneder's Theatre, 1794), libretto by Schikaneder, which became a favourite, and was eulogised by the 'Wiener Zeitung.' He became in 1794 composer, and in 1795 Capellmeister, to the Karntnther Cour Court Theatre, where he produced successively 'Die edle Rache' (1795), 'Die Freiwilligen' (1796), 'Der Wildfang' (1797), 'Der Marktschreier' and 'Soliman der Zweite' (1799), 'Gulnare' (1800), and 'Phasma' (1801). His patriotic cantata, 'Der Retter in Gefahr,' was performed at an entertainment to the Vienna volunteers in the large Redoutensaal at a time of threatened war (1796), and several times repeated in the same building, and by the Tonkünstler Societät. Süssmayer also composed two operas for Prague. Several of the above works were printed, some only in part, while others—masses, and smaller church-works, instrumental pieces, etc.—exist only in MS. Though wanting in depth and originality his works are melodious, and have a certain popular character peculiar to himself. He might perhaps have risen to a higher flight had he not been overtaken by death after a long illness, Sept. 17, 1823. Prince Esterhazy bought his entire MSS. from his widow. [C.F.P.]

**SUITE.** In the period between the latter part of the 16th and the beginning of the 18th century the most conspicuous feature of universal instrumental music is the profusion of dance tunes. All the most civilised nations of that time took equal pleasure in them; and partly owing to the itinerant musicians who traversed divers countries, and partly to the wars which brought representatives of different nationalities into frequent contact, both friendly and hostile, the various characteristic types were spread from one land to another, were adopted universally by composers, irrespective of nationality, and were so naturalised as to become in many cases as characteristic of and as popular in the countries of their adoption as in that of their origin. This is sufficiently illustrated in Morley's well-known 'Plain and Easy Introduction to Practical Music,' printed in 1597. For when he comes to treat of dance-music, the first things he takes notice of are Pavans and Galliards, Almanes and Branses; of which the first two are of Italian origin, the third probably Spanish, and the last French. The first two were not only in common use for dancing purposes in Queen Elizabeth's time, but were adopted by the great composers of the day and a little later as a favourite basis for instrumental pieces, which were intended as much for private enjoyment as music as for accompaniments to dances; and they are found plentifully scattered in such collections as 'Queen Elizabeth's Virginal Book' and the 'Parthenia,' among sets of variations, preludes, and fantasias. A large proportion of such dances were naturally taken singly, but composers early perceived the advantage of contrasting one with another. Thus Morley, in the same part of the work just mentioned, speaks of the desirableness of alternating Pavans and Galliards; since the first was 'a kind of staid musick ordained for grave dancing,' and the latter 'a lighter and more stirring kind of dancing'; and he further describes more obscurely the contrast arising from the 4-time and 3-time which subsiste between them. The following examples are the first halves of a 'Pavana' and a 'Galliard' by Byrd, which fairly illustrate Morley's description:—
Spitta, in his Life of Bach (I. 681), mentions the same contrast as popular in Germany a little later, and refers to the publication of thirty Paduans and Gaillardes by Johann Christian of Dresden in 1644. In such a manner originated the idea of joining different dance-tunes together to make an artistic balance and contrast, and in this lies the germ of the Suite; in which, by selecting dances of various nationalities, and disposing them in the order which displayed their relative bearings on one another to the best advantage, composers established the first secular instrumental cyclic art-form.

It is not possible, for want of materials, to trace fully the process of selection. The Pavans and Galliards dropped out of fashion very early, and Allemandes and Courantes came in, and soon became a sort of established nucleus, to which was sometimes appended a Sarabande, or even several other dance movements, and a Prelude. Indeed, when the principle of grouping movements together was once accepted, the speculations of composers in that line seem to have been only limited by their knowledge of dance-forms. It was in fact by experimenting with various methods of grouping that the most satisfactory succession was arrived at; and thus many of the earlier suites contain a greater profusion and variety than is found in those of the mature period. / In Purcell's suites, for instance, which date from the last 10 or 20 years of the 17th century, besides the Allemande and Courante, which occupy just the very position in which they are found in the Suites of Bach and Handel; in one case the group also comprises a Sarabande, Cebell, Minuet, Rigaudoon, Intrada, and March; while another contains a Trumpet tune and a Chaconne, and another a Hornpipe. One of the most curious features in them is the absence of the Jig, which in the mature suite-form was the only one admitted of English origin. The opening with a Prelude is almost invariable; and this is not astonishing, since this kind of movement (which can hardly be described as a 'form') was as familiar as the dances from having been so often attempted by the early instrumental composers, such as Byrd, Orlando Gibbons, Bull, and Blow among Englishmen. The order of four movements which served as the nucleus in the large proportion of suites of the mature period is also occasionally, by accident, found very early; as for instance in one of the Suites of Prokofy, which Nottebohm says was written in 1649; and another by Lully, which was probably written early in the second half of the same century.

These groups had however as yet no uniform distinctive title. In England, in consequence of other combinations of divisions or movements, they were generally called Lessons, or Lessons, and continued to be so called through Handel's time. In Italy similar groups were called Sonate da Camera; in Germany they were called Parties or Partite; in the Édit de Kuhnan published in 1689, and in the six by Johann Krieger published in 1691, in France they were as yet commonly known as Ordres. Thus the fact evidently existed universally for some time before the name by which it is now known came into general usage.

The composers of different countries illust in different degrees the tendency towards solidification which is inevitable in an art-form. The steps taken by the Italians appear to be particularly important as illustrating the distinct tendencies of the Suite and the Sonata. Corelli's earlier Sonate da Camera are scarcely distinguishable from the suite type, as they consist of a string of dance-tunes preceded by a prelude. The later sonatas or solo's of his Opera Quissa, however, represent different types. Some still consist of dance tunes, but many also show a fair proportion of movements of more abstract nature; and in several the dance element is, in name at least, quite absent. These are indeed a sort of combination of the church and chamber sonata into a secular form, adding a canzona or free fugal movement in the place of the allemande, and transmuting the other dance types into movements with general qualities analogous to the earlier sonatas. Where this abstract character prevailed, the type approached more distinctly to that of the modern sonata; and where the uniformity of a dance rhythm prevailed throughout, it approached more nearly to the suite type. In these cases the arrangement had already ceased to be a mere crude experiment in antithesis, such as the early balance of galliard and pavane, and attained to the dignity of a complete art-form. With the Italians the remarkable distinction of their violin school led to the greater cultivation of the Violin Sonata, which though retaining a few dance-forms, differed markedly in their distribution, and even in the structure of the movements. In both France and Germany, more attention seems to have been paid to the clavier, and with it to the suite form. The former country very early showed many proofs of appreciation of its principles; as an instance, the suite by Lulli in E minor, mentioned above, has the complete series of allemande, sarabande, courante, minuet, and gigue. But a little later, theatrical influences seem to have come into play, and Rameau and Couperin, though in many cases adopting the same nucleus to start with, added to it a profusion of rondeaus and other short movements called by various eccentric names. In one of Couperin's Ordres the number of little pieces amounts to no less than twenty-three; and in such a case it is clear that a sense of form or complete balance in the whole can hardly have been even aimed at. The movements are strung together in the same key, according to the recognised rule, as a series of agreeable ballet pieces, and the titles point to their belonging to quite a different order of art from that illustrated by the suite in its maturity. In fact, their kinship must be attributed mainly to the Clavecin repertoire. Thus in the tenth Ordre of Couperin, the first number is called 'La Triom-
phante' and also 'Bruit de Guerre.' In the eleventh Ordre a series of pieces represents 'Les Fastees de la grande et ancienne Mxnxstraxnxxr,' in five acts, the fourth of which is 'Les Invalides,' etc., in which the right hand is made to represent 'Les Dialouque' and the left 'Les Boiteux,' and the last is 'Desordre et deoute de toute la troupe: causez par les Yrvogenes, les Singes, et les Ours.' In Germany, composers kept their faces more steadfastly set in the direction of purer art-form, and the prevalence of uniformity in their distribution of movements soon became remarkable. Kuhnau's examples have been already referred to, and an example given in Pauer's Alte Clavier Music illustrates the usual order absolutely. Spitta mentions that the famous organist Buxtehude made a complete suite out of variations on the chorale 'Auf meinem lieben Gott,' in the form of sarabande, courante, and gigue. Twelve acts of 'Pieces de Clavichor,' by Matthessen, which were published in London as early as 1714, two years before Couperin's first set, are remarkably regular. The first, in D minor, has a prelude, allemande and double, courante and double, sarabande and gigue. The second begins with a toccata, the fifth with a fantasia, the ninth with a 'Boutade,' and the tenth with a 'Symphonie;' but in other respects most of them follow the same outlines of general distribution. The 'Six Suites of Lessons' of the Dutchman Johann Loedillet, published a little earlier still, are equally precise. From these facts it is quite clear that by the beginning of the 18th century certain definite principles of grouping the movements were generally known and accepted; and that a nucleus, consisting of allemande, courante, sarabande, and gigue, had become the accepted type of the art-form.

The difference between the structure of suite movements and sonata movements has already been traced in the article Sonata. It remains here only to summarise, with more special reference to the suite. While sonata movements constantly increased in complexity, suite-movements remained almost stationary. They were based upon the persistence of the uniform type of a dance rhythm, throughout the whole of each several movement. Hence the ground principles of subject in sonata and suite are altogether different. In the former the subjects are concrete, and stand out in a marked manner both in contrast to one another and to their immediate context; and it is a vital point in the form that they shall be fully and clearly recapitulated. In the suite, on the other hand, the subject does not stand out at all prominently from its context, but is only a well-marked presentation of the type of motion and rhythm which is to prevail throughout the movement. To this there is no contrasting subject or episode, and definite recapitulation is no part of the scheme at all. In a few cases—which must be regarded as accidents in relation to the logical principles of the form—the opening bars happen to be sufficiently marked to have something of the character of a sonata subject; and in such cases it may also happen that they are repeated with sufficient simplicity to have the effect of recapitulation. But nevertheless it must be maintained that this is not part of the principle of construction. And with reference to this point it is well to remember that composers did not attain the ultimate distinct outlines of sonata and suite with a definite purpose and plan before them; but that in working with particular materials they were led almost unconsciously to differentiate the two forms. The plan is found to exist when the work is done; but it was not theoretically propounded and then worked up to. It is not therefore a matter for surprise that in early times some points in the development of abstract form of the sonata kind were worked out in dance movements of the suite type, and applied and extended afterwards in works which had more distinctly the sonata character. Nevertheless the sonata is not an outgrowth from the suite; but, inasmuch as both were descended from a kindred stock, before the distinctions had become well defined, it is natural that many works should have continued to exhibit suggestions and traits of both sides promiscuously. On the whole however it is remarkable how soon the distinct types came to be generally maintained; and from the number of instances which conform, the system can be fairly deduced.

The most marked external point is the uniformity of key. In Corelli's earlier Sonate da Camera, which in general are decided suites, the one exception which marks a sonata tendency is that the slow dance is often in a different key from the rest of the movements. In later suites of all sorts the uniformity of key throughout is almost universal. In the whole of Bach's the only exceptions are the second minuet of the fourth English Suite, and the second gavotte in that known as the 'Overture in French Style.' Hence the contrast is purely one of character between the several movements; and this is emphasised by the absence of any marked contrast of key or subject in the movements themselves. They are almost invariably constructed upon the simple principle of balanced halves, each representing the same material in different phases; and each strengthened by repetition. The first half sets out from the tonic key, and without any marked pause or division modulates so as to settle into the key of the dominant or relative major, and close in that key. The second half begins afresh from that point, and proceeding in most cases by way of the key of the subdominant; settles well back again into the original key and concludes. The only break therefore is in the middle; and the two halves are made purposely to balance one another, as far as may be, without definite recapitulation. In a few movements, such especially as sarabandes and intermezzi, the second half is somewhat extended to admit of a little development and free modulation, but the general principles in the average number of cases are the same, namely to diffuse the character of the

1 'Ouverture à la maniere Françoise.'
principal figures and features throughout, rather than to concentrate the interest of the subject in definite parts of the movement. In order, however, to strengthen the effect of balance between the two halves, certain devices are common and characteristic, especially with regard to the beginnings and endings of each half. Thus, though composers do not seem to have aimed at recapitulation, there is frequently a clear relation between the opening bars of each half. This often amounts to no more than a subtle equivalence in the distribution of the group of rhythms in the bar, or a very loose transcript of its melodic features. But in some cases, most especially in Bach, the opening bars of the latter half present a free inversion of the beginning of the first half, or a sort of free shuffling of the parts approximating to double counterpoint. The first mode is clearly illustrated by the Courante of the 3rd Partita in A minor as follows:

1st half.

\[ \text{music notation} \]

2nd half.

\[ \text{music notation} \]

The Allemande of the 4th Suite Anglaise supplies a remarkable example of free inversion of figures and parts at the same time.

1st half.

\[ \text{music notation} \]

2nd half.

\[ \text{music notation} \]

The other point, of even more common occurrence, is the correspondence of the ends of each half, which prevails particularly in allemandes, courantes and gigueas. A very fine and full example is supplied by the Allemande of Bach's 1st Suite Anglaise; the Courante of his 2nd Suite Française supplies another of some length; and among works of other composers the Allemande of Lully's Suite in E minor, the Courante of Matteus's Suite no. 5 in C minor, the Courante of Handel's 4th Suite, the Gigue of his 8th Suite, and most of his Allemandes, are instances to the point. In the particular manner of the suite movements both these devices are exceedingly effective as emphasising the balance of halves, and in the finest movements the balance of material and modulation is carefully distributed for the same end. Thus much of form applies more or less to all the movements which are based on dance rhythms, or developed on that principle.

Each of the movements has also severally distinct characteristics, upon which the form of the suite as a whole is mainly based. For the better understanding of this it will be best to take the group which forms the average nucleus or so-called canon of the Suite. In the severest simplicity of the form the Allemande comes first, as in all Bach's French Suites, in some of Couperin's, and many by earlier composers. The origin of the movement is obscure, and it is maintained that it is not based upon any dance, since the Allemande of Susatian origin, said to be the only dance-form of that name known, is quite distinct from it. However that may be, its constitution, which is the most important, consists mainly of moderately slow 4-time, with regular smooth motion — most frequently of semiquavers — distributed in a regular manner between the various parts and its character has been generally regarded as appropriately quiet and sober, with Matteus described as the 'Ruhe des Angangs.' To this the Courante, which almost invariably follows it in the mature suite, is supposed and intended to supply a contrast, but it cannot be maintained that it always does so successfully. The character of this movement varies considerably, owing chiefly to the fact that there are two decidedly distinct forms derived from different sources. The one of Italian origin which is found most frequently in Corelli's Sonatas, in most of Handel's, in some but not all of Purcell's Suites, and in Bach's 5th and 6th French Suites, and 5th Partita, is in 3-4 time, of quick, light, and direct movement, full of rapid passages of simple character, with simple rhythm, and free from complication. This in general supplies in an obvious sense a fair contrast to the Allemande. The other Courante, of French origin, is nominally in 3-2 time, but its character is a peculiar intermixture of 3-2 and 6-4, which is supposed to produce a stronger antithesis to the smooth motion of the Allemande. In the original dance it is said that this characteristic was chiefly confined to the last bars of each half, but in mature suite movements it was elaborately worked into the body of the movement with very curious effect. The quality is shown as early as Kuhnau, but more frequently in Couperin's Suites, from whom it is said Bach adopted it. The following example from Couperin's 3rd Suite is characteristic.

\[ \text{music notation} \]
but the result is not on the whole very successful. In most cases the French Courantes are the least interesting movement of his Suites, and as contrasts to the Allemande do not compare favourably with the Italian Courante. As an element of contrast the crossing of the time is rather theoretical than real, and the necessity of keeping the time moderate in order to make it intelligible brings the strong beats and the average quickness of the shortest notes, as well as the full spread of the bar too near to those of the Allemande; and in the general effect of the Suite these externals tell more strongly than the abstract restlessness of crossing rhythms. It is possible however that the French Courante has one advantage over the Italian; that inasmuch as the latter has more stability in itself, it calls less for a succeeding movement, and presents less perfectly the aspect of a link in the chain than of a movement which might as well stand alone. There is a slight touch of uneasiness about the French Courante which as a step towards the Sarabande is very appropriate. In this latter movement, which is of Spanish or possibly Moorish origin, the rhythmic principle is very pronounced, and at the same time simple. Its external aspect is chiefly the strong emphasis on the second beat of a bar of three in slow time, as is clearly illustrated in Handel's Sarabande in the G minor Suite, in his 'Lascia ch'io pianga,' and in the Sarabande of Bach's F major Suite Anglaise. This is an obvious source of contrast with both the preceding members of the suite, since in both Allemande and Courante there is no pronounced and persistent rhythm, and the pace, though not necessarily quick, scarcely ever comes within the range of motion or style characteristic of definitely slow movements. There is also a further and equally important element of contrast. The first two numbers are characterised in a considerable proportion of instances by a similar free motion of parts. The process of carrying on the figures is sometimes knit by a kind of free imitation, but however desirable it may be theoretically to regard them so, they cannot fairly be described as movements of imitation (Nackah manged). The process is rather that of free figuration of two or three parts, giving in general a contrapuntal effect to the whole. In the Sarabande the peculiar rhythmic character puts both systematic imitation and regular contrapuntal motion equally out of the question. Consequently as a rule a more decidedly harmonic style obtains; the chords are fuller, and move more simultaneously as blocks of harmony. The character of the finest examples is necessarily very pliable, and varies between free melody with simple accompanying harmony, such as those in Bach's Suites Anglaises in F and D minor, Handel's Suites in G minor and E minor; examples in which the prominent melodic features are distributed successively without regularity between the parts, as in those in the Suites Anglaises in G minor and A minor, the Suite Française in B minor, the Partita in Bb, and several of Couperin's; and a few examples in which a figure or characteristic mode of motion is made to prevail almost throughout, as in the Suite Française in Eb. The general effect of the sarabandes is noble and serious, and the music is more concentrated than in any other member of the group of movements. It is thus in various respects the central point of the suite—in position; in musical interest and unique quality; and in the fact, as observed and curiously commented on by Nottebohm, that the preceding movements generally tend to solidity and the succeeding movements to lightness and gaiety. The order is in this respect somewhat similar to that of average sonatas, and seems to be the art-exposition of the same ideas of form from the point of view of the musical sense, though differently carried out as far as the actual manner and material of the movements are concerned.

In the most concise examples of the Suite the Sarabande is followed by the final Gigue; but it is so common with all the most notable writers of suites to interpolate other movements, that it may be well to notice them first. These appear to have been called by the older writers Galanterien, and more lately Intermezzi; and seem to have been regarded as a sort of concession to popular taste. But in any way they answer the purposes of form exceedingly well. A very great variety of dances is introduced at this point. The most familiar are the Gavottes, Bourrées, Minuets, and Passépieds. But besides these the most distinguished writers introduced Loures, Polonaises, movements called Arias, and other less familiar forms. Their character on the average is especially light and simple, and in the dance numbers it is remarkable that they always preserve their dance character more decidedly and obviously than any other member of the group. It is not possible to describe them all in detail, as they are too numerous, but their aspect in the group is for the most part similar, and is analogous to that of the Scherzo for Minuet and Trio in the modern sonatas. They evidently strengthen the balance on either side of the sarabande both in quality and amount.
In many cases there is a considerable group of them, and in those cases it is that the aria is sometimes introduced. This movement has little connection with the modern piece of the same name, as it is generally a short movement in the same balanced form as the other movements, but free from the dance basis and rule of time. It is generally moderately slow, and sometimes consistently melodic, as in Mattheson's Suite in A; but often it is little more than a string of figures, without even melody of much importance. The group of Intermezzi is generally contrasted with the Sarabande and the Gigue either by a square time or by the interchange of moderate movement, such as that of the Minuet; and the conclusiveness and distinctness of the type is always sufficient to make the relations on both sides perfectly clear.

The Gigue which concludes the series is theoretically, and in most cases actually, of light and rapid style. It is usually based on some rhythmic combination of 3 feet, but even this is not invariable. The balance is in favour of 1-2-3 time, but 2-3 is also common; and 1-2-16 and 3-8 not unfrequent, while a few are in some form of common time, as the slow Gigue in the first French Suite of Bach, and the remarkable example in his last Partita in E minor. The old fancy for concluding a work with a fugue is illustrated by the common occurrence of fugal treatment in this member alone of the regular group of the true suite series. This treatment is met with in all directions; in Kuhnau, Mattheson, Handel, Couperin, as well as Bach. The method of application is commonly to begin and carry out a free sort of fugue in the first half, concluding like the other movements in the dominant key; and to take up the same subject freely 'al rovescio' or by contrary motion in the second half; with regular answer as in a fresh fugetta, and carry it out on that basis with the usual direction of modulation, concluding in the original key. Thus the fugal treatment is an accessory to the usual form of the suite movement, which is here as regularly and invariably maintained as in the other members of the group.

The most important accessory which is commonly added to this nucleus is the Prelude. It appears in a variety of forms, and under a great variety of names. The chief point which is most obvious in relation to the other movements is that their characteristic form of nearly equal halves is systematically avoided; in fact any other form seems to have been taken in preference. In many important examples it is the longest and most elaborate movement of all. In some it is a sort of rhapsody or irregular group of arpeggios and other figures based on simple series of chords. Bach commonly developed it on the same broad outlines as some of his largest sonata movements, and the first and last of the Italian Concerto—that is, the distinct balancing section of clear musical character and full close at the beginning and end of the movement, and the long passage of development and modulation in the middle, sometimes embracing new figures. This is illustrated by the Preludes to the Suites Anglaises in A minor, G minor, F and I minor. In other examples the treatment is fugal or contains a complete fugue along with other matter of more rhapsodical cast, as in the 5th of the Partita in E minor; or it is in the form of a Fantasia, or of the Overture as then understood. The effect is certainly to add breadth and stability to the group in its mean degree, and the contrast with the rest of the movements is in every respect unmistakable. This completes the general outline of the Suite in its finest and most consistently complete form, as illustrated in Bach's Suites Anglaises, which must be regarded as the culminating point of the Suite as an art-form.

In the matter of actual distribution of movements there are plenty of examples of experiments, even in the time when the usual nucleus had come to be generally recognised; in fact there is hardly any large collection of suites which does not present some exceptions to the rules. Bach's departures from the usual outline are chiefly in the earliest examples, such as the Partitas, in one of which he concludes with a rondo and a capriccio. The 'Ouverture à la maniére Francaise,' for Clavier, is in appearance a Suite, but it is clear that Bach had not only the Clavier Suite type in his mind in laying out its plan, but also the freer distribution of numbers in the so-called French Overture said to date from Lulli. In this there is no Allemande; the Sarabande has Intermezzi on both sides of it and it concludes with an 'Echo' after the Gigue. The works of his which are now commonly known as Orchestral Suites must be put in the same category. For the reference suggested by Dehn's trustworthy observations on the MSS. is that Bach regarded them as Overtures, and that the name Suite was added by some one else afterwards. They depart from the average order of the Clavier Suite even more conspicuously than the above-mentioned work. In his later compositions for Clavier, as has been already remarked, he was very strict. Handel's Suites on the other hand are conspicuous departures from the usual order. They are not at all for the most part hybrids, and very few have the genuine suite character as a whole. The introduction of airs with variations, and of fugues, in the body of the work, takes them out of the category of strict interdependent art forms, and makes them appear rather as casual strings of movements, which are often as fit to be taken alone as in different groups as in the group into which he has thrown them. Moreover, they illustrate somewhat, as Nottebohm also observed, the peculiar position which Handel occupied in art, as not pure German only, but also as representative of some of the finest traits of the Italian branch of the art. The tendency of the Italians after Corelli was towards the Violin Sonata, a distinct branch from the original stem, and to this some of Handel's Suites tend to approximate. It was chiefly by thorough Germans that the suite-form was developed in its austere simplicity; and
SUITE.

In that condition and in relation to their keyed instruments it seems that the usual group is the most satisfactory that has been devised.

It is obvious that the Suite as an art-form is far more elementary and inexpensive than the Sonata. In fact it attained its maturity long before the complete development of the latter form; and not a little of the interest which attaches to it is derived from that and collateral facts. It was the first instrumental form in which several movements were combined into a complete whole. It was the first in which the ecclesiastical influences which had been so powerful in all high-class music were completely supplanted by a secular type of equally high artistic value.

Lastly, it was the highest representative instrumental form of the contrapuntal period, as the Sonata is the highest of the harmonic period. It was brought to perfection when the modern sonata was still in its infancy, and before those ideas of key and modulation characteristic of harmony which lie at the root of sonata-form had become tangible realities to men's minds.

In some respects the complete plan has the aspect of formalism and rigidity. The uniformity of key is sometimes taken exception to, and the sameness of structural principle in each movement is also undoubtedly somewhat of a drawback; but it must be remembered that the form is a representative product of a peculiar artistic period, and devised for a particular keyed instrument, and for minds as yet unaccustomed to the varied elaboration of the sonata. The results are remarkable and valuable in a high degree; and though this may be chiefly owing to the exceptional powers of the composers who made use of the form, it is possible that as a pattern for the combination of small pieces it may still be worthy of regard. In fact the combination of short lyrical movements such as are characteristic of modern times has strong points of analogy with it. Moreover, since it is obviously possible to introduce modifications of some of the details which were too rigid in the early scheme without destroying the general principles of the form, it seems that genuine and valuable musical results may still be obtained by grafting characteristics of modern treatment and expression upon the old stock. There already exist several experiments of this kind by modern composers of mark; and the Suites for orchestra, piano-forte, cello, or violin, by Lachner, Raff, Bargiel, St. Saëns, Tchaikowsky, Ries, and Cowen, are not by any means among their least successful efforts.

C.H.E.P.

SULLIVAN, ARTHUR SYMOUR, was born in London, May 13, 1842. His father was a band-master, and chief professor of the clarinet at Kneller Hall; he was thus born amongst music. His first systematic instruction was received from the Rev. Thomas Helmore, Master of the Children of the Chapel Royal, which he entered April 12, 1854, and left on the change of his voice, June 22, 1857. 'His voice was very sweet,' says Mr. Helmore, 'and his style of singing far more sympathetic than that of most boys.' While at the Chapel Royal he wrote many anthems and small pieces. One of them, 'O Israel,' a 'sacred song,' was published by Novello in 1855. In 1856 the Mendelssohn Scholarship was brought into active existence, and in July of that year Sullivan was elected the first scholar. Without leaving the Chapel Royal he began to study at the Royal Academy of Music under Gooss and Sterndale Bennett, and remained there till his departure for Leipzig in the autumn of 1858. An overture 'of considerable merit' is 'mentioned at this time as having been played at one of the private concerts of the Academy. At Leipzig he entered the Conservatorium under Plaidy, Hauptmann, Richter, Julius Rietz, and Moscheles, and remained there in company with Walter Bache, John F. Barnett, Franklin Taylor, and Carl Rosa, till the end of 1861. He then returned to London, bringing with him his music to Shakespeare's 'Tempest,' which was produced at the Crystal Palace, April 5, 1862, and repeated on the 12th of the same month, and several times since.

This beautiful composition made a great sensation in musical circles and launched him into London musical society. Two very graceful pianoforte pieces, entitled 'Thoughts,' were among his earliest publications. The arrival of the Princess of Wales in March 1863, produced a song, 'Bride from the North,' and a Procession March and Trio in E; and a song entitled 'I heard the Nightingale' was published April 36 of the same year. But his next work of importance was a cantata called 'Kennilworth,' words by the late H. F. Chorley, written for the Birmingham Festival of 1864, and produced there. It contains a very fine duet, for soprano and tenor, to Shakespeare's words, 'On such a night as this,' which is far too good to be forgotten. His music to the ballet of 'L'Ile enchantée' was produced at Covent Garden, May 16, 1864.

At this date he lost a much loved piece over an opera called 'The Sapphire Necklace,' also by Mr. Chorley; the undramatic character of the libretto of which prevented its representation. The overture has been frequently heard at the Crystal Palace and elsewhere, and the music has been used up in other works. In March 1866 Mr. Sullivan produced a Symphony in E at the Crystal Palace, which has been often played subsequently, there and at the Philharmonic, etc. In the same year he had the misfortune to lose his father, to whom he was fondly attached, and he uttered his grief in an overture entitled 'In Memoriam,' which was produced (Oct. 30) at the Norwich Festival of that year. A concerto for Cello and orchestra was played by Piatti at the Crystal Palace on Nov. 24. This was followed by an overture, 'Marmion,' commissioned by the Philharmonic Society, and produced by them June 3, 1867. In the autumn of that year he accompanied his friend the Editor of this Dictionary to Vienna, in search of the Schubert MSS., which have since become so well known. At the same time his symphony was played at the Gewandhaus at Leipzig. In 1869 he composed

1 Athenaeum, July 29, 1859.
a short oratorio on the story of the 'Prodigal Son,' for the Worcester Festival, where it was produced (Mr. Swan Reeves taking the principal part) on Sept. 8. In 1870 he again contributed a work to the Birmingham Festival, the graceful and melodic 'Overture di Ballo' (in E-flat), which, while couched throughout in dance-rhythms, is constructed in perfectly classical form, and is one of the most favourite pieces in the Sydenham répertoire. To continue the list of his commissioned works: in 1871, in company with Gounod, Hillier, and Pinault, he wrote a piece for the 'Annual International Exhibition' at the Albert Hall, on May 1—a cantata by Tom Taylor called 'On Shore and Sea,' for solo, chorus, and orchestra. On the recovery of the Prince of Wales from his illness, he composed, at the call of the Crystal Palace Company, a Festival Te Deum, for soprano solo, orchestra, and chorus, which was performed there May 1, 1872. At this time he was closely engaged in editing the collection of 'Church Hymns with Tunes' for the Christian Knowledge Society, for which he wrote 21 original tunes. In 1873 Mr. Sullivan made a third appearance at Birmingham, this time with the leading feature of the Festival, an oratorio entitled 'The Light of the World,' the words selected from the Bible by himself. The success of this very fine work at Birmingham was great, and it has often since been performed, but the very solemn treatment naturally adopted in the parts which relate the sufferings of the Redeemer will always restrict its performance. Mr. Sullivan succeeded Sir Michael Costa as conductor of the Leeds Festival of 1880, and wrote for it 'The Martyr of Antioch,' to words selected from Milman’s play of that name. The work lies between an oratorio and a cantata, and was enthusiastically received. Mr. Sullivan has accepted the same post for the Festival of 1883.—It may here be said that in 1889 he wrote additional accompaniments to Handel’s 'Messiah' for the opening of Barnby’s 'Oratorio Concerts,' Feb. 5.

We will now go back to those works which have made Mr. Sullivan’s name most widely known, not only in Europe but in Australia and America—his comic Operettas, and his Songs. ‘Cox and Box, a new Triumvirietta,’ was an adaptation by Mr. F. C. Burnand of Madison Morton’s well-known farce, made still more comic by the interpolations, and set by Mr. Sullivan with a brightness and a drollery which at once put him in the highest rank as a comic composer. It was first heard at Moray Lodge (Mr. Arthur J. Lewis’s) on April 27, 1857, and produced in public at the Adelphi a fortnight after, on May 11. The vein thus struck was not at first very rapidly worked. ‘The Contrabandista’ (2 acts, words by Burnand), followed at St. George’s Opera House on Dec. 18, 1867, but then there was a pause. ‘Thespis, or the Gods grown old; an operatic extravaganza’ by Gilbert (Gailey, Dec. 26, 1871), and ‘The Zoo, an original musical folly,’ by B. Rowe (St. James’s, June 5, 1873), though full of fun and animation, were neither of them sufficient to take the public. ‘Trial by Jury, an extravaganza’—and a very extravaganta: one too.—words by W. S. Gilbert, produced at the Royalty, March 25, 1875, had a great success, and many representations, owing in part to the very humorous conception of the character of the Judge by Mr. Sullivan’s brother Frederic. But none of these can be said to have taken a real hold on the public. ‘The Sorcerer, an original modern comic opera’ by W. S. Gilbert, which first established the popularity of its composer, was a new departure, a piece of larger dimensions and more substance than any of its predecessors. It was produced at the Opera Comique, Strand, Nov. 17, 1877, and ran uninterruptedly for 175 nights. The company formed for this piece by Mr. Doyly Carte, including that admirable artist Mr. Grossmith, was maintained in the next, ‘H.M.S. Pinafore,’ produced at the same house, May 17, 1878. This not only ran for 680 consecutive nights, but had an extraordinary vogue in the provinces, and was adopted in the United States to a degree exceeding all previous record. To protect their interests there, Mr. Sullivan and Mr. Gilbert visited the United States in 1879, and remained for several months. An attempt to bring out the piece at Berlin as ‘Amor an Bord’ failed, owing to the impossibility of anything like political caricature in Germany. But it was published by Litolf in 1882. The run of dress satire on current topics adopted in the two last pieces has been kept up in ‘The Pirates of Penzance’ (April 3, 1880, 350 nights), ‘Patience, an esthetic opera’ (April 25, 1881, 578 nights), and ‘Iolanthe’ (Nov. 25, 1882) which is still running as prosperous a course as any of the others. Such unprecedented recognition speaks for itself. But it is higher praise to say, with a leading critic, that ‘while Mr. Sullivan’s music is as alive as anything Offenbach has ever written, it has the extra advantage of being the work of a cultivated musician, who would scorn to write ungrammatically even if he could.’ We might add ‘vulgarily or coarsely,’ which, in spite of all temptations, our countryman has never done. ‘His refinement,’ as a writer of our own has well said, ‘is a thousand times more telling than any coarse utterances.’ But may we not fairly ask whether the ability so conspicuous in these operettas is always to be employed on works which from their very nature must be even more fugitive than comedy in general? Surely the time has come when so able and experienced a master of voice, orchestra, and stage effect—master, too, of so much genuine sentiment—may apply his gifts to the production of a serious opera on some subject of abiding human or national interest.

The ‘Tempest’ music has never—so far as the writer is aware—been used in a performance of

1 See ‘Times’ of May 13, 1867.
2 This opera was written, composed, and produced in the extraordinarily short space of 19 days.

8 Arranged for the German stage by Ernst Dehne.
9 On Oct. 10, 1881, the company removed from the Opera Comique to the Lyceum Theatre.” In the Strand.
10 Preliminary performances to July 18, 1883.
11 See the whole passage in pp. 308, 309 of this volume.
SULLIVAN.

the play; in fact, since Mr. Macready's time 'The Tempest' has scarcely ever been put on the stage. But Mr. Sullivan has written incidental music for three other of Shakespeare's dramas; viz. 'The Merchant of Venice,' Prince's Theatre, Manchester, Sept. 18, 1871; 'The Merry Wives of Windsor,' Gaiety Theatre, Dec. 19, 1874; and 'Henry VIII.' Theatre Royal, Manchester, Aug. 29, 1878. Of these the first is by far the best, and is an excellent specimen of the merits of its composer, in spirit, tunefulness, orchestration, and irreproachable humour. Mr. Sullivan's Songs are as well known as his operettas. They are almost always of a tender or sentimental cast; and some of them, such as 'Sweet day so cool, so calm, so bright'; the 'Arabian Love Song,' by Shelley; 'O fair dove, O fond dove,' by Jean Ingelow; the Shakspere Songs; and the series—or, as the Germans would call it, the Liedercyclus—of 'The Window,' written to the words of the Tyrolian stand at a very high rank. None of these, however, have attained the popularity of others, which, though slighter than those just named, and more in the ballad style, have hit the public taste to a remarkable degree. Such are 'Will he come!' and 'The lost chord' (both by Miss Procter); 'O ma charmante' (V. Hugo); 'The distant shore' and 'Sweethearts' (both by W. S. Gilbert), etc.

The same tunefulness and appropriateness that have made his Songs such favourites, also distinguish his numerous Anthems. Here the excellent training of the Chapel Royal shows itself without disguise, in the easy flow of the voices, the display of excellent, and even learned, counterpoint, when demanded by words or subject, and the frequent examples throughout of that melodious style and independent treatment that marks the anthems of the best of the old English school. His Part-songs, like his Anthems, are flowing and spirited, and always appropriate to the words. There the words, one sacred, dedicated to his friend Franklin Taylor, and one secular, of which 'O hush thee, my baby' has long been an established favourite. His Hymn-tones are numerous—47 in all—and some of them, such as 'Onward, Christian Soldiers,' have justly become great favourites. Others, such as 'The strain upraise' and the arrangement of St. Ann's, to Heber's words 'The Son of God goes forth to war,' are on a larger scale, and would do honour to any composer. If his vocal works have gained Sir Arthur Sullivan the applause of the public, it is in his orchestral music that his name will live among musicians. His music to 'The Tempest' and 'The Merchant of Venice,' his oratorios, his Overture di Ballo, and, still more, his Symphony in E—unfortunately his only work in this department—show what remarkable gifts he has for the orchestra. Form and symmetry he seems to possess by instinct; rhythm and melody clothe everything he touches; the music shows not only sympathetic genius, but sense, judgment, proportion, and a complete absence of pedantry and pretension; while the orchestration is distinguished by a happy and original beauty hardly surpassed by the greatest masters. Here again we may express our earnest hope that such great qualities as these may not pass away without leaving some enduring monument of his mature powers, some Symphony or Concerto added to the permanent repertory of the English School, now so vigorously reviving.

During the early part of his career Mr. Sullivan was organist of St. Ache's Church, Chester Square. After this, in 1867, he undertook the direction of the music at St. Peter's, Onslow Gardens, for which many of his anthems were composed, and where he remained till 1871. He was musical adviser to the Royal Aquarium Company from its incorporation in May 1874 down to May 1876, organised the admirable band with which it started, and himself conducted its performances. For the seasons 1878 and 79 he conducted the National Orchesarta Concerts at Covent Garden for Messrs. Gatti; and for those of 75-76, and 76-77, the Glasgow Festivals. He was Principal of the National Training School at South Kensington from 1876 to 1881, when his engagements compelled him to resign in favour of Dr. Stainer, and he is now a member of the Council of the Royal College of Music. He received the Honorary Degree of Doctor of Music from the University of Cambridge in 1876, and Oxford, 1879. In 1878 he acted as British Commissioner for Music at the International Exhibition at Paris, and was decorated with the Légions d'honneur. He also bears the Order of Sax Coburg and Gotha, and on May 15, 1883, was knighted by the Queen.

**List of Sir Arthur Sullivan's works, with names of original publishers, and year of publication.**

**ORATORIO.**


**CANTATAS.**


**SERVICES.**

To Denm. and Demme maris. To Denm. Jubilate, and Kyrie (Orch., C). N. 1867. (Voice only, D. 1866-1877.)

**ANTHEMS.**

O love the Lord (Full; P). N. 1871. Will worship. B. 1871.

We have heard with our ears (Full; Verse). C. 1871. I will mention (Verse; C). N. 1871.

O taste and see (Full; P). N. 1871. Will sing of Thy power (Verse; A). N. 1871.

Beelzebou in the Lord. B. 1868. Turn thy face from me. B. 1868.

O god, Thou art worthy. (Wed). (Full; G). 1867.

**MISCELLANEOUS SACRED.**


Omnibus, and Tunes. C. 1868. The way is long and drear. C. 1871.

All this night (Orch.). N. 1870. Turn Thou again. (C). 1871.


*See the Festival* To Denm.
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HYMN TUNES.
(The original name alone given.)

In *In Good Words.* March 1677.

Hymn of the Homestead.

In *Hullah's Book of Praise Hymnal* (Macmillan, 1857).

"Of Thy love some gracious token." 1827.

In *Psalms and Hymns for Divine Worship* (Nisbet, 1871).

Book of Ages, p. 294.

"Light of those!" ("Ful- field").

S. Leo. "God moves in a mysteri- ous way." 1866.

In *Brown, Bertuchius's* (Supple- mental Hymn and Tune Book.) No. 3rd ed. 1866.

The strain upraise of joy and praise.

In *Harmonia.* Temple, 1866.

"When through the torn sail!" ("Cenneansize," also "Heber").

In *The Hymnary.* N. Y. 1872.

"Lord in this." No. 226. ("Le- cryɜey," also "Pensacola").


"save, when in dust to thee." 1873.


"Oward Christian soldiers." 476.

"O Sacred Head." also "Church Militant.

"Safe haven." 520. ("The Long Home.

"Angels voice." 522.

"Near, my God, to thee." 570. ("Proprietor's Do".

DRAMATIC WORKS.

The Contra-bandista. B. 1865.

Theoep (Mk.). 1872.

Trial by Jury. Ch. 1875.

The Zoo (Mk.). 1873.

INCIDENTAL MUSIC TO PLAYS.


Afterwards M. 1867.

Henry VIII. M. 1867.

PART SONGS.

Paring gams. 1868.

Echoes. 1869.

The day before. 1869.

The beaglegag. 1868.


ODE.

I wish to tune (Baritone and Orph.) B. 1866.

SONGS.

The window, or the love of the Wrens: words written for music by Alfred Tennyson. Post Laureate; the music by Arthur Sullivan.

Thorough B. 1866.

Arabian Love Song (Shelley). B. 1865.

Orpheus with his Lute. C. 1863.

O mistress, dear! C. 1863.

High no more, ladies. C. 1866.

The Willow Song. C. 1865.

Sweet day, so cool, C. 1865.

Rosamond. C. 1865.

"Those art lost to me." B. 1866.

Will he come? B. 1866.

A weary lot is thine. Ch. 1866.

If doubtful deeds. Ch. 1866.

She is not at outward view.

Ah! County Guy. A. & P. 1867.

The Maiden's Story. Ch. 1867.

In the summers long ago. M. 1872.


The Young Mother. 3 Songs— O Cradle Song: Ay di mi; First Love. 1873.

O ma charmante. C. 1873.

O Bella mia. C. 1873.

"They're going home." My duet new enter- tainment by F. C. Burnand. 1872.

"Sing us a love, sleep." 1874.

Mary Morton. 1874.

That somnambulist. C. 1874.

Thou art lovely. Ch. 1874.

My dear and only love. B. 1874.

Living poems. B. 1874.

Tender and true. Ch. 1874.

Christmas Balls at Sea. M. 1873.

Loved laid his sleepless head. I. 1873.

The love that loves me not. I. 1873.

Let me dream again. B. 1873.

I would it were B. 1873.

When thou art near. B. 1873.

Old love. B. 1873.

St. Agnes Eve. B. 1873.

The Dominiun Hymn. Ch. 1869.

Edward Grey (Tenenau's Alabama) S. L. 1865.

The Washes (Duet & A. Leben Hour. 1861).

WORKS FOR PIANOFORTE.


Day dreams. 4 pieces. B. 1867.

SULZER.

SULZER, Salomon, Preceptor of the Jews' synagogue in Vienna, and reformer of their musical service, was born March 30, 1806, in the Hohenems in Vorarberg. The name was derived from Salz in Württemberg, the ancient residence of the family. When only 13 he was made cantor of the synagogue at his native village by the Emperor Franz I, and in 1825 was called to Vienna to conduct the music at the newly built synagogue there. There he took lessons in composition from Seyfried, and set himself earnestly to reform the service by reducing the old melodies to rhythm and harmonising them. His collection of Jewish hymns, under the name of 'Sehr Zion,' the Harp of Zion, was used all over Germany, Italy, and even America; but it was not till 1838 that he could succeed in publishing it. It contains a setting of the psalm (in Moses Mendels- sohn's version) by Schubert, for Baritone solo, and 4 men's voices, made in July 1838, the autograph of which is in possession of the synagogu (Nottebohm's Catalogue, p. 329). In 1842 a second edition appeared, and in 1865 a second volume. A collection of home and school songs, entitled 'Dudaim' (Mandrakes), appears to be still in MS. In 1866 a 3rd was held in his honour and a silver laurel presented to him, with the inscription 'The Artist of Vienna to the Artist Sulzer.' From 1844 to 47 he was Professor of Singing at the Vienna Conservatorium. He is a Ritter of the order of Franz Joseph (1868) and carries the insignia of various societies. His voice, a baritone, is said to have been magnificent, and he was greatly esteemed and beloved inside and outside of his own community.

His two daughters, Marie and Henriette are public singers, and his son Joseph is an esteemed cello-player in the Court opera at Vienna.
SUMNER IS ICUMEN IN.

SUMNER IS ICUMEN IN (Latin words, Percipic X hicola = Christola). A 'Rota,' or Round, of great antiquity, the original MS. of which is preserved in vol. 978 of the Harleian Collection, in the British Museum.

So important are the questions raised by this document, in connection not only with the history of the English School, but with that of Medieval Music in all other European countries, that we cannot too earnestly recommend them to the consideration of all who are interested in tracing the development of our present system to its earliest sources. We thought it desirable, in the article on Schools of Composition, to present our readers with an accurate facsimile of the original MS., reduced, by photography, from 7½ x 5¼ in., to 6½ x 4½, and accompanied by a description of the colours employed by the medieval illuminator. We now subjoin a solution of the Canon, in modern Notation, but otherwise scored in exact accordance with the Latin directions appended to the original MS.

The only characters employed in the original are, the C Clef; the B rotundum (= Bb); square black tailed, notes, sometimes perfect by position, and sometimes imperfect; one square black note without a tail; and black lozenge-shaped notes, also without tails, except in one solitary case which we can scarcely conceive to be accidental —the first of the three notes sung to the word 'in.' These we have replaced, in our reduction, by the G Clef for the four upper Parts, and the F Clef for the two lower ones, forming the Pes; by dotted Semibreves for the tailed notes, when perfect, and Semibreves without dots for those that are imperfect; by a Semibreve without a dot for the single untalled square note; by Minims for the untalled lozenge-shaped notes; and by a dotted Minim, followed by a Crotchet, for the solitary lozenge-shaped note with a tail.

For the Time-Signature, we have used the Circle, and the Figure 3, indicative of Perfect Time, in combination with the Lesser Prolation—a form closely corresponding with the Signature 3-2 in modern Music.

We have thought it necessary to print the solution of the Canon in extenso, because, to the best of our belief, no correct Score has hitherto been published. Hawkins clearly misunderstood the two Ligatures in the Pes, and misprinted the passage, at every repetition. Burney corrected this mistake: but both historians have given an erroneous adaptation of the text to the notes, in bars 41 et seq.,1 at the words 'Pel singis thu cuncu ne swik thu nau er nu'; and both, in bar 40, have systematically misprinted the note sung to the second syllable of 'cuncu,' giving G instead of A every time it occurs. It is true that, in certain bars, G agrees better than A with Hawkins's misprinted Pes, but, with Burney's correct Pes, it makes a horrible discord. The only modern copy we have met with omits the Pes altogether, thereby reducing the number of Parts to four.

1 The references are to our own Score, the bars in which are numbered for the reader's convenience.

With the facsimile and its solution before them, our readers will be able to criticise the opinions hazarded, from time to time, on the antiquity of the Rota; which opinions we shall now proceed to consider in detail.

The MS. was first described by Mr. Wanley, the famous Antiquary, who, acting in the capacity of Librarian to the Earl of Oxford, wrote an account of it in his 'Catalogue of the Harleian MSS.' about the year 1709; assigning to it no positive date, but pronouncing it to be by far the oldest example of the kind he had ever met with—a statement which must be received with all respect, since Mr. Wanley was not only a learned Antiquary, but an accomplished musician.

In the year 1779, Sir John Hawkins mentioned the Rota, in the first volume of his 'History of Music'; illustrating his description by a copy of the Guida, in the original square black notes, followed by a not very correct solution of the canon, scored for six voices, including those which sing the Pes. Hawkins imagines the term 'Rota' to apply to the Latin rather than the English words; and refers the MS. to 'about the middle of the 15th century, on the ground that the Music is of the kind called Cantus figuratus, which appears to have been the invention of John of Dunstable, who wrote on the Cantus mensurabilis, and died in 1455.' This statement, however, involves an anachronism which renders Hawkins's opinion as to the date of the MS. absolutely worthless.

Dr. Burney, in the second volume of his History, described the composition as not being much later than the 13th or 14th century; printed a copy of the Canon, in the original medieval Notation; and subjoined a complete Score, more correct than that supplied by Hawkins, yet not altogether free from errors.

Ristow referred the MS. to the middle of the 13th century; and fancied—not without reason—that neither Hawkins nor Burney cared to risk their reputation by mentioning a date which could scarcely fail to cause adverse criticism.

In 1819 Dr. Busby reprinted the Rota, following Burney's version of the Score, note for note, including its errors, and referring the MS. to the 15th century.

In April 1862, Sir Frederick Madden wrote some memoranda, on the fly-leaf of the volume, referring the entire MS., 'except some writing on ff. 15-17' (with which we are not concerned) to the 13th century; and stating his belief that a certain portion of the volume 'was written, in the Abbey of Reading, about the year 1240.'

In 1855, Mr. William Chappell described the MS. minutely, in his 'Popular Music of the Olden Time,' illustrating his remarks by a facsimile of the MS., printed in the original colours.

Mr. Chappell, has, for many years past, taken


2 On this point, see the authority of Du Cano, who says that the term 'Rota' was anciently applied to certain Hymns.


4 We have given in Frederick Madden's remarks, verbatim, in a footnote, at p. 388 s.

SUMER IS ICUMEN IN.


SUMER IS I-CUMEN IN, Lande sing cue-ca.
Per-se - os Xp - i - co - la.
Groweth end and bloweth.
Cue - li - en a - pri - ca.

CANTUS II.

SUMER IS I-CUMEN IN, Lande sing cue-ca.
Per-se - os Xp - i - co - la.
Groweth end and bloweth.
Cue - li - en a - pri - ca.

CANTUS III.

SUMER IS I-CUMEN IN, Lande sing cue-ca.
Per-se - os Xp - i - co - la.
Groweth end and bloweth.
Cue - li - en a - pri - ca.

CANTUS IV.

SUMER IS I-CUMEN IN, Lande sing cue-ca.
Per-se - os Xp - i - co - la.
Groweth end and bloweth.
Cue - li - en a - pri - ca.

BASSUS I.

BASSUS II.

Sing cue-ca nu. Sing cue-ca. Sing cue-ca.

Sin 13 17 11

Med and springeth the wod-e nu.
Sing cue-ca.
Awe blasteth after.
In, Pro et - sis ei - et.
Fl - a.
Non perseveres e - per - e.

Groweth end and bloweth med and springeth the wod-e nu.
Cu - li - en a - pri - ca - la.
Pro et - sis ei - et.
Sing cue-ca.

In, Lande sing cue-ca.
Groweth end and bloweth med and springeth the wod-e nu.
Cu - li - en a - pri - ca - la.
Pro et - sis ei - et.
Sing cue-ca.

SUMER IS I-CUMEN IN, Lande sing cue-ca.
Per-se - os Xp - i - co - la.
Groweth end and bloweth.
Cue - li - en a - pri - ca.

Sin 25 30 33

Lamb, theath after only e ca.
Bul - loo start - eth, beak - e vert - eht, mu - re sing cue-ca.
Gue say - a - me - a - me - a - me - a - me - a - me - a.

Awe blasteth after lamb, theath after only e ca.
Bul - loo start-eth.
Non perseveres e - per - e.
Mor - lis ei - et.
Gue say - a - me.

Sing cue-ca.
Awe blasteth after lamb, theath after only e ca.
Bul - loo start-eth.
Non perseveres e - per - e.
Mor - lis ei - et.
Gue say - a - me.

Med and springeth the wod-e nu.
Sing cue-ca.
Awe blasteth.
In, Pro et - sis ei - et.

Sing cue-ca nu. Sing cue-ca.

\[\text{\small\textsuperscript{3}}\] This sign indicates the bar at which each successive Part is to make its entrance.

\[\text{\small\textsuperscript{1}}\] Abbreviated form of Christoide.
an intense interest in this most valuable MS.; and, after much laborious research, has collected evidence enough to lead him to the belief that it was written,' at the Abbey of Reading, by a Monk named John of Formete, about the year 1216, or quite certainly not more than ten years later. For, the grounds on which he bases this conclusion we must refer our readers to his own writings on the subject. One of his discoveries, however, is so important, that we cannot pass it over without special notice. The volume which contains the Rota contains also a number of satirical Poems, written in rhymed Latin by Gualterus Mahap (Walter Mapes, Archdeacon of Oxford). Among these is a Satire entitled Apud aenarum, bristling with puns, one of which closely concerns our present subject, and helps, in no small degree, to establish the antiquity of the Rota. The Poet counsels his readers as to the best course to be pursued by those who wish to 'move' the Roman Law-Courts. After numerous directions, each enforced by a pun, he writes as follows—

Commissio notario munera suffunde,  
Statim cause subhactet, quando, cur, et unde,  
Et forms subjiciat canones rotundae.  
Apud aenarum, 69—71.

Now, the significance of this venerable pun, as a proof of the antiquity of the Rota, is very remarkable. In a Poem, transcribed, as Sir Frederick Madden assures us, long before the middle of the 13th century, Walter Mapes, an English Ecclesiastic, speaks of 'subjecting Canons to the form of (the) Round,' with a homely natret which proves that his readers must have been too familiar with both Round and Canon, to stand in any danger of mistaking the drift of the allusion. This form of Music, then, must have been common, in England, before the middle of the 13th century. Walter Mapes bears witness to the fact that the First English School, as represented by the Rota, is at least a century and a half older than the First Flemish School as represented by the works of Dufay, and we are indebted to Mr. Chappell for the discovery of the jes d'esprit in which the circumstance is recorded.

Turning from English to Continental critics, we first find the Rota introduced to the German musical world by Forkel, who, in the year 1788, described it in his Allgemeine Geschichte der Musik; reproducing Burney's copy of the Guida,

1 See Wanley's remarks, in the Catalogue of the Harl. MSS.
2 Harl. MSS. 476, fol. 10 a (formerly numbered 16 a. and 104 a).
3 When these are sent to the Notary pour thy gifts.
4 He will then at once extract thee from the cause, when, why, or whereover it may hare arisen.
5 And will subject the Canons to the form of the Round.
6 See note, p. 360 e.

SUMUS IN ECUMEN IN.

in the old black square-headed Notation (Gres), and also his modernised Score, in Semibreves and Minims; accompanying these by Wanley's remarks, copied from the Harleian Catalogue. To this he added a corollary of his own, to the effect that, though the MS. proves this species of Canon to have been well known in the middle of the 15th century, and probably much earlier, the Musicians of that period were not sufficiently learned to combine it with good Harmony—assertions which lose much of their weight from the self-evident fact that they rest upon information obtained entirely at second-hand, and not even corroborated by examination of the original MS., which it is clear that Forkel never saw. 3

The next German critic to whom it occurred to touch on the subject was Ambros, who, in volume 2 of his great work, p 190 Forkel's example, by quoting Wanley's description, and, as the authority of Hawkins, referring to the MS.—which he himself clearly never saw—to the middle of the 15th century. 4 It is indeed quite certain, that, at this period at least, Ambros's knowledge of the history of English art was derived entirely from the pages of Hawkins and Burney.

In 1865 the subject was taken up by the Belgian savant Coussemaker, who described the MS. as written in the year 1266—or, at the latest, 1265—by John of Formete, 'a Monk of the Abbey of Reading, in Berkshire.' But the statement rests entirely on information derived from Mr. Chappell; Coussemaker himself never having seen the MS. True, in another work, he speaks more independently; and, in his own name, asserts the Rota to have been written by 'the Monk of Reading,' before the year 1226. But he nowhere tells us that he examined the MS. for himself.

In 1868, the argument was resumed by Ambros, who, in the fourth volume of his History, confessed himself convinced by the arguments of Coussemaker, and undoubtedly refers the Rota to the year 1226. But here again it is clear that the opinion is not his own; and that he himself never saw the original MS. 8

And now, having compared the views entertained by the best historians of the past century with those set forth by the latest and most competent critics of the present day, it remains only that we should place before our readers the results of our own careful and long-continued study of the original MS.

[VER.]

To be continued.

END OF VOL. III.