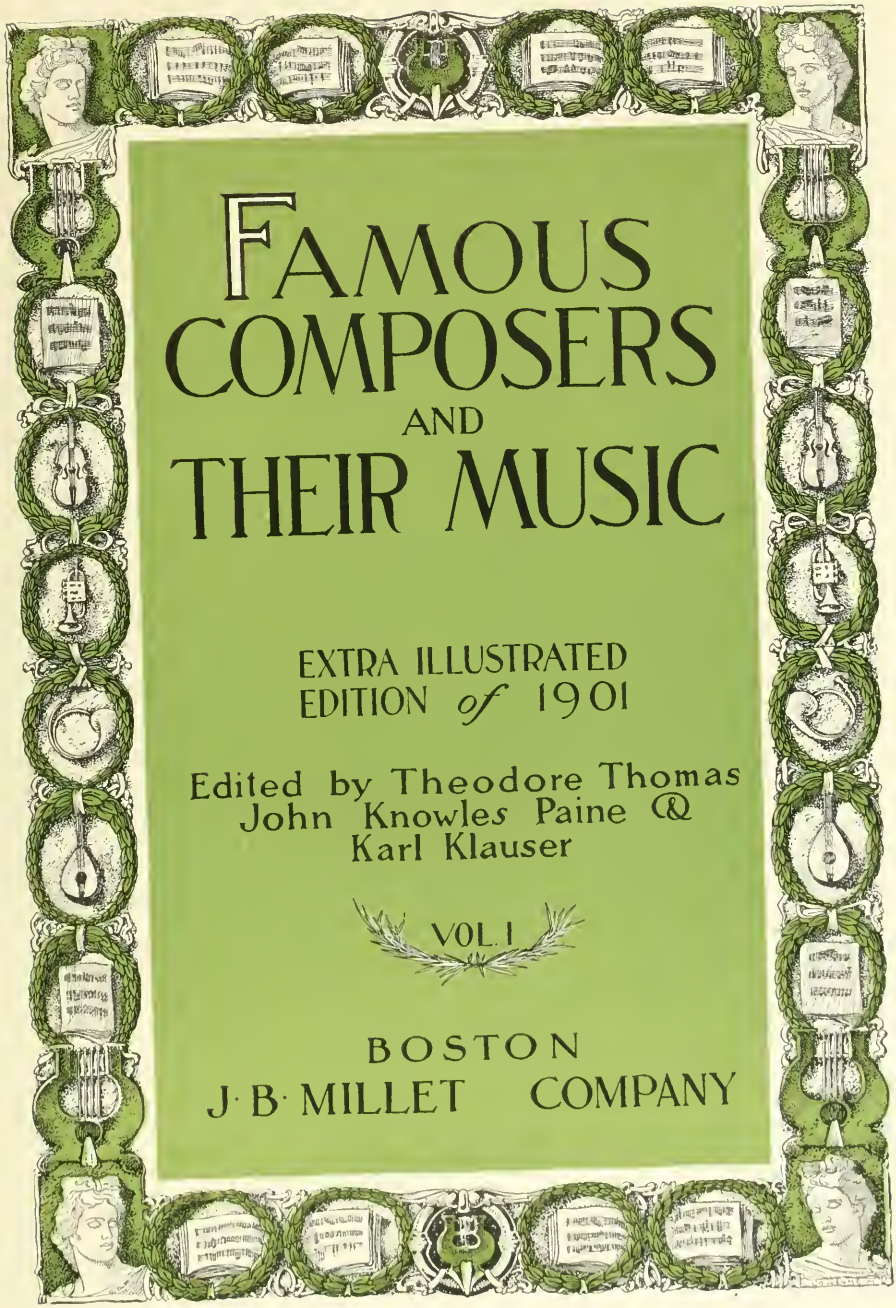
Famous Composers and Their Music

Theodore Thomas



FAMOUS COMPOSERS AND THEIR MUSIC

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Karl Klauser

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FAMOVS
COMPOSERS
AND THEIR
WORKS
VOL. I

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This material was placed in the hands of Mr. Karl Klauser, who made valuable additions to it from his private collection of authentic portraits. A lifelong study of this subject enabled him to contribute valuable notes and comments on the illustrations.

The ornamental half-titles, headpieces, and initials were designed by Mr. E. B. Bird, of Boston.

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ORLANDO LASSO

Reproduction of an engraving by C. Deblois, after an old German print in the "Cabinet des estampes" in Paris. It bears the inscription, "Orlandus Lassus, musicus excellens."

ORLANDO DI LASSO

ROLAND DELATTRE is generally known by the Italian form of his name, Orlando di Lasso. He was the last great light of the famous school of Netherlands masters who were the real founders of modern musical art. The history of Lasso's career is tolerably well known to us, owing to the existence of Vinchant's "Annals of Hainault" and a sketch by Van Quickelberg published in 1565 in a biographical dictionary called "Heroum Prosopographia." Although the former author was born in 1580, and Lasso died in 1594 or 1595, he places the date of the composer's birth ten years earlier than Van Quickelberg. Fétis gives plausible reasons for accepting Vinchant's date, yet it is probable that Van Quickleberg got his data directly from the composer, of whom he was an intimate friend.

At any rate, he was born in Mons in 1520 or 1530 and at the age of seven began his education Like all musically gifted persons, he displayed his inclination toward the tone art at an early age, and in his ninth year he began the study of music. At that period music meant counterpoint and church singing. Hence Lasso, being endowed with a fine voice, began his career as a boy chorister in the church of St. Nicolas in his native town. There he became celebrated for the beauty of his voice and was twice stolen but recovered by his parents. The third time the little song-bird was carried off, he consented to remain with Ferdinand Gonzague, viceroy of Sicily and at that time commander of the army of Charles V. When the war was over the lad went with Ferdinand to Sicily and afterward to Milan. Van Quickelberg says that after six years his voice broke and at the age of eighteen he was sent by his patron under charge of Constantin Castriotto to Naples with letters of recommendation to the Marquis of Terza. He became a member of that nobleman's household and remained with him three years. At the end of that time he went to Rome, where he stayed six months as the guest of the archbishop of Florence. He was then appointed chapel-master of the famous church of St. John Lateran. While serving there he was informed of the sickness of his parents, and, probably being somewhat conscience stricken, set out for Mons, where he arrived after his father and mother were dead.

He returned to Rome and soon afterward paid a visit to France and England in company with a noble amateur of music called Julius Caeser Brancaccio. From France he went to Antwerp, where he stayed until he went to Munich in 1557 to enter the service of Albert of Bavaria. The doubt as to the date of his birth makes the length of his residence in Rome uncertain. He was there either two years or twelve, according as he was born in 1520 or 1530. The invitation to Munich seems to show that Lasso had acquired a European reputation as a composer. Such a reputation would naturally have been acquired during a long period of service in the Lateran church. If, however, Lasso did remain in Rome twelve years and produce works which gave him European celebrity, they are lost. Nevertheless even Van Quickelberg's testimony goes to show that Lasso's fame as a composer and as a man had preceded him to Munich. The Duke Albert directed him to engage a number of singers for the ducal choir and take them with him to Munich. Albert V. was a lover of art, and he is credited with being highly pleased at the engagement of Lasso. Quickelberg says that report in the Bavarian capital "was busy as to the character and disposition of the man. He was credited with being a great artist and a high-minded gentleman, and the Munich folk were not to be disappointed. The brilliant wit of the master, his amiability of temper, the cheerfulness of his disposition, and the universality of his knowledge, combined to make him a favorite with all. With

the duke and the duchess he was especially intimate, and owing to their favor was admitted to the highest social gatherings. His introduction to the court

ALBRECHT V.
Reproduced from an ancient prayer book.

nobility resulted in his marriage in 1558 with Regina Welkinger, a maid of honor attendant on the duchess." [Naumann, History of Music, p. 376.]

It may be as well to add here that Lasso and his wife had six children, four sons and two daughters. Ferdinand and Rudolph, the eldest sons, became composers of some note. It was in 1562 that Lasso was made chapel-master to the Duke of Bavaria, thus attaining what was then esteemed as the highest prize in the musical world. He now had under his direction a fine body of singers and instrumentalists, for which a modern composer would have written not only masses, but cantatas and oratorios. We must bear in mind, however, that in Lasso's day church composers preferred the *a capella* style, and the art of orchestral accompaniment, as we understand it now, was unknown. When instruments were used in conjunction with voices they simply doubled the voice parts. Hence Lasso's great compositions are all written for an unaccompanied choir. It appears that Lasso served for five years as chamber musician before being made chapel-master, because Ludwig Daser was not quite old enough to be retired from the higher post and because the Duke wished Lasso to learn the language before assuming the responsibility of the mastership. In 1562, as stated, Daser was retired, and, as Van Quickelberg tells us, "the Duke, seeing that Master Orlando had by this time learnt the language and gained the good will of all by the propriety and gentleness of his behavior, and that his compositions (in number infinite) were universally liked, without loss of time elected him master of the chapel, to the evident pleasure of all."

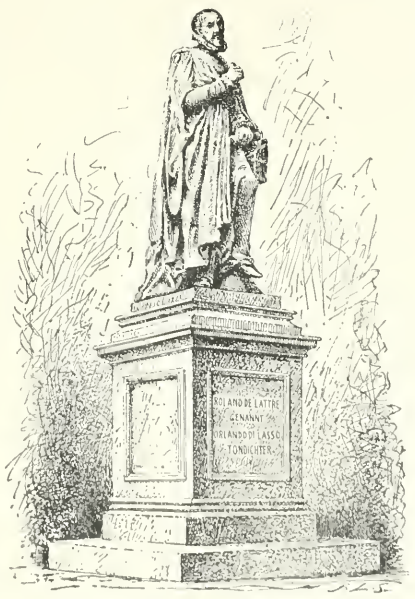
From this time forward for several years Lasso was engaged in composing his most noted church works, among them being the famous "Penitential Psalms," which are still held in the highest esteem among lovers of pure old church music. He wrote also some of his finest Magnificats, as well as many pieces of secular music. His fame spread through Europe, and though Palestrina was his contemporary, it was Lasso who was spoken of as the "Prince of Musicians." He was also much praised as a conductor, and contemporary writers bear testimony to the fine precision and spirit with which the ducal choir sang under his direction. In 1570 the Emperor Maximilian honored the composer by making him a knight. The following year Pope Gregory XIII. conferred upon him the order of the Golden Spurs. The ceremony was performed with much pomp in the papal chapel at Munich by the chevaliers Cajetan and Mezzacosta. In the same year the composer made a visit to Paris, where he was received with every mark of distinction by Charles IX. This visit and the favor of the monarch have given rise to one of those pretty stories with which the history of music is dotted, but which unfortunately will not bear scrutiny. The story is that Charles IX., tormented by remorse for the massacre of St. Bartholomew, asked Lasso to write his Penitential Psalms as an expression of the kingly repentance. But dates, which are stubborn things, refuse to be reconciled with this story. These psalms were undoubtedly written at the request of Duke Albert. The first volume of them in manuscript is preserved in the Royal State Library at Munich, and it bears the date 1565. The massacre of St. Bartholomew took place in 1572. The value which

Duke Albert set upon these compositions is shown by the manner in which he treated them. They were bound in the most costly manner, in morocco, with silver ornaments which alone cost seven hundred and sixty-four florins. The court painter, Hans Mielich, painted for them portraits of the Duke, Orlando, and of the persons who made the books. J. Sterndale Bennett, in his excellent article on Lasso in Grove's "Dictionary of Music," makes the suggestion that the production of these noble psalms so early in the composer's life at Munich points to the probability that his Roman sojourn was twelve years instead of two, and that he was, therefore, born in 1520 instead of 1530. The inference is hardly avoidable.

To return to the Paris visit, it may be deemed probable that one result of it was the erection of a new Academy of Music, authorized by the king in 1570. The only composition known to have been produced by Lasso in Paris was sent to Duke Albert as "some proof of my gratitude." In 1574 Lasso set out for Paris once more, but when he had gone as far as Frankfort he learned that King Charles IX. was dead; so he returned to Munich, where he resumed the work of composition with undiminished activity. Lasso never left Munich again and a detailed record of his life subsequent to 1575 would consist chiefly of a chronological catalogue of the works which he published. It may be said that he did not produce any large compositions in the years 1578–80. The Duke, who had confirmed him for life in his appointment on his return from Munich, had become ill, and in October, 1579, this generous and high-minded patron of the arts breathed his last.

This was a sad blow to Lasso, whose affection for his princely friend was surely sincere. It was fortunate for the composer's material welfare that Duke Albert's successor was a hearty admirer of his works. The substantial nature of his regard was shown in 1587, when, Lasso having begun to show signs of failing health, the new potentate gave him a country house at Geising on the Ammer. There the composer sought seclusion for a time from the bustle of court life. On April 15, he dedicated twenty-three new madrigals to Dr. Mermann, the court physician, and J. Sterndale Bennett sees in this an evidence of restored health and renewed activity. Near the end of the year, however, he asked to be relieved of some of his numerous duties. The Duke gave him permission to retire from his post and pass a part of each year at Geising with his family, but his salary was to be reduced to two hundred florins per annum. His son Ferdinand, however, was to be appointed a member of the choir at two hundred florins, and Rudolph was to be made organist at the same salary. For some reason Lasso was not satisfied with this arrangement, and so he resumed his labors.

It would be gratifying to be able to picture this great master approaching his end along the green pathway of a serene old age. Unfortunately this cannot be done. His declining years were marked by gloom and morbidity. He talked constantly of death, and became so peevish as to write to Duke William complaining that he had not done all for the composer that Duke Albert had promised.



STATUE OF LASSO IN MUNICH
Erected by Ludwig II

The devoted wife, Regina, united her efforts with those of Princess Maximiliana to remove the evil effects of this letter. The composer sank gradually and died at Munich on June 14, 1594. He was buried in the cemetery of the Franciscans, and his

widow erected a fine monument to his memory in their church. According to Fétis this stone was two feet four inches high and four feet eight inches long. It had ornamental bas-reliefs representing the holy sepulchre, Lassus and his family at prayer, and the coat-of-arms conferred upon them by the Emperor Maximilian. The inscription on the base was as follows:

"Hic ille est Lassus, lassum qui recreat orbem,
Discordemque sua copulat harmonia."

Here lies he weary who a weary world refreshed,
And discord with his harmony enmeshed.

The reader will note the play on the word *lassus*, weary. The monument was removed when the Franciscan churchyard was dismantled in 1800, and in 1830 the stone disappeared from view. The world of art has to thank the "mad king" Ludwig, of Bavaria (to whom it owes debts of gratitude in connection with Wagner's career), for the erection of a life-size statue in bronze of Orlando Lasso. It stood originally next to the statue of Gluck near the Theatiner Church, but was afterward removed to the public promenade. There is another statue of Lasso at Mons, where he was born.

Lasso was one of the most prolific composers that ever lived. He is said to have written no less than two thousand five hundred original works. A great number of these have been preserved, but the reader who is not able to decipher antique scores will undoubtedly be most interested in those which have been republished in modern form. These are as follows: his famous seven Penitential Psalms, edited by S. W. Dehn and published in Berlin in 1835; a "Regina coeli," "Salve Regina," "Angelus ad pastores," and "Miserere," Rochlitz's "Sammlung vorzüglicher Gesangstücke," Vol. I., published by Schott in 1838; a setting of the twenty-third Psalm as a motet for five voices, a "Quo properas" for ten voices, and a Magnificat for five, published at Berlin by Schlesinger; "Confirma hoc deus" for six voices, Berlin, Guttentag; six German chansons (four voices) and one dialogue (eight voices) in Dehn's "Sammlung alter Musik," Berlin, Crantz; twelve motets (four to eight voices) in Commer's collection published by Schott of Mainz; twenty motets in Proske's "Musica Divina"; the mass "Qual donna attende" (five voices) in Proske's selection of masses published at Ratisbon, 1856; the mass "Or sus à coup" (four voices), edited by Ferrenberg and published by Heberle at Cologne in 1847. Many more of his works have been edited and are ready for publication, but remain in MS. The above list is taken from Scribner's "Cyclopedia of Music and Musicians," and appears to be correct, as far as it goes. Naumann's "History of Music" contains a very beautiful "Adoramus te Christe," a chorale for four male voices. Lest the reader should fall into the error of supposing that the great bulk of Lasso's works were ecclesiastical, it should be mentioned that he wrote many German songs, fifty-nine canzonets, three hundred and seventy-one French songs, thirty-four Latin songs, and two hundred and thirty-three madrigals. Of these last, at least one — "Matrona, mia cara" — holds its own among the glees of to-day; and its quaint refrain of "Dong, dong, dong, derry, derry, dong, dong," haunts every ear that once has heard it.

From portrait in the "Penitential Psalms," set by Lasso, in the Royal State Library at Munich.

To rightly appreciate the value of Lasso's music one must bear in mind the history of the great Netherlands school as a whole. Lasso was the perfect blossom of a plant of long growth. His earliest predecessors had been occupied in manufacturing musical materials, systematizing the old chaotic practice of the mere improvisers and establishing

fundamental forms on which the superstructure of modern music was to be reared. In their efforts at perfecting these forms they had fallen into extravagances, often losing sight of the nature and purpose of music, of which at the best they had a very imperfect comprehension. Occasionally, at least once in each period of the existence of the school, a composer arose who urged forward the march of development. A host of imitators would follow, and in imitating the new forms and touches of a creative mind these men could fall back into mere formal ingenuity again, and stay there till another original thinker arose. The progress of musical art, therefore, might be likened to the rising of the ocean tide on the beach, moving forward in a series of waves, each followed by receding water.

ORLANDO DI LASSO

From a very early period in the rise of the Netherlands school a movement toward beauty and simplicity of form and expression can be traced. This movement came to its destination in Lasso. He did not, it is true, abandon the contrapuntal forms of his predecessors; but he wholly subordinated them to his purpose, and his purpose was plainly the expression of those feelings which belong to man's religious nature. He succeeded in keeping this purpose uppermost, no matter in what style he chose to write. Sometimes he composed simple chorales in which the voices moved simultaneously, and again he wrote hymns in four parts, adding a popular melody as a discant. He moved from either of these styles to the most complicated polyphonic manner of the Des Prés period without sacrifice of dignity, musical beauty or religious fervor. He wrote works for two and three choirs, and he wrote others for only two voices. In the Penitential Psalms he clearly demonstrated that a

mass of voices and parts was not necessary to an attainment of impressive effect, for he showed that he could be most powerfully expressive and influential while employing the simplest of means. Some of his writing is extremely old-fashioned even for his time. It might have been handed down from the days of Ockeghem. Again he plunges boldly into the labyrinth of chromatics and makes one think he hears the voice of Cyprian de Rore. In short, we must concede that Lasso displayed in his constructive skill the versatility of a complete master, while through all his work there runs the never failing current of personal influence that flows only from the masterful individuality of a real genius.

Interesting comparisons have been drawn between the style of Lasso and that of Palestrina. The fact is that in formal arrangement Palestrina's masses bear a close assemblance to the most modern of Lasso's works. It is only when the Flemish master is writing in the style of his predecessors that his construction ceases to bear resemblance to that of the Italian. Both excelled in one style — that in which the profundity of contrapuntal skill results in an appearance of simplicity and in a real conveyance of emotion. The difference between the men lies in the character of their musical thought, and that difference has been most excellently expressed by Ambros, who says: "The one (Palestrina) brings the angelic host to earth; the other raises man to eternal regions, both meeting in the realm of the ideal." Fétis, in his prize essay of 1828, says: "Too many writers in their eulogies of Lasso have called him the Prince of musicians of his age. Whatever be the respect which I have for that great man, I declare that I am not able to acquiesce in this exaggerated admiration. It is sufficient for the glory of Lasso that he equalled the reputation of a musician like Palestrina; it would be unjust to accord him the superiority. In examining the works of these two celebrated artists, one remarks the different qualities which they possess and which gives to them an individual physiognomy. The music of the former is graceful and elegant (for the time in which it was composed); but that of Palestrina has more force and seriousness. That of Lasso is more singable and shows greater imagination, but that of his rival is much more learned. In the motets and madrigals of Palestrina are effects of mass which are admirable; but the French songs of Lasso are full of most interesting details. In fine they deserve to be compared with one another; that is a eulogy of both."

Fétis's assertion that the music of Palestrina is the more learned is a trifle vague. The fact is that the learning of Palestrina's music is greater than that of Lasso's only because the former more successfully conceals itself. Nothing could be more lovely in its simplicity than Lasso's "Adoramus te" given by Naumann, but its simplicity is that of the chorale style. The "Regina Coeli" given by Rochlitz is a fine specimen of double counterpoint. The "Salve Regina," given by the same author, is in free chorale style and is written for solo quartet and chorus. The "Angelus ad pastores," while not strict in its counterpoint, is full of learned work, yet withal is not involved in style. The "Principal Parts of the 51st Psalm," also printed in Rochlitz's work, looks very much like a modern anthem, especially the "Gloria patri." The madrigals of Lasso are charming in their native humor and in the piquancy of their part writing.

The influence of Lasso upon later composers cannot well be separated from the general influence of his time, for the contrapuntal church style was the prevailing manner of composition throughout Europe. The Belgian, Italian, and German music of the time is all built on the model established by the Netherlands masters. But Lasso must be credited with having done almost as much as Palestrina toward showing how ecclesiastical music could be written in an artistic but wholly intelligible manner. The German writers who imitated him (Ludwig Senfl, Paul Gerhardt and others) in their Protestant chorals and motets led the way directly to the motets, cantatas and passion music of the Bach period, and Lasso through his influence on them contributed toward the development of the genius of the immortal Sebastian.

W. J. Henderson

THE NETHERLAND MASTERS

THE NETHERLAND MASTERS

THE improvisatore nursed the infancy of both poetry and music. The latter did not grow to the stature of an art until the rude improvisations of its early guardians gave way to the systematic compositions of the Netherland masters. Systematic composition, however, presupposes the existence of three fundamental elements, none of which had assumed tangible form in the earliest days recorded in musical history. These elements are harmony, notation and measure. Huckbald, a Benedictine Monk of St. Armand in Flanders, is credited with being the first to formulate rules for harmony about 895 A. D. His ideas were crude and their results disagreeable to the modern ear. He used chiefly parallel fourths and fifths, but he employed another freer style in which a melody moved flexibly above a fixed bass — the earliest form of pedal point. Harmony was not invented by Huckbald, but he must be honored as the writer of the first treatise on the subject. The field once opened up was industriously cultivated, and by the time the era of the Netherland school began, had been productive of a rich harvest. Notation was also a plant of slow growth, but the employment of four lines in a staff, together with the spaces, was introduced by Guido of Arezzo, who died in 1050. The formulation of rules for measure was the work of Franco of Cologne, who flourished 1200 A. D. He adopted four characters to represent sounds of different lengths. These notes were the *longa*, ; the *brevis*, ; the *duplex longa*, ; and the *semi brevis*, . He also distinguished common from triple time, calling the latter "perfect." Fétis quotes from the introduction to Franco's "Ars Cantus Mensurabilis" the following words: "We propose, therefore, to set forth in this volume this same measured music. We shall not refuse to make known the good ideas of others, nor to expose their mistakes; and if we have invented anything good, we shall support it with good arguments." Fétis, however, makes this significant remark: "Néanmoins le profond savoir qu'on remarque dans l'ouvrage de Francon, et l'obscurité dans laquelle sont ensevelis et les noms et les œuvres de ceux, auxquels il attribue la première invention de la musique mesurée, le feront à jamais regarder comme le premier auteure de cette importante découverte." [Fétis, Mémoire sur cette Question: "Quels ont été les mérites des Neerlandais dans la musique," etc. — Question mise au concours pour l'année 1828 par la quatrieme classe de l'Institut des Sciences, de Litterature et des Beaux Arts du Royaume des Pays-Bas.]

With harmony and measure governed by rules and the written page at hand as a conserving power, systematic composition became a possibility. The study of this art was the work of monks, who were the repositories of polite learning in the middle ages, and they naturally sought for their thematic material in the plain chant of the church. Their treatment of this chant was a natural outgrowth of the impromptu production of music which had preceded systematic composition and which clung to existence with great pertinacity. Guido of Arezzo had taught choristers the art of singing with such success that they began the long-honored custom of adding ornaments to their melodies. They carried this practice to such an extent that it became necessary for one singer to intone the melody while another sang the ornamental part. This adding of ornamental parts was called the art of discant; and when the monks took up scientific composition they simply added discants to the liturgical chants of the church. This was the beginning of counterpoint, the art of writing two or more melodies which shall proceed simultaneously without breaking the rules of harmony. The name "counterpoint" was early applied to it by Johannes de Muris, doctor of theology at the University of Paris

in the beginning of the fourteenth century. This indicates that by his time the scientific setting of note against note had fully superseded discant, the fanciful elaboration of the singers.

It was in the hands of the great masters of the Netherland school that this counterpoint, the first species of scientific composition, was developed to its highest perfection. In the main the differences between their counterpoint and ours are due to the cramped harmony of their time, which was fettered by the employment of the Gregorian scales. The superiority of Bach's counterpoint over theirs from a technical point of view is the result of his mastery of chromatics and his perfection of the system of equal temperament. With the aesthetic superiority of his work we need not concern ourselves, for we must bear in mind the fact that most of the Netherland masters were absorbed in developing the technical construction of music, and had little to do with the exploration of its emotional possibility.

Systems are not completed in a day. Those writers on musical history who pass immediately from the labors of Franco to the Netherland masters ignore the long series of tentative works of the French composers who flourished between 1100 and 1370 A. D., and of the English composers who flourished between the same years. It is a well established fact that in England there were many writers who showed skill in the early contrapuntal forms. Johannes Tinctoris, a Netherlander, writing in 1460 A. D., went so far as to say that the source of counterpoint was among the English, of whom Dunstable was in his opinion the greatest light. Walter Odington, an Englishman, wrote a learned treatise on counterpoint in 1217, and some authorities accept him as the composer of the notable canonic composition, "Sumer is icumen in." It is pretty clearly established, however, that Odington was a disciple of the French school, while Dunstable, being a contemporary of Binchois, was of later birth than the early French composers. The writer of this paper is of the opinion that the line of contrapuntal development appears to join Flanders with France rather than with England, and he, therefore, prefers to consider chiefly the French school.

The Frenchman, Jean Perotin, then, about 1130 A. D., employed imitation, and one of his immediate successors, Jean de Garlande, says in his treatise on music that double counterpoint was known before his time. He says it is the repetition of the same phrase by different voices at different times. It is impracticable in this article to review in detail the achievements of the French school, but a summary of its work is necessary to a comprehension of the Netherland school. The Frenchmen possessed three kinds of harmonic combinations: the déchant (discant) or double, the triple and the quadruple, or in other words, contrapuntal compositions in two, three and four parts. Discants were of two kinds. In the first the cantus firmus, or fixed chant of the liturgy, was sung by one voice (called tenor — Latin, *teneo*, I hold — because it held the tune) while the other added a discant above it. In the second the discant was freely composed, and a lower part, or bass added.

Three-part compositions were of four kinds: fauxbourdon, motet, rondeau and conduit, the last three being written also in four parts. Fauxbourdon was simply a three-voiced chant, the parts having similar motion, the upper and lower being parallel sixths and the middle in fourths with the discant. In the motet each voice had a text of its own. The rondo was secular and was developed from the folk-music of the day. The conduit was uncertain in form, secular in character, and, like the rondo, was written for either voices or instruments. The early French masters made extensive use of the parallel movement of voices, yet had plainly no conception of harmony founded on chords. They show a much clearer purpose in their contrapuntal writings wherein the imitations are plainly devised according to rules. But the entire musical product of France between 1100 and 1250 was the cold, mathematical work of academicians, who nevertheless served the cause of the tone art by laying down indispensable laws. The last great master of this school, William of Machaut, who wrote the celebrated Coronation Mass for the crowning of Charles V., flourished between 1284 and 1369. Naturally enough the teachings of the French spread into the provinces of Belgium, and there grew up a school from which the Netherland masters rose. The most prominent early Belgian composer was Dufay (1350–1432). This writer introduced secular melodies into his masses, forbade the use of consecutive fifths, and freely used interrupted canonic part writing, in which the imitation appears only at occasional effective places. His works show evidences of a vague groping after euphonic beauty. Antoine de Busnois, who died in 1482, was the last of these

early masters. His works abound in clever use of the devices of imitation and inversion. His canonic writing is more finished and his harmony bolder than Dufay's. The character of the music produced at this time has been well described by Mr. Rockstro. He says: "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."

Dufay was the connecting link between the French School and the great Netherland masters. At this time the Dutch led the world in painting, in the liberal arts and in commercial enterprise. Their skill in mechanics was unequalled, and we naturally expect to see their musicians further the development of musical technique. We must bear in mind facts to which the writer has had to refer elsewhere ("Story of Music," p. 21). "The general tendency of European thought at this time also had its bearing on the tone art. Scholasticism was in full sway, and such philosophers as Albertus Magnus, John Duns Scotus and William of Ockham were engaged in wondrous metaphysical hair-splitting, endeavoring to reduce Aristotelianism to a Christian basis by the application of the most vigorous logic. This spirit of scholasticism entered music, and contrapuntal science by too much learning was made mad." Yet the essential nature of music could not be wholly suppressed, and as the writers of the time acquired that marvellous mastery of musical material which came from their practice of counterpoint, they began to use their science as a means and not an end; and finally the masters of the Netherland school attained the loftiest heights of church composition. Various divisions of the periods of development of this school have been made. That adopted by the writer is Emil Naumann's with some alterations. It does not appear to be necessary to set the Dutch members of the school apart from the Belgians; and the writer, in his estimate of the comparative importance of the masters, agrees with Kiesewetter and Fétis rather than with Naumann. The division of the school into four periods, as follows, seems to be a fair one:

NETHERLANDS SCHOOL (1425–1625 A. D.).
First Period, 1425–1512.
Chief masters: Ockeghem, Hobrecht, Brumel.
Second Period, 1455–1526.
Chief masters: Josquin des Près, Jean Mouton.
Third Period, 1495–1572.
Chief masters: Gombert, Willaert, Goudimel, De Rore, Jannequin, Arkadelt.
Fourth Period, 1520–1625.
Chief masters: Orlando Lasso, Swelinck, De Monte.

Johannes Ockeghem, the most accomplished writer of the first period, was born between 1415 and 1430, probably at Termonde in East Flanders. It is likely that he studied music under Binchois, a contemporary of Dufay. At any rate an Ockeghem was one of the college of singers at the Antwerp cathedral in 1443, when Binchois was choir master. About 1444 the youth entered the service of Charles VII. of France, as a singer. He stood high in the favor of Louis XI., who made him treasurer of the church of St. Martin's at Tours. There Ockeghem passed the remainder of his life, retiring from active service about 1490. He died about 1513.

Octavio dei Petrucci, of Fossombrone, invented movable types for printing music in 1502, and obtained a patent for the exclusive use of the process for fifteen years in 1513. By that time the advance in the mastery of counterpoint had left Ockeghem somewhat out of fashion; and it is, therefore, not remarkable that Petrucci's earliest collections contain nothing by this master. Not till years after his death was any mass or motet of his given to the world. Then only one was printed entire. This was his "Missa cujusvis toni," which was plainly selected because of its science. Extracts from his "Missa Prolationum" were used in theoretical treatises; and, indeed, Ockeghem's music seems generally to have been cherished wholly on account of the technical instruction which might be derived from it. The list of his extant compositions, as given in Scribner's "Cyclopedia of Music," is as follows:

"Missa cujusvis toni," in Liber XV., missarum (Petreius, Louvain, 1538); six motets and a sequence (Petrucci, Venice, 1503); an enigmatic canon in S. Heyden's "Ars Canendi" and in Glarean's "Dodekachordon"; fragments of "Missa prolationum" in Heyden's book and in Bellermann's "Kontrapunkt"; mass "De plus en plus," MS. in Pontifical Chapel, Rome; two masses,

"Pour quelque peine" and "Ecce ancilla Domini," in the Brussels Library; motets in MS. in Rome, Florence and Dijon; six masses, an Ave and some motets in Van der Straeten; Kyrie and Christe, from "Missa cujusvis toni" in Rochlitz.

This list is probably correct except the six motets and a sequence set down as published by Petrucci in 1503. Ambros, who is always trustworthy and who mentions all these works and also three songs (D'ung aultre mer," "Aultre Venus" and "Rondo Royal") and a motet ("Alma redemptoris") in MS. at Florence, did not discover any publications by Petrucci. The enigmatical canon was solved by Kiesewetter, Burney, Hawkins and other historians; but the solution believed to be most nearly correct is that of the profound contrapuntist and excellent historian, Fétis. Glareanus (Dodekachordon, p. 454) speaks also of a motet for thirty-six voices. This was, no doubt, originally written for six or nine voices, the other parts being derived from them by canons. It is not certain, however, that Ockeghem ever wrote such a work. The "Missa cujusvis toni" ("A mass in any tone," or scale, as we should say now) may have been written as an exercise for the master's pupils, as some historians conjecture, but it seems more probable that it was a natural outgrowth of the puzzle-building spirit of the time and of Ockeghem's especial fondness for displays of musical ingenuity. The peculiarity of the mass is that it employs in a remarkable manner all the church modes or scales. It was sung in Munich many years after Ockeghem's death and a corrected copy of it is still preserved in the chapel.

Fétis says: "As a professor, Ockeghem was also very remarkable, for all the most celebrated musicians at the close of the fifteenth and beginning of the sixteenth century were his pupils." In the "Complaint" written after his death by William Grespel, appear the following lines:

> "Argicola, Verbonnet, Prioris,
> Josquin des Près, Gaspard, Brumel, Compère,
> Ne parlez plus de Joyeul chants, ne ris,
> Mais composez un ne recorderis,
> Pour lamentir nostre maistre et bon père."

Antoine Brumel achieved the greatest distinction among these pupils. He was born about 1460 and died about 1520. His personal history is lost. The present age possesses, however, a fuller record of his work than it has of his master's. In one volume printed by Petrucci in 1503 and to be found in the Royal Library at Berlin, there are five of his masses. Another mass by this composer is in a volume of works by various writers, printed also by Petrucci. A copy of this composition is in the British Museum. A number of masses and motets of his are scattered through other collections of Petrucci's. Others exist in MS. in Munich. Brumel's motet, "O Domine Jesu Christe, pastor bone," quoted by Naumann, is written in a clear and dignified style, abounds in full chords, and contains only such passages of imitation as would readily suggest themselves. A better example of the style of the period is his canonic, "Laudate Dominum," given by Foskel and Kiesewetter.

Jacob Hobrecht, the principal Dutch master of the first Netherland period, was born about 1430, at Utrecht, where he subsequently became chapel-master. It does not appear on record anywhere that he was a pupil of Ockeghem, but he was unquestionably a disciple of that composer. He achieved celebrity in his life time and was honored with many distinctions. He wrote a mass for the choir of the Bruges Cathedral, and the whole body journeyed to Antwerp to pay him homage. It is stated that he also received a visit from Bishop Borbone of Cortona, leader of the papal choir. Hobrecht became chapel-master at Utrecht, about 1465, and had there a choir of seventy voices. A part of his life was spent in Florence at the court of Lorenzo the Magnificent, where he met Josquin des Près.

The indefatigable Ambros goes into a careful discussion of eight masses of Hobrecht's, published in the Petrucci collections. Of these the best, known as the "Fortuna desperata," was published in modern notation at Amsterdam in 1870. Examples of Hobrecht's writing are also to be found in the works of Burney, Forkel, Kiesewetter, and Naumann. One of Hobrecht's musical feats was the composition of a mass in a single night. His works contain all the canonic inventions employed by Ockeghem, and are a mine of contrapuntal learning. Doubtless when sung by the trained cathedral choirs of their period, they were impressive to ears not attuned to modern tonality.

So much for the personal history of the most brilliant lights of the time. More instructive will be a review of the musical character of their work.

It is the prevailing influence of one or two masters in each period that marks its extent. Its char

acter was formed by that influence, and salient features of the style of each period may be fairly distinguished. The first period was marked by the extreme development of the canon. Perhaps for the benefit of the reader who may not have studied counterpoint it would be well to give here one or two elementary definitions. Imitation, in the words of Sir Frederick A. Gore-Ouseley, is "a repetition, more or less exact, by one voice of a phrase or passage previously enunciated by another. If the imitation is absolutely exact as to intervals it becomes a canon." Canon is the most rigorous species of imitation. Naturally then, as imitation is the foundation of fugal writing, the first occupation of musicians was its perfection. Thus we see that the composers of the first period of the Netherland school were almost wholly engaged in exploring the resources of canonic composition, and the most celebrated of their number, Ockeghem, was he who displayed the greatest ingenuity in this style. To describe the various forms of canonic jugglery invented by Ockeghem and his contemporaries would weary the reader; but a few may be mentioned as examples of the craft exercised at that time.

First, there was the "cancriza," or backward movement of the cantus firmus, in which the melody was repeated interval by interval, beginning at the last note and moving toward the first. Second, there was the inverted canon, in which the inversion consisted of beginning at the original first note and proceeding with each interval reversed, so that a melody which had ascended would, in the inversion, descend. In the canon by augmentation the subject reappears in one of the subsidiary parts in notes twice as long as those in which it was originally announced. Conversely in the canon by diminution the subject is repeated in notes of smaller duration than those first used. These four forms are still extant and have been employed by most great composers of modern music from Bach to the present time. The canon by augmentation is often used in choral music, especially in the bass, with superb effect. Indeed all the varieties described are to be found in the music of Handel and Bach, the latter being a complete master of their use in instrumental as well as choral composition.

But the composers of the first Netherland period employed kinds of canonic writing which are now looked upon as mere curiosities. Among these were the repetition of the cantus firmus beginning with the second note and ending with the first; the repetition with the omission of all the rests; the perfect repetition of the whole melody; a repetition half forward and half backward; and another with the omission of all the shortest notes. Naumann is of the opinion that these forms "arose from an earnest desire to consolidate a system of part-writing which could only exist after a complete mastery had been obtained over all kinds of musical contrivances." Kiesewetter, also generous in his views, says that these writers excel their predecessors in possessing "a greater facility in counterpoint and fertility in invention; their compositions, moreover, being no longer mere premeditated submissions to the contrapuntal operation, but for the most part being indicative of thought and sketched out with manifest design, being also full of ingenious contrivances of an obligato counterpoint, at that time just discovered, such as augmentation, diminution, inversion, imitation; together with canons and fugues of the most manifold description."

Of Ockeghem in particular, Rochlitz ("Sammlung vorzüglicher Gesangstücke," Vol. I., p. 22) says: "His style was distinguished from that of his predecessors, especially Dufay, principally in two ways: it was more artistic and was not founded on well-known melodies, but in part on freely made melodic movements contrapuntally developed, which rendered the style richer and more varied."

This statement is undoubtedly true, and may be taken for all it is worth. But the prima facie evidence of the works of these masters is that the writers were bent on exhausting the resources of canonic ingenuity, that their private study was all devoted to the exploration of academic counterpoint, that they worked in slavish obedience to the contrapuntal formulas which they themselves had contrived, and that their most ambitious compositions were nothing more or less than brilliant specimens of technical skill. To this estimate of their work excellent support is given by the significant criticism of Martin Luther on the writing of Josquin des Près, chief master of the second period. The great reformer said: "Josquin is a master of the notes; they have to do as he wills, other composers must do as the notes will." Furthermore the Latin formulas used in noting canons in Ockeghem's day go far toward proving that it was the mechanical ingenuity of the form which appealed to the masters of that time. They were in the habit of putting

forth a canonic subject with the general indication "Ex una plures," signifying that several parts were to be evolved from one, and a special direction, such as "Ad medium referas, pausas relinque priores," darkly hinting at the manner of the working out. These riddle canons date back to Dufay's time, but they were the special delight of Ockeghem and his contemporaries. The results of such practice could only be musical mathematics, yet the masters of this period performed a lasting service to art; for they laid down rules for this kind of composition and in their own works indicated the path by which artistic results might be reached by their successors. The highest praise that can be awarded to their works is that they are profound in their scholarship, not without evidences of taste in the selection of the formulas to be employed, and certainly imbued with a good deal of the dignity which would inevitably result from a skilful contrapuntal treatment of the church chant. Ambros finds evidences of design in one of Ockeghem's motets, from which he quotes, but the design is certainly not of the kind which would call for praise if discovered in contemporaneous music. Naumann, who is quite carried away by the improvement of the first Netherlands compositions over those of the French contrapuntists, is warm in his praise of these early canonists. He says:

"Almost at the beginning of the Netherland school, mechanical invention was made subservient to idea. It was no longer contrapuntal writing for counterpoint's sake. Excesses were toned down, and the desire unquestionable was that the contrapuntist's art should occupy its proper position as a means to an end. Euphony and beauty of expression were the objects of the composer. In part writing each voice was made to relate to the other in a manner totally unknown to the Paris masters. Such were the first beginnings of the 'canonic' form, and fugato system of writing, the herald of that scholarly class of compositions known as fugues, the end and aim of which it is to connect in the closest possible manner the various component parts. It was this complete mastery over counterpoint in all its varying details that gave to the tone-masters such unbounded artistic liberty. No longer was it necessary that they should, like the organists, cantors, and magisters of Paris and Tournay, exhibit their power over newly-acquired contrivances, but, as inheritors of a system of inventive skill, the devices and contrivances fell into their proper and natural channel, and were regarded as merely subordinate to a purer tonal expression of feelings than had hitherto been attempted. Henceforth counterpoint was but a means to an end, and art-music began to assume for the first time the characteristics of folk-music, i. e., the free, pure and natural outflow of heart and mind, with the invaluable addition, however, of intellectual manipulation."

Naumann's comments are the result of his overvaluation of the purely tentative labors of the early French school and his manifest eagerness to find grounds for laudation of the writers of the first Netherland period. It is a plain fact, to which all evidence points, that the man looked up to as the chief master of the period was a profound academician and that he was greater as a teacher than as a composer. That his successors did achieve something in the way of euphonic beauty and freedom of style is certainly true, as can be demonstrated by an examination of the works of Josquin des Près. Even the Dutchmen Hobrecht and Brumel sometimes struggled toward a simpler and purer musical expression than was to be attained through Ockeghem's canonic labyrinths, but the famous teacher's influence prevailed over the spirit of his time, and the musicians were, for the most part, like the Mastersingers, slaves of the contemporaneous *leges tabulaturae*. The unbounded delight which they took in the solution of riddle canons is a proof of the view they took of their art. Dr. Langhans, who is too calm a critic to be led into special pleading, says:

"The origin of the methods of notation which were in favor with the Netherlandic composers is to be sought in the fact that the newly acquired art of counterpoint was regarded preëminently as a means of exercising the sagacity of the composer as well as of the performer." The author continues pointing out that "at last there existed so many signs, not strictly belonging to notation, that a composition for many voices, even when these entered together, could be written down with but one series of notes, it being left to the sagacity of the performers to divine the composer's intention by means of the annexed signs."

Thus we see that the first period of the Netherland school was characterized by a search after ingenious forms, and this search was carried to such an extent that the composer, having found a new

PLATE I.

BURGMOTE HORNS.

THE examples shown are horns of hammered and embossed bronze belonging to the English cities of Canterbury and Dover. The one at the right is from Dover, where it was formerly used for calling together the Corporation at the order of the mayor. The minutes of the town proceedings were constantly headed "At a comyne Horne Blowying." This practice continued until the year 1670, and is not yet entirely done away with, as it is still blown on the occasion of certain municipal ceremonies. The motto on this horn is:—

JOHANNES DE · ALLEMAINE · ME · FECIT ·

preceded by the talismanic letters A · G · L · A, which stand for the Hebrew אַתָּה גִּבּוֹר לְעוֹלָם אֲדֹנָי and mean, "Thou art mighty for ever, O Lord!" The horn, which is 31¾ inches long, with a circumference at the larger end of 15½ inches, is of brass, and is deeply chased with a spiral scrollwork of foliage chiefly on a hatched ground. The inscription is on a band that starts four inches from the mouth and continues spirally. The maker's name is now nearly effaced, but the inscription shows that he was a German, and the date is assigned to the thirteenth century. A paper written by the late Llewellyn Jewitt, F.S.A., states that on the obverse of the oldest seal of Dover, said to have been made in 1305, there are two horn-blowers in the stern of a ship, each blowing a horn similar to this example.

The burgmote horn at the left belongs to the city of Canterbury, and records of its use for calling meetings of the Corporation are extant from 1376 to 1835. The chord measurement of the arc of this horn is 36 inches.

The antiquity of horns, whether natural or of metal, as instruments of sound is well known. Their employment in some religious services points to customs that were already old when the most ancient historical monuments we possess were raised. The Hebrew formulary upon the Dover horn reminds one of the Jewish shophar—a ram's horn usually straightened and flattened, which is not only the solitary ancient musical instrument actually preserved in the Mosaic ritual, but is the oldest wind instrument known to be retained in present use in the world. It is first named in the Bible as sounding when the Lord descended upon Mount Sinai, and is still sounded by Jews on the New Year and on the fast of the Day of Atonement.

form, gave a hint at it and then invited the executant to do a little searching on his own account. The writer believes that his assertion that this was an era of pure mechanics in music is sound and is supported by sufficient evidence.

But it was an era of short duration. Although Ockeghem and his closest imitators carried the mechanical period up to 1512, it overlapped the beginning of the second period, in which euphony sought and found recognition in music. The chief master of the period, Josquin des Près (his name appears in different places as Jodocus a Prato and a Pratis), was the first real genius in the history of modern music.

JOSQUIN DES PRÈS.

From Van der Straeten's "Musique aux pay bas," loaned by the Newberry Library, Chicago.

Like Fétis, "I should never finish if I undertook to cite all the authorities who show the high esteem which Josquin des Près enjoyed in his day and after his death." Nothing more admirable has been written in regard to this master than that portion of Fétis's prize essay of 1828 which treats of him, and it would be a pleasure to give a full translation of it; but that is impracticable. On the authority of Duverdier, Ronsard, the poet, and others, Fétis shows that Josquin was born about 1450 in the province of Hainault, probably at Condé. His correct name, as shown by his epitaph, was Josse. Josquin comes from the Latinized form of Josseckin, a diminutive of his name. His early instruction in music he obtained as a choir boy in St. Quentin, where in his young manhood he became chapel master. St. Quentin is not far from Tours, and at the latter place lived Ockeghem. Thither went Josquin to study under the most famous master of the day. It is impossible to be sure at this time whether Josquin became chapel-master immediately after finishing his studies or first went to Italy. It is probable that his term of study under Ockeghem was a long one, for he became a perfect master of all his teacher's wonderful contrapuntal knowledge. Adam de Bolensa, author of a work dealing with the history of the choir of the papal chapel, says that Josquin was a singer there during the pontificate of Sixtus IV., which lasted from 1471 till 1484. While there he wrote several of his finest masses, of which the MSS. are still carefully preserved in the library of the Sistine chapel. Josquin had already achieved great distinction and was rapidly rising to the position of first composer of his day.

On the death of Sixtus IV. he betook himself to the court of Hercules d'Est, duke of Ferrara. Under the patronage of this nobleman he wrote his mass "Hercules dux Ferrariæ" and his Miserere. In spite of the magnificence of the court of Ferrara and the opportunity of a permanent settlement, Josquin remained only a short time, and departed into France, where he at once obtained the favor of Louis XII. and became his *premier chantear*. This, however, was not a post of such importance as the master deserved and he again sought a new patron. This time he entered the service of Maximilian I., the emperor of the Netherlands. This potentate made him provost

in the cathedral of Condé, where he passed the remainder of his life, dying, as the epitaph in the choir of the cathedral shows, on August 27, 1521.

The most noted of Josquin's disciples was Jean Mouton, who died in 1522. He was so faithful a scholar that a motet of his was for a long time supposed to be the work of Josquin. He also wrote several psalms, but his masses and motets are his best works.

Josquin des Près attained greater celebrity in his lifetime than any other composer in the early centuries of modern music except Orlando di Lasso. Baini, the biographer of Palestrina, says there was "only Josquin in Italy, only Josquin in France, only Josquin in Germany; in Flanders, in Bohemia, in Hungaria, in Spain, only Josquin." Fétis says, "His superiority over his rivals, his fecundity and the great number of ingenious inventions which he spread through his works placed him far beyond comparison with other composers, who could do no better than become his imitators." A large number of Josquin's works exists yet and bears evidence to the justice of the esteem in which he was held by his contemporaries. His printed compositions are nineteen masses, fifty secular pieces, and over one hundred and fifty motets. His finest masses are the "La sol fa re mi," "Ad fugam," "De Beata Virgine" and "Da Pacem." The Incarnatus of the last, in Naumann's judgment, has never been surpassed by any master of modern times.

Josquin, as already intimated, was the first composer who strove to make contrapuntal ingenuity a means and not an end, and he is, therefore, to be credited with the introduction of a new era in music. It must not be supposed that he was always wise, for he twice set to music the genealogy of Christ, a subject in which no romantic composer would seek for inspiration. Again he continued the practice of writing masses on the melodies of popular songs such as "L'Homme Armé," mingling the text of the song with the solemn words of the liturgy in a way which showed a lack of perfect artistic taste. Fétis's estimate of Josquin's genius is worthy of reproduction here. He says:

"If one examines the works of this composer, he is struck with the appearance of freedom which prevails in them in spite of the dry combinations which he was obliged to make in obedience to the taste of the time. He is credited with being the inventor of most of the scientific refinements which were at once adopted by the composers of all nations, and perfected by Palestrina and other Italian musicians. Canonic art is especially indebted to him, if not for its invention, at least for considerable development and perfection. He is the first who wrote regularly in more than two parts. Finally he introduced into music an air of elegance unknown before his time and which his successors did not always happily imitate. Moreover, he became the model which each one set for himself in the first half of the sixteenth century as the *ne plus ultra* of composition."

Ambros says: "In Josquin we have the first musician who creates a genial impression," and he calls attention to his employment of the dissonance to express emotion.

To summarize the whole matter, it appears, in spite of the hints of Fétis that Josquin was possibly the inventor of canonic art, that this composer was the first gifted musician who found the formal material of his art sufficiently developed to admit of his approaching self-expression through music. The earlier masters had given their time and study to the foundation of contrapuntal science. Josquin, having learned all that Ockeghem could teach him, was ready to begin in the vigor of his young manhood to use his science as a means and not an end. This accounts for the air of freedom, which, as Fétis notes, is a conspicuous merit of his work. Luther's comment, previously quoted, shows that this freedom must have been noticeable even to his contemporaries, though they could not perceive its reason nor estimate its value. Josquin, like all other great geniuses, was in advance of the ordinary minds of his time, and most of his contemporaries continued to work out the old contrapuntal puzzles in the old spirit. But the influence of Josquin made itself felt among the more gifted musicians of the day, and paved the way for the third period of the Netherland school, which, while boasting of no such genius as Josquin, was richer in results than the second.

The third period, extending from 1495 to 1572, was particularly rich in masters who advanced the development of musical art and whose names deserve to be remembered. Nicolas Gombert was born at Bruges and was in some capacity, not definitely known, in the service of Charles V. Herman Finck tells us ("Novi sunt inventores, in quibus est Nicolaus Gombert, Jusquini piae memoriae discipulus") that he was a pupil of Josquin, and he set to

music a poem by Avidius on the death of Josquin. Burney deciphered this music and found that it was a servile imitation of the composer's master. Gombert was educated for the church, and he was a priest till the end of his life, though he acted as chapel-master. The records of his career are very scanty and it is probable that his life was uneventful. The latter part of his existence was passed in the enjoyment of a sinecure office under the king of the Netherlands.

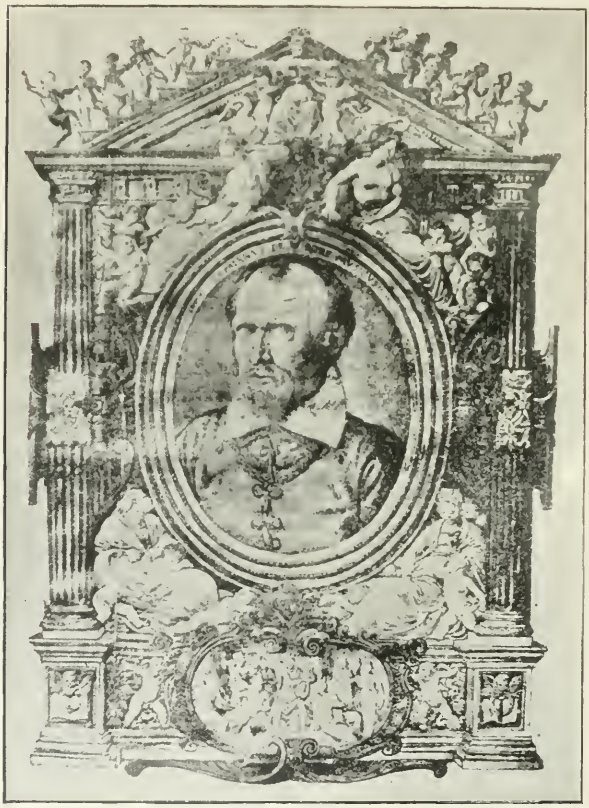
Adrian Willaert, the most brilliant light of the third period, was born in Bruges in 1480. He was sent to Paris to study law, but his gift for music soon turned his mind to the study of counterpoint. It is uncertain whether he was a pupil of Josquin or of Mouton. On the completion of his studies he returned to Flanders, but soon departed to Rome. There he heard one of his own motets, "Verbum dulce et suave," performed as the work of Josquin. He promptly claimed it as his work, whereupon the papal choir refused to sing it again. Disgusted with such treatment, he shook the dust of the holy city from his feet, and went to Ferrara. He did not remain there long, however, and we soon afterward find him serving as cantor to King Lewis, of Bohemia and Hungary. In 1526 he went to Venice, and on Dec. 12, 1527, the doge Andrea Gritti appointed him chapel-master of St. Mark's. In Venice he remained till his death, Dec. 7, 1562. He became the head of a great vocal school, was the teacher of some of the most famous organists of his time, and wrote compositions which materially changed the character of all subsequent music, both religious and secular.

Claude Goudimel was born at Vaison, near Avignon, in 1510. His teacher is unknown. Between 1535 and 1540 he went to Rome, where he founded a music school, subsequently the most celebrated conservatory in Italy. He had many gifted pupils, among whom Palestrina has until recently been erroneously included. In 1555, Goudimel was settled in Paris as partner of the publisher Nicolaus du Chemin. The firm published Goudimel's setting of the odes of Horace, treated according to

ADRIAN WILLAERT

From Van der Straeten's "Musique aux pays bas," loaned by the Newberry Library, Chicago.

their metre, under the title "Horatii Flacci, poetae lyricae, odae omnes, quotquot carminum generibus differunt, ad rythmos musicos redactae." Goudimel's scholarly treatment of these odes shows that he was a man of classical education. In 1558 he wrote his last mass, and afterward became a Protestant. He became a marked man, and it is almost certain, despite Ambros's contention to the contrary, that he was one of the victims of the Huguenot massacre on the eve of St. Bartholomew, Aug. 24, 1572.



CYPRIAN DE RORE.

From Van der Straeten's "Musique aux pays bas," loaned by the Newberry Library, Chicago.

Cyprian de Rore was born at Malines, Brabant, in 1516. At an early age he went to Venice to study under Willaert, and became a chorister at St. Mark's. He soon rose to notice, and Willaert recommended him to the Duke of Ferrara, who took him into his service. In 1563 he succeeded Willaert as chapel master of St. Mark's, but he remained in that post only a short time. In 1564 he was prefect of the choir of Ottaviano Farnese at Parma. He died in 1565.

Clement Jannequin was a native of Flanders, and probably a pupil — certainly a disciple — of Josquin. Of his life almost nothing is known, but fortunately many of his works are extant. Jacob Arcadelt was another distinguished master of this period. He was singing master of the boys at St. Peter's in 1539, and became one of the papal singers in 1540. In 1555 he entered the service of Cardinal Charles of Lorraine. With him he went to Paris where he probably remained till the end of his life.

The compositions of the masters of this period have been preserved in large numbers. So many of them are extant that it is hardly necessary to give a list of them. The most important are Gombert's "Pater Noster," his motet "Vita Dulcedo" and "Miserere," his "Bird Cantata" and "Le Berger et la Bergère"; Willaert's "Magnificat" for three choirs and his madrigals; Jannequin's "Cris de Paris" and "La Bataille": Goudimel's masses — "Audi filia," "Le bien que j'ai" and "Sous le pont d'Avignon"; Cyprian de Rore's "Chromatic Madrigals," Arcadelt's "Pater Noster" for eight voices, his "Missa de Beata Virgine," and his madrigals.

The special features of this period were the development of secular music and the entrance of ecclesiastical music upon a transition from the dry canonic style of Ockeghem to the true emotional

religious style of Palestrina. The change in church music should first engage our attention. In the Church of St. Mark there were, and still are, two organs facing each other. It is probable that this suggested to Willaert the advisability of dividing his choir into two parts. Having done this, it was natural that he should hit upon the plan of writing antiphonal music. Choruses in eight parts had been written before, but he was the first to construct them as two separate choruses of four parts each. Secondly, he began the practice of seeking for broad and grand effects of harmony instead of working out his voice parts according to strict canonic law. His chorals open with canonic progressions, but these are speedily interrupted by the entrance of common chords. The result is that in Willaert's compositions we find the foundations of modern polyphonic style. He had a fine feeling for harmonies and employed rich chords to excellent advantage. The earlier writers treated their voice parts independently; Willaert made special efforts to constitute harmony the foundation of his counterpoint. The development of each part was shaped so that it became one of the elements of the general harmonic effect. In order to accomplish this Willaert was obliged to adopt the modern chord forms and the fundamental chord relations of modern music — the tonic, dominant and subdominant. Claude Goudimel's church compositions show the influence of Willaert in an unmistakable manner, and through them the line of development to Palestrina is clearly marked. Palestrina was a great genius, an original thinker; but the clay which was ready for his moulding was a contrapuntal style in which chord harmonies were a vital part. This style was prepared for him by his master Goudimel under the influence of Willaert. The possibilities of modern style were revealed in another direction by De Rore's study of chromatics. His "Chromatic Madrigals," published in 1544 (eleven years before Palestrina's first masses), were very influential in drawing the attention of composers to the flexibility of style to be attained by throwing off the shackles of the old Gregorian scales.

It can hardly be doubted that two intellectual and spiritual movements influenced the development of religious music in the period of Willaert and his contemporaries. The first of these was the reawakening of interest in classical antiquity brought about by the influx of scholars from Constantinople after the fall of Rome's eastern empire in 1453. This reawakening is commonly known as the Renaissance, and its effects were felt in music much later than in other branches of art. "The reason of this," as Dr. Langhans with fine discernment points out, "is to be found proximately in the lack of a musical antique. While the poet, as also the painter, the sculptor and the architect, met at every step the masterpieces of their predecessors in antiquity, and found in them the stimulus and the pattern for their own creations, to the musician the direct connection with the past was denied." Nevertheless the proclamation by the eastern scholars of the chaste and simple beauty of antique art was bound to have an influence upon music, especially when the search for a new and purer style was urged by motives of ecclesiastical expediency. This impetus came from the second movement, the spiritual, namely, the Lutheran reformation.

Through the influence of Luther the rule of the church that the singing should be exclusively in the hands of a choir was abolished, and the practice of congregational singing arose. The elaborate contrapuntal music of the day was obviously impracticable for this kind of singing. Luther, therefore, "selected from the ancient Latin church songs such melodies as were rythmically like the folk-song and hence especially likely to be caught up by the popular ear." Here we find the origin of the glorious German chorale, of our contemporaneous hymn. The first Lutheran hymn-book was published in 1524, and it is impossible to escape the conviction that the advent of this new and influential form of church music powerfully affected the style of all subsequent composers.

The development of secular music at this time is even more interesting and instructive than that of religious music, but it would require a chapter for its proper treatment; and as it was not long in abandoning the basis of counterpoint and entering upon the free arioso style of the opera (in 1600), it may be dismissed briefly. The reader must understand that popular music in the form of folk-songs has existed from time immemorial. The Netherlands masters frequently employed the melodies of these songs (and the words, too) in their masses, which gave rise to abuses removed by the Council of Trent in 1565. In the third period of the Netherlands school, however, the masters of scientific music began to compose music for the

general public, and the result was the madrigal form, which has survived till to-day. This was a natural result of Josquin's aiming at beauty in music. The

JAN PIETERS SWELINCK.

next step after euphony was naturally toward expression, and the first attempts at expression were, of course, imitative. In other words the secular composers turned to nature and tried to imitate her sounds in music. These men were the first who practised what we may call tone-photography in contradistinction to tone-coloring, which goes deeper. When Beethoven introduced the cuckoo in the pastoral symphony he practised tone-photography. The works of Gombert and Jannequin abound in skilful writing of this kind. Gombert's "Bird Cantata" is a clever and humorous composition. Jannequin's "Cris de Paris" is a musical imitation of the street cries of a great city, and his "Le Battaille" is a picture of a battle. When we remember that these works were written for voices in four parts, we are astounded at the technical accomplishments of these old masters. This ambition to tell some kind of a story in music affected even the religious compositions of the day, and one of Willaert's motets tells the history of Susannah. This work was plainly the precursor of the oratorio form, which first took recognizable shape in Cavaliere's "L'Anima è Corpo," produced in 1600.

The fourth and last period of the Netherlands school was distinguished by two features: the production of a master whose genius eclipsed the brilliancy of all his predecessors and whose music was a logical outcome of their labors, and secondly, the completion of the mediæval development of counterpoint. The mission of the Netherland masters was ended, and new art-forms came to supersede the ecclesiastical canon. This now descended from its leadership of the musical army and took that place in the ranks which it maintained till the supremacy of Haydn and the sonata form.

As Orlando di Lasso, the mightiest of all the Netherland masters, is to be treated separately in this work, no outline of his life need be given here and his music will be discussed only in its general relation to the progress of his time. Jan Pieters Swelinck (born at Deventer in 1540, died at Amsterdam, 1621) was a pupil of Cyprian de Rore. Swelinck had already displayed ability as an organist when he set out for Venice to engage in advanced studies. He became one of the most famous organists of his day, but his vocal compositions show that he stood directly in the line of development of the school to which he belonged by birth. His settings of the psalms in four, five, six, seven and eight parts are written in strict *a capella* style. Swelinck is particularly interesting as being one of the founders of the polyphonic instrumental style, which succeeded the choral counterpoint, and a forerunner of Bach.

Philip de Monte was born either at Mons or at Mechlin about 1521. He was treasurer and canon of the cathedral at Cambrai, and in 1594 he was prefect of the choir in the Court Chapel at Prague. He passed the remainder of his life there, and was held in high esteem. He was a prolific writer and besides masses and motets, nineteen books of his madrigals for five voices and eight books of French songs for six voices are extant. His works show the usual Netherlandic skill in counterpoint, some of them being extremely intricate.

We have seen how influences had begun work which was to destroy the empire of *a capella* counterpoint, but its reign was to go out in a blaze of glory lit by the torches of genius in the hands of Lasso and Palestrina. The despotism of ecclesias-

tical counterpoint over all art-music was indeed at the close of its career, yet the writer must not be understood as asserting that the development of counterpoint ended, for in the German fugue it found its highest and most perfect form. But it ceased to be the controlling power in music, giving way to modern melody built on scale and arpeggio passages and to the song- and dance-forms of the people. It may as well be said here that the technical possibilities of counterpoint were exhausted by the Netherland masters, and not even Johann Sebastian Bach, the most profound and original musical thinker the world has ever known, could invent a form of canonic writing which they had not practised. What he was chiefly instrumental in accomplishing (in a technical way) was the extension of canon into the perfect fugue, and the application of the polyphony of the Netherland masters to the organ, the clavichord and the orchestra, thus laying the foundations upon which rest the whole structure of the modern symphony and string quartet.

The music of the other composers of the fourth period is but a reflection of that of Lasso, who was fully as great a genius as Palestrina. He had a perfect mastery of the whole science of counterpoint as it had been developed by the masters of the first two periods. He was equally a master of the simpler style which had gradually been asserting itself. He used these styles and their combinations according to the character of the text to which he was writing music. Some of his masses are Gothic in their wonderful tracery of intertwining parts. His famous "Penitential Psalms" surprise, move and conquer us by their beautiful, pathetic simplicity. The notable fact about all his music, and about that of his contemporaries, is the plain manifestation through it all of an absolute mastery of contrapuntal science and a settled employment of it for their own purposes of expression. And here arises the question, what kind of expression?

PHILIP DE MONTE.

From Van der Straeten's "Musique aux pays bas," loaned by the Newberry Library, Chicago.

The music of Lasso, and some of that written by other composers of this period, shows that musi-

cians had at last begun to lay hold of the real purpose of their art. Their music shows that they aimed at expression of themselves. They began to praise God personally, and musical science became in truth what it had been only in appearance so far as the composers were concerned — a real, earnest *Gloria Tibi*. It is this which vitalizes Lasso's music and makes it acceptable to-day.

We have now reached the time after which the brilliancy of the Netherlands school speedily disappeared. The march of musical progress was transferred to Italy, where the seed sown by Willaert and De Rore in Venice was producing splendid fruit. Indeed the mission of the Netherlands school was at an end. It had given its life blood to the perfection of musical science and had completed its labors and achieved its loftiest glory by indicating the emotional power of music. We have seen that each of the four periods was marked by a step in the advancement of art, thus:

First period: Perfection of Contrapuntal Technics.
Second period: Attempts at Euphony.
Third period: Development of Tone-painting.
Fourth period: Counterpoint made subservient to emotional expression.

In those four steps you have the history of music up to the close of the sixteenth century. Away back in the twelfth century we saw as through a glass darkly a horde of students thronging the streets of Paris and swallowing, in wild eagerness, all kinds of learning in scraps and lumps, with little order and less system. The Cathedral of Notre Dame and the University of Paris, the former glorified throughout Europe as the rose of Christendom, the latter celebrated even by Pope Alexander I., as "a tree of life in an earthly paradise," were their cloister and their shrine. Out of this motley multitude there breaks upon our vision one sober, industrious musician, Jean Perotin, striving to find the secret of law and order for tones. Evidently a man of method, an orderly, peaceable, mechanical, plodding sort of person was this Perotin, and he left us "imitation." This his successors took up and in a few short years developed double counterpoint. Five more centuries rolled away and counterpoint had passed the period of mechanical development and reached the loftiest heights of ecclesiastical expression. Orlando Lasso and Palestrina built great Gothic temples of music that will stand longer than Westminster Abbey. But still counterpoint meant canon and fugue. Then came the birth of opera. The labors of the Netherlanders ended, and music saw that her mission was to sing not alone man's love of God, but his love of woman, his fear, his joy, his despair — in short the unspeakable emotions of his boundless soul.

So the old mathematical canon grew into a new kind of counterpoint, undreamed of by Ockeghem and Josquin, a free untrammeled counterpoint, which breaks upon us to-day in all varieties of works from the humblest to the greatest. Listen to Delibes' "Naila" waltz. There never was a truer piece of counterpoint written in the days of Josquin than that violoncello melody that glides in beneath the principal theme of the first strings, like a new dancer come upon the ball room floor. Turn to the wonderful prelude to "Die Meistersinger." Hear the melody that voices the love of Walter and Eva surging through the strings against the stiff and stately proclamation of the Masters' dignity by the bass. The two melodies proceed together. It is not canon, it is not fugue; but it is counterpoint — even Dr. Johannes de Muris, of the Paris University, would have passed it as *contrapunctus a penna*. But it is modern counterpoint, not for itself, but for an ulterior purpose, the one glorious purpose of modern music, to reveal the soul of man. The music of to-day could not sustain its existence through twenty consecutive measures had it not been for the labors of those cloistered scholiasts of the middle ages, building note against note, like ants heaping up sand. Like the artist that rounded St. Peter's dome, they builded better than they knew, and left an inheritance which grew to fabulous wealth in the hands of their giant heirs Bach, Handel, Haydn, Mozart and Beethoven. The very body of Wagner's music is counterpoint, free counterpoint, not canon and fugue. And it is counterpoint with a soul in it, for every time two or more themes sound simultaneously the orchestra becomes so eloquent with rich meanings that its utterance throbs through the air like the magnetism of love. It was a happy time for the tone art when in the Autumn days of the fifteenth century the folk-song wooed and won the fugue.

W. J. Henderson.

IOANNES PETRALOYSIUS PRAENESTINUS

Imago secundum prototypum in Archivo musico
Basilicae Vaticanae conservatum.

Principis musicae sacrae saec. XVI. autographum

Giouãpi pierluiği

Reproduction of a vigorous etching by F. Buttcher from portrait preserved in the Vatican library. Authentic portraits of Palestrina are extremely rare. This is doubtless the best.

GIOVANNI PIERLUIGI DA PALESTRINA

GIOVANNI PIERLUIGI DA PALESTRINA received his last name from the town of Palestrina, the ancient Praeneste, where he was born in the early part of the sixteenth century, the precise year being a matter of conjecture. 1514, 1524, 1528, and 1529, are the years variously ascribed to his birth by various biographers, but the most recently discovered evidence seems to point to 1524 as the most probable date. He was of humble parentage, which partially accounts for the lack of definite information about his earliest years, and as the public registers of the city of Palestrina were destroyed by the soldiery of the Duke of Alva, it is not likely that any reliable information regarding his ancestry or birth will ever be obtained. In accordance with the habit of the time, as the composer grew famous his name was latinized and became Johannes Petrus Aloysius Praenestinus. The lack of early biographical material regarding the man who became at once the culmination of the Flemish and the founder of the pure Italian school has led to the invention of many a doubtful tale regarding his beginnings in the art of music. He came to Rome (but four hours' travel from his native city) in 1540, and different anecdotes are told of the manner in which he began his musical studies. Many of these have been proved false by the researches of the learned Dr. Haberl, who has shown that Goudimel was not the teacher of Palestrina, although all previous authorities have stated this as a fact. The data concerning Palestrina, recently published by Dr. Haberl, will probably supersede the statements of Baini which have hitherto been accepted. It is probable that Palestrina returned to the city of his birth in 1544, and, at least temporarily, became organist and director in the cathedral there, and at this time (June 12th, 1547), married Lucrezia de Goris. Of this lady very little is known; she is said to have been in fairly good circumstances, and to have been a devoted wife to the master; she bore him four sons, three of whom died after having given some proof that they had inherited Palestrina's musical genius; she herself died in 1580. Some of the recent historians maintain that Palestrina had but three sons, of whom two died. In 1551 we find Palestrina in Rome as *Maestro de' Putti* (teacher of the boy singers) in the Capella Giulia in the Vatican, and in considerable repute, for he was allowed the title of "Maestro della Capella della Basilica Vaticana." While employed at this post he composed a set of four and five-voiced masses which were published in 1544 and dedicated to Pope Julius III. The work marks an epoch, for it was the first important one by any Italian composer, the Church having up to this time relied almost wholly upon the Flemish composers for her musical works. The Pope proved himself immediately grateful by appointing the composer one of the singers of the papal choir; this appointment was in violation of the rules of the church, for the singers were supposed to be celibates, and not only was Palestrina married, but his voice was not such as would have been chosen for the finest ecclesiastic choir of the world. To the credit of the composer, who was one of the most devout of Catholics, it must be said that he hesitated long before accepting a position to which he knew that he had no right, but finally, believing that the Pope knew better than he, Palestrina entered on his new duties, which brought with them a welcome increase of income. But Julius III. died six months after, and his successor, Marcellus II., died twenty-three days after becoming Pope. Marcellus was very well disposed towards Palestrina, and his death was a great blow to the composer. Paul IV. became sovereign pontiff in 1555. John Peter Caraffa (Paul IV.) was of different mould from his predecessors; haughty and imperious, he was active in promoting the power of the church over all nations

and thrones, but equally so in reforming it within; he would permit no married singers in his choir, and in less than a year after his appointment, Palestrina found himself dismissed from what promised to be a life position. The dismissal was tempered by the allowance of a pension of six scudi per month, but Palestrina, with a family dependent on his work, thought that it meant irretrievable ruin, and, almost broken-hearted, took to his bed with a severe attack of nervous fever. The sensitive character and innate modesty of the man were never better proven, for his reputation was even then far too great for the loss of any situation to ruin him. Already in October of the same year (1555) Palestrina was appointed director of the music of the Lateran Church, a position which, although less remunerative than that from which he had been dismissed, allowed him to retain the small annuity granted by the Pope. He remained here five and a half years (from October 1st, 1555, until February 1st, 1561) and during this epoch produced many important sacred works, among which were his volume of *Improperia* and a wonderful eight-voiced "Crux Fidelis" which he produced on Good Fridays with his choir. His set of four-voiced "Lamentations" also aided in spreading his fame as the leader of a new school, the pure school of Italian church-music. On March 1st, 1561, he entered upon the position of director of the music of the Church of St. Maria Maggiore, a post which he retained for ten years. It was while he was director here that the event occurred that spread his fame through all the Catholic nations of the earth. Church music had for a long time lapsed from the dignity which should have been its chief characteristic. The Flemish composers were in a large degree responsible for this; they had placed their ingenuity above religious earnestness, and in order to show their contrapuntal skill would frequently choose some well-known secular song as the *cantus firmus* of their masses, and weave their counterpoint around this as a core. Dozens of masses were written on the old Provençal song of "L'Homme Armé," Palestrina himself furnishing one, and it seemed to be a point of honor among the composers to see who could wreath the most brilliant counterpoint around this popular tune. Many of the melodies chosen were not even so dignified as this, and at times the Flemish composer would choose as his *cantus firmus* some drinking song of his native land. In those days the melody was generally committed to the tenor part (the word comes from "teneo" and means "the holding part," that is the part that held the tune) and in order the better to show on what foundation they had built, the Flemings retained the original words in this part, whence it came to be no uncommon thing to hear the tenors roar out a bacchanalian song while the rest of the choir were intoning a "Kyrie," a "Gloria," a "Credo," or an "Agnus Dei." It is almost incredible that the custom lasted as long as it did, but at last, in 1562, the Cardinals were summoned together for the purification of all ecclesiastical matters, and the famous Council of Trent began to cut at the root of the evil. As is generally the case in all reactions, the reform seemed likely to go too far, for while all were united upon the abolition of secular words in the Mass, some maintained that the evil lay deeper yet, and attacked counterpoint itself as worldly and unfit for true religious music. These advocated nothing less than a return to the plain song or chant, a turning back of the hands of musical progress that might have been very serious in its results. Fortunately, however, the ablegates, and the envoys of the Emperor Ferdinand I., protested vigorously, and the whole matter was finally referred to a committee of eight cardinals, who very wisely chose eight of the papal singers to assist them in their deliberations. The sittings of this committee were held chiefly in 1563, and fortunately two of the number, Cardinals Vitellozo Vitellozzi and Carlo Borromeo (afterwards canonized) were men of especial musical culture. The works of Palestrina had been frequently cited during the debates, and now it was determined to commission him to write a mass which should prove to the world that the employment of counterpoint was consistent with the expression of the most earnest religious thought. Right nobly did Palestrina respond to the call. Too diffident of his own powers to trust the issue to a single work, he sent the cardinals three, of which the first two were dignified and effective, while the third was the celebrated "Mass of Pope Marcellus." He sent the works on their completion, in 1565, to Cardinal Borromeo, and the *Missa Papae Marcelli* was soon after performed at the house of Cardinal Vitellozzi. It made its effect immediately, and soon after the Pope ordered an especial performance of it by the choir at the Apostolical chapel. It is odd to read of the honors which followed in its track; they took every shape but the one which Palestrina

most needed — a pecuniary result. The copyist of the papal chapel wrote out the parts in larger notes than were employed in other works, the Pope (Pius IV.) exclaimed on hearing the mass for the first time, that such must be the music that the angels chanted in the new Jerusalem, and when, a few years after (in 1567), Palestrina published this mass with some others and dedicated the volume to Philip II. of Spain, that eminent bigot sent the composer — his thanks!

It was probably on account of this mass, however, that Palestrina came back to the papal choir. He did not come as a singer this time, but a new office was created for him, that of "Composer to the Pontifical Choir." It may be mentioned here that none of the different positions which Palestrina occupied took him out of the reach of pecuniary cares, and he never received an adequate recompense for his labors; yet one may doubt whether he ever suffered absolute poverty; his wife is said by some historians, to have been well-to-do, and the friendship of different cardinals could not have been without some pecuniary results. Palestrina was blessed with many true and steadfast admirers who must have atoned in some degree for the jealousies of his brother-musicians. His wife was devoted to him, the cardinal D'Este was a friend, in addition to the two cardinals already mentioned; but the great solace of his career was the close companionship of the most musical and devout of priests, Filippo Neri, who has since been made saint by the church. As this priest was the founder of the oratorio it is not too much to imagine that Palestrina may have helped him with advice and music and thus have assisted at the birth of the loftiest religious form of later times. Yet in the midst of all his work, and in the enjoyment of all his companionships, the life of Palestrina is in startling contrast with the brilliant and well-rewarded career of his contemporary, Orlando di Lasso. If ever the Catholic church desires to canonize a musical composer, it will find devoutness, humility, and many other saintly characteristics in Palestrina. The great pang of his life was the loss of his promising boys just as they began to prove to him that his musical instruction had planted seeds in fertile soil. The one son who outlived him seems to have been a sordid and heartless wretch in vivid contrast to the character of his father, whose compositions he recklessly scattered from mercenary motives. Yet the life of Palestrina must have had its moments of sunshine. Probably the most striking of these occurred in 1575, the jubilee year, when, as a compliment to their distinguished townsman, 1500 singers from the city of Palestrina entered Rome, divided into three companies, singing the works of the composer, while he, marching at the head of the vocal army, directed the musical proceedings. In 1571, after the death of Animuccia (a pupil of Claudio Goudimel), Palestrina became leader of the choir of St. Peter's and soon after he became a teacher in the music school which his friend Giovanni Maria Nanini opened in Rome, a school which gave rise to many composers, and which established the early Italian composition on a firmer basis than ever before. In 1593 Palestrina became musical director to Cardinal Aldobrandini, but he was now an old man and his death ensued soon after; but his activity continued unabated almost up to his decease; even to his very last days he produced works which remain monuments of his energy. In January, 1594, he published thirty "Spiritual Madrigals" for five voices, in praise of the Holy Virgin, and this was his last work, for he died less than a month later. He had already begun another work, a volume of masses to be dedicated to Clement VIII., when he was attacked by pleurisy, the disease hastened to a fatal ending, for he was ill but a week, receiving extreme unction January 29th and dying February 2d, 1594, in the arms of his friend Philip Neri; his most famous contemporary,

PALESTRINA.

From a portrait in Naumann's History of Mu[illegible]

Orlando di Lasso, died just four months later, so that the end of the Flemish school, and the brilliant beginning of the Italian church school come very close together.

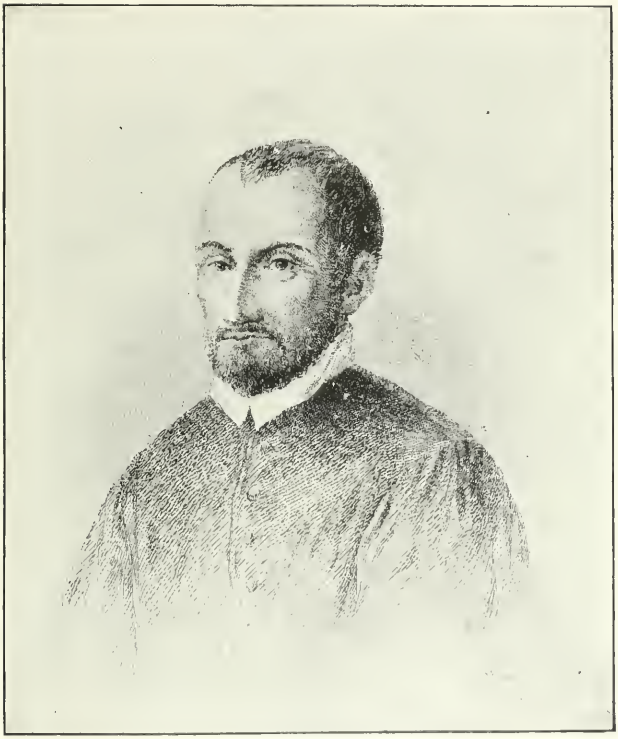
Of the character of Palestrina's music we shall speak below, but it may be stated here that there has never existed a composer at once so prolific and so sustainedly powerful. The mere list of his compositions would take considerable space, for he composed 93 masses for from four to eight voices, 179 motettes, 45 sets of hymns for the entire year, 3 books of "Lamentations," 3 books of Litanies, 2 books of Magnificats, 4 books of Madrigals, a wonderful Stabat Mater, and very much more that is unclassified. A list that is absolutely stupendous when the character of the works is remembered. Through the enterprise of Messrs. Breitkopf & Härtel all of these works will soon have appeared in print.

Palestrina is buried in St Peter's in the chapel of Sts. Simon and Judas. The simple inscription on his tomb runs:

Johannes Petrus Aloysius Praenestinus,
Musicæ Princeps.

It is but natural to find the old Italian writers showering down laudatory adjectives on Palestrina. Undoubtedly Palestrina and Di Lasso, whose careers are almost exactly contemporaneous, were the two chief composers of the 16th century, and it is equally undoubted that of these two Palestrina was much the more earnest and serious; but one may receive with some degree of caution such phrases as "the light and glory of music," "the Prince of Music," and "the Father of Music," all of which may be found in the early commentaries on his works. It must be borne in mind that Palestrina lived at a time when music was still largely a mathematical science, when the art (so far as it was an art) tended almost wholly towards the intellectual, and when the emotional side, which is so important an element with the moderns, was scarcely recognized. It is an odd coincidence that the very year in which the two great composers of intellectual polyphony died (1594) saw the birth of the emotional school in the shape of the first opera, "Dafne." We must not search for great emotional display in the modern sense, even in the "Lamentations" or the "Stabat Mater" of Palestrina, but if we judge his works from the standard of dignity and a pure leading of the voices even in the most intricate passages, we shall find them to be most perfect models, and it was through the complex progressions of the old counterpoint that our modern style was evolved; Palestrina and Di Lasso were the ploughmen who made the harvest of Haydn, Mozart, Beethoven, Bach and Wagner, possible. The lack of definite rhythm (for the ancient counterpoint was the least rhythmic expression of music) is sometimes a stumbling-block in the way of modern appreciation of some of Palestrina's work, but the devout student of Bach will soon find himself an admirer of the pure and lofty vein of the older master. Krause, the historian, says: "I am convinced that this school possesses a permanent value for all time. The greatest art connoisseurs of the new school pay the greatest homage to the Palestrina style." Thibaut describes Palestrina as deeper than Di Lasso, and as such a master of the old church modes and of the pure school (in which the triad was the foundation of everything and the seventh chords were not admitted) that calmness and repose are to be found in a greater degree in his works than in the compositions of any other composer. Palestrina has been called the "Homer of Music," and there is something in his stately style that makes the phrase a fitting one.

Baini, who in the early part of this century was the successor in office of the great composer, being musical director of the papal choir at Rome, was probably the ablest and most enthusiastic student of the works of Palestrina that ever existed, and his great work, "*Memorie storicho-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*" (Rome, 1828. Two volumes), spite of a degree of partisanship and consequent lack of appreciation of the the work of some of the Flemish composers, will probably always remain the bucket through which the waters of the well of Palestrina are best attainable. No man ever had as good opportunities of access to the master's works, and no one



PALESTRINA.

From a portrait by Schnorr, engraved by Amsler and re-engraved by Deblois. This portrait has evidently been suggested by the Vatican portrait. (See frontispiece.) Authentic portraits of Palestrina are extremely rare.

could have employed those opportunities better. He, with extreme exactness, classifies the works of the master into ten groups or styles. It would be both unnecessary and prolix to follow him through all of these; more practical for the general musician is the summing up of Hauptmann (whose essay is founded on Baini), who says, "Baini's ten styles may become bewildering to many, but three styles of composition may be readily recognized on close acquaintance with his works. In the first style he approaches the school of his predecessors the Netherlanders (the Flemish school), and this is shown to our ears by a lack of harmony; the melodies go on their course beside each other, without blending into harmonious unity; harmonically judged they are dry, heavy, and inflexible, and they are continuously canonic or fugated. The second style is, on the contrary, in simultaneous progressions, like our chorales. Here the voices are, as a matter of course, always singable, but the conditions of the melody are, as the harmonies of the preceding, rather negative, and the composer is not turned aside by any ill-sounding effects. The third style is the uniting of the foregoing two in the best and most beautiful manner that can be achieved in this sphere, and it is this school that has placed Palestrina in so high a rank for all time; in this style is the Mass of Pope Marcellus composed. There are however, beautiful specimens of the second style in existence, as, for example, the *Improperia*, which always refreshes me by its simplicity."

In the use of chorale-like simplicity, Palestrina causes the commentator involuntarily to draw a comparison between him and John Sebastian Bach. The parallel could be drawn more closely than many of the ancient ones of Plutarch, for not only were both composers polyphonic in their musical vein, but both were actuated by the sincerest religious feeling in their largest compositions. Palestrina may stand as the typical Catholic, as Bach represents the earnest Protestant, in music.

Unquestionably the earliest vein of Palestrina's composition was influenced by his Flemish training, and he returned to this florid and ingenious style in later time when he set the old melody of "*L'Homme Armé*" as a Mass. This was a very natural proceeding. We have alluded above to the custom of setting masses around a secular core, using some popular melody as *cantus firmus*, as practised by the Netherlanders. When Palestrina chose the above-named melody, he entered deliberately into the lists with them; so many of his predecessors had used the self-same *cantus* that "*L'Homme Armé*" became in some degree a challenge and a specimen of competitive composition; skill and complexity were to rule in such a mass, and it is sufficient to say that Palestrina overtopped his competitors in these, and therefore the object of this work was attained. It may stand as the best example of the first school.

The *Improperia* are a series of antiphons and responses which, on the morning of Good Friday, take the place of the daily Mass of the Catholic church. They represent the remonstrances of the suffering Savior with the people for their ingratitude for his benefits, whence the title "*Improperia*," i. e. "the Reproaches." We have stated that the old pure school did not portray emotion in the modern style; one may not find in these "Reproaches" of Palestrina the entirely human style of a Luzzi's "Ave Maria" or the operatic manner of a Rossini's "Stabat Mater," but the simple combination of dignity with sorrow is nevertheless far more effective and suitable to the religious service; it is therefore not surprising to find these *Improperia* (the first revelation of the genius of Palestrina) still retained in annual use in the Papal Chapel, and we may class them as Hauptmann did, as the best example of Palestrina's second manner. Mendelssohn held them to be Palestrina's most beautiful work, and the poet Goethe was also greatly moved by them.

The Mass of Pope Marcellus has been cited as the best example of the master's third style, and at the same time the culmination of his powers. This Mass is in the so-called Hypo-Ionian mode (although the "Crucifixus" and "Benedictus" are Mixo-Lydian), and is probably the noblest example of the employment of the church modes in the pure style. Although the work is most intricate, Palestrina has here achieved that most difficult feat, the art of concealing art. It presents all the old fugal artifices, and the "Agnus Dei" is a close and ingenious canon. It is written for six voices, soprano, alto, two tenors, and two basses. This in itself was an unusual combination of voices and gave opportunities for great antiphonal effect, between the lower voices, and these opportunities are so well used that the effect of a double choir is frequently attained.

Baini calls the "Kyrie" devout; the "Gloria"

animated; the "Credo" majestic; the "Sanctus" angelic; and the "Agnus Dei" prayerful; but it is doubtful if the modern auditor will perceive all these distinctions in listening to the work. Of its dignity and loftiness, however, there can be no question. One can observe readily how close to the composer's heart was the injunction that the words should be clearly understood; in the most important phrases we find counterpoint of the first order (note against note), while in passages where the same words are often repeated Palestrina employed the most beautiful contrapuntal imitations. The voices are so interwoven that wonderful chords greet us in almost every phrase, yet so free from unnecessary dissonance are these, and so clearly founded on the progressions of the triads, that the effect of simplicity is attained even in the midst of the displays of greatest musical skill. It is true that one can find effective chords in the works of the Flemish school, but on examining these closely it will be seen that they have been "filled in," and do not arise spontaneously from the contrapuntal progressions, while with Palestrina the leading of the voices is never disturbed in the slightest degree for the sake of the chord-formation, but all the harmonic effects grow out of the melodic construction of the various parts, or of the musical imitations introduced between the voices. It remains to be stated that the great musical historian Ambros has thrown doubt upon the origin of the Mass just described, and asseverates that not only was it not written as a model at the request of the committee of cardinals, but that there was really no occasion for any especial reform in the matter of church music at the time that it was produced. The weight of authority and the consensus of opinion, however, are here entirely against the eminent German scholar, and the facts as above stated are now almost universally conceded.

In all of Palestrina's church music one cannot fail to notice that he discards the chromatic progressions which his predecessors and contemporaries used so freely; he did this from a devout desire to keep the church modes intact, and if at times, because of this self-denial, he lost some effects of emotional display, on the whole his works gain much in purity and dignity in consequence.

If in Palestrina's Masses we find the beginning of chord-effect, the true principles of harmonic beauty, in his motettes and madrigals one can discern the first masterly touches of the employment of rhythm. Rhythm could only reach its true culmination in the homophony which came at a later epoch, but one can trace a distinct effort in this direction in the shorter and lighter works of the master, who thus may be regarded as a connecting link between the old and the new schools.

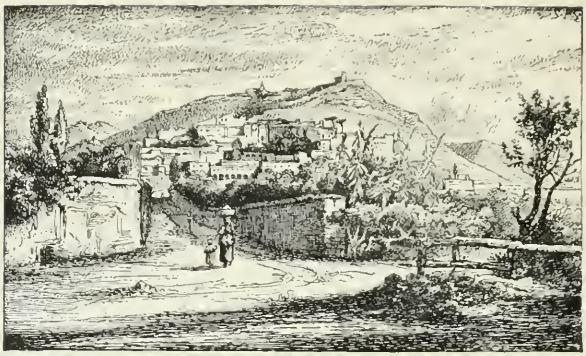
In the matter of the old triad-construction of his chords, however, he was inflexible; Des Pres and Di Lasso might use dissonances to express passion, but he held this kind of passion as too human to enter into his pure church-music. Monteverde soon after brought in the free use of the seventh-chords, yet the careful student will find these slyly introduced in many a work of the 16th century; he will however, find few such attempts in Palestrina.

How earnestly this composer regarded his art, and how deeply he felt its responsibilities may be gathered from his own words:—

"Music exerts a great influence upon the minds of mankind, and is intended not only to cheer these, but also to guide and to control them, a statement which has not only been made by the ancients, but which is found equally true to-day. The sharper blame, therefore, do those deserve who misemploy so great and splendid a gift of God in light or unworthy things, and thereby excite men, who of themselves are inclined to all evil, to sin and misdoing. As regards myself, I have from youth been affrighted at such misuse, and anxiously have I avoided giving forth anything which could lead anyone to become more wicked or godless. All the more should I, now that I have attained to riper years, and am not far removed from old age, place my entire thoughts on lofty, earnest things such as are worthy of a Christian."

With these words does Palestrina dedicate his first book of Motettes to Cardinal d'Este, Duke of Ferrara, and no historian or reviewer could give a truer summing up of Palestrina's character and its influence on his music than he has here done for himself.

Louis C. Elson



VIEW OF THE TOWN OF PALESTRINA — THE ANCIENT PRAENESTE

Birthplace of Palestrina, who received his surname from this place.

CLAUDIO MONTEVERDE

IN Claudio Monteverde we have to do with one of those composers who mark an epoch in art. Starting apparently in full touch with the ideas of the generation into which they happen to be born, such masters acquire originality as they proceed, and, guided entirely by the depth and reliability of their own intuitions, almost imperceptibly digress from the methods in vogue, and at the end leave the world a rich heritage of thoroughly original and enjoyable works. Such a genius adorned the beginning of the sixteenth century in Josquin des Près, another was the richly gifted Orlando Lasso, and in later times many such have appeared; the epoch of modern romantic music being peculiarly rich in them.

Claudio Monteverde was born at Cremona, in Lombardy, in the year 1568. He was the son of poor parents. From earliest childhood he manifested a love of music, and very soon became proficient upon the viola, which even then had become perfected, through the work of Andrea Amati and Gaspar da Salo.

While still a boy, Monteverde was engaged as viola player in the private orchestra of the Duke of Mantua, and there his talent became so evident that the ducal music director, Messer Marc Antonio Ingeneri, taught him counterpoint and the art of composition as it was then practised. Under this stimulation, Monteverde published his first composition at the age of sixteen, in the year 1584. They were called "Canzonettas for three voices," and were printed at Venice. Quite naturally, considering the youth of the composer, these compositions do not show the originality which later rendered his works famous. Their more noticeable peculiarity, judging them from the standpoint of their own day, was a degree of laxity, at times approaching carelessness, in counterpoint. It is evident even thus early that Monteverde's ear for melody enabled him to tolerate harmonic faults between the voices which, without this appreciation of melodious flow, would have been highly disagreeable.

His position in the service of the prince was by no means a sinecure. A letter of his brother, Giulio Cæsar Monteverde, declares that he was incessantly occupied, not alone with the music of the church, but also with that for chamber concerts, ballets, and all sorts of divertissements, making constant demands upon the fertility of the overflowing invention of the young musician. He seems to have been in a somewhat personal relation to the Duke, and all through life he evinced his attachment to members of the Gonzaga family.

His first book of madrigals was published in 1587, when the young composer had reached the age of eighteen. Five other books followed them, dated 1593, 1594, 1597, 1599, and finally 1614. All these were printed at Venice, which was then the chief book-making city of Europe. In a later portion of this discourse the innovations characterizing the third book of madrigals will be more fully considered. Meanwhile Monteverde appears to have steadily advanced in his art, and in the favor of the prince. The brother's letter, already mentioned, is authority for the statement that in 1599 he spent some months at the baths of Spa, and brought back from thence certain traits of the French style.

Very soon after the publication of the third book of madrigals, Monteverde found a critic. A certain Canon Artusi, of St. Saviour, in Bologna, published a brochure upon "The Imperfection of Modern Music," taking for his text one of the madrigals in Monteverde's third book.

This led to further communications from Monteverde himself, prefixed to one of his later volumes, in which he declares that "harmony is the lady

of the words" (*signora della orazione*), meaning thereby that the composer must first consider the dramatic needs of his text, and only thereafter permit himself to be governed by those of music as such.

Upon the death of the ducal music director, Ingeneri, Monteverde succeeded to the place. This appears to have been in 1603, according to the preface to the sixth set of his madrigals (in 1614), in which he speaks of having been in the service of the Duke of Mantua ten years.

The famous "representative style," in other words, dramatic music, had already been discovered, as recounted at greater length in the essay upon Italy. It is sufficient for our present purpose to compare the dates. It was about 1595 that Vincenzo Gallilei intoned at Count Bardi's his epoch-making monologue upon "Ugolino," and in 1597 the first opera, "Dafne," was privately performed at the house of Count Corsi. In 1600 the first opera, "Eurydice," the poem by Rinuccini and music by Jacopo Peri, was publicly performed upon the occasion of the marriage of Henry IV., of France, to Catherine de Medici. This work has the double honor of having been the first opera ever publicly performed and the first opera ever printed. A copy of the original edition of A. D. 1600 is now in the Newberry Library of Chicago. The fundamental problem of the new style was that of furnishing appropriate musical cadences for the impressive utterance of the words of the text. Hence the musical handling of "Eurydice" is very meagre. There is only one short instrumental ritornello, and only one short aria, of sixteen measures. Almost the entire remainder of the work is in a rather stiff and formal recitative. No attempt is made at instrumental coloring. The accompaniment is simply intended to support the voices and assure the singers of their pitch, quite after the ideas advanced by Artistoxenos, and applied universally in Greek tragedy. The tonality in "Eurydice" is almost wholly minor.

Whether Monteverde had opportunity of seeing any of these performances we have no means of knowing. At all events he may well have possessed a copy of the published "Eurydice." And so it was no doubt with pleasure that in 1607, upon the occasion of the marriage of Francesco Gonzeaga with Margherita, Infanta of Savoy, he received a commission to prepare a "dramma per musica" for the festivities. The subject chosen was "Arianna" (Ariadne), the text prepared by Rinuccini. In this work for the first time Monteverde had opportunity to give free rein to his powers. No doubt he realized that he had to present his work before hearers who had attended upon the performances of "Eurydice," and were full of its novel effects. One of his own singers, Rasi, had been engaged in the Florentine performances. The effect of "Arianna" was extraordinary, even prodigious. The aria of the deserted Ariadne, *Lasciatemi morir*, melted the hearers to tears. Monteverde's rival, Marco da Gagliano, who had also been commissioned to prepare a new setting of "Dafne" for the same occasion, was astonished like all the rest. G. B. Doni, in his treatise upon "Scenic Music," holds Monteverde's aria for a master-work indeed. Such was the entrance of the master into the new style. "Arianna" had a long life. As late as 1640 it was played in the theatre of S. Mose, in Venice. The success of this work naturally led to others in the new style. Hence, one year later, another opera, "Orfeo," the text by a writer not now known, and a "Ballo del Ingrate," in which, Ambros says, the music, "in spite of the ancient gods, who figure in the text, stands for the first time in the magic glow of the romantic."

Monteverde was now in the fullness of his powers. He had reached the age of forty-six. He was at once the most original of all Italian musicians of the time, and the most distinguished. Hence upon the death, in 1614, of Giulo Cæsare Martinengo, the musical director of St. Mark's, in Venice, Monteverde was called to the place, which both by reason of its celebrity as already the appurtenance of great composers for two centuries, and on account of its relation to the official life of Venice, was perhaps the most desirable one in the whole world. The salary paid the deceased conductor had been two hundred ducats yearly; that of Monteverde was made three hundred at the start, and in addition a sum of fifty ducats for expenses of removing from Mantua. In 1616 the salary was raised again to four hundred ducats, and later he was awarded the free use of a house in the canon's close. Valuable gratuities were voted him upon several occasions, as one hundred ducats, Dec 14, 1642, one hundred and fifty in 1629, etc. Honors came fast upon him. When he

PLATE II.

QUEEN MARY'S HARP.

THIS venerable instrument, the least impaired Gaelic harp existing, is known as Queen Mary's harp, and belongs to C. Durrant Steuart, Esq., a Scotch collector. Of Gaelic harps there are only seven that may be dated earlier than the eighteenth century, the oldest being the Queen Mary, the Lamont harp—now in Edinburgh—and the harp named after Brian Boru (Boromha), preserved at Trinity College, Dublin; these three dating anterior, perhaps long anterior, to the fifteenth century. The Queen Mary and Brian Boru harps are the two most nearly resembling one another. They are small, the Queen Mary harp being only 31 inches high and 18 inches from back to front. They were played resting upon the left knee and against the left shoulder of the performer, whose left hand touched the upper strings. The comb is from 2½ to 3¼ inches high. It is inserted obliquely in the sound chest, and projects about 14 inches. The sound chest, in shape a truncated triangle hollowed out of the solid, is 5 inches wide at the top and 12 at the bottom, the depth being 4½ inches. The bow or forearm measures in a straight line 27½ inches, the chord of the arc of the inner curve being 23 inches. The front of the bow is expanded so as to form a convenient hold for the hand; it tapers slightly above and below, and ends both ways in boldly carved heads of animals of a symbolical character.

In this, and frequent instances in these plates, the instruments are not represented as strung. It is impossible to keep old instruments with that strain continually upon them, and to string them only to have them drawn would have been attended with many disadvantages.

The strings were of brass and twenty-nine in number, and were made to sound by the player's fingernails, which were allowed to grow long for the purpose. The Queen Mary harp has had another (the lowest) string attached later. This string measured 24 inches, the highest treble string 2½ inches; what compass the harp had it is now impossible to decide, but following the tradition of Irish harpers the accordance was based upon the old diatonic scale with the minor seventh, sometimes replaced by the major seventh. The late Dr. Eugene O'Curry once stated in a lecture that the ancient Irish had three modes in their music, the "crying," the "laughing," and the "sleeping." Whatever these tunings were, their secret is locked up in the wood of the harps that once responded to them.

The Queen Mary harp has a history based upon family tradition; but in passing through several mediums it has become unreliable. The harp was long believed to have been Mary Stuart's, and, according to the tradition, it once had golden and jewelled ornaments attached to the right upper circle of the bow, including her portrait and the royal arms of Scotland, which were stolen about 1745.

was invited to Bologna, in order to direct the music for some festivity, a delegation of distinguished citizens met him a long way out upon the route, and orations and formal recognitions of the honor done the city by his accepting the invitation had full place, according to the imposing forms of the time.

In spite of the distinction which Monteverde had gained in the musical dramas already mentioned, it was not for several years after entering upon his duties at St. Mark's that he found opportunity to pursue his ideal. Between 1614 and 1624 he appeared only as church composer, excepting now and then when he produced music for a state *fête*, for as yet there was no public opera house in the world. In the year 1637 the first one was erected at Venice, in the parish of S. Cassiano. But previously, in 1624, the senator Girolamo Moncenigo invited Monteverde to compose a new work in the representative style, which accordingly he did, and it was privately performed in the Moncenigo palace. It was called "Il Combatimento di Tancredi e Clorinda," an intermezzo. The story was taken from Tasso's "Jerusalem Delivered," and represented Clorinda going in search of her lover, Tancred, in disguise of a young knight. Through some misunderstanding a duel between them was unavoidable, and at the moment when the swords flash and the strokes make grim accents in the pretty love story, Monteverde had the happy thought of introducing the pizzicato effect with the strings; and later when Clorinda falls, mortally wounded, the suspense is indicated by the still usual orchestral means, the tremolo. These striking effects, however, were by no means Monteverde's chief claim to memory for this work, for throughout, if we may believe the hearers (the music having disapeared), the music accurately reproduced and interpreted the feeling of the story, and the hearers were intensely absorbed, and at the critical moment moved to tears.

Another celebrated work of Monteverde was a solemn requiem which he composed in 1621, for the funeral services in honor of Cosmos II., in the church S. Giovanni e S. Paulo. Concerning this, the opera librettist, Ginol Strozzi, writes complimentarily if not clearly, that the music "depicted grief in the Mixolydian tone, the happy discovery of Sappho; and the *Dies Ire* and the well intoned *De Profundis*, by their novelty and mastery, awakened in the hearers the greatest wonder."

From this time onward, Monteverde composed often in the new style. In 1627 he composed for the court of Parma five intermezzi; in 1629, for the birthday of Vito Morisini, a cantata, "Il Rosajo fiorito"; and in 1630, for the marriage of the daughter of his patron, the senator Moncenigo, to Lorenzo Giustiniani, he wrote to a poem by Strozzi, "Proserpina Rapita." Here again the enthusiasm of the hearers was unbounded. The magic combination of drama and song in choruses, dances, and orchestration was magical. Unfortunately almost all the operatic and church compositions of Monteverde have been lost. But his continual progress in the art of orchestration is shown now and then in the chance allusions of his contemporaries. Thus we are told that in 1631, upon the day when the votive church S. Maria della Salute was opened by the Doge (in memory of the stay of the plague), a solemn service was also held in St. Mark's, when a great effect was made in the *Gloria* and *Credo* by the resounding trombones.

As soon as a public opera house was opened in Venice, the demands upon Monteverde's talent as opera composer became more frequent. Thus followed one important work after another, until almost the end of his long and honored life. In 1642, at the age of seventy-four, he produced his last opera, "L'Incoronazione di Poppea," which had the customary effect of novelty and nobility.

Monteverde had been happily married while still living in Mantua. He had two sons, one of whom became a priest, the other a physician. Upon the death of his wife he entered the church, and took holy orders, so that from the age of sixty-five to the close of his life he was priest as well as composer and musical director. In person he seems to have been tall, rather meagre in figure, and the few existing portraits represent him as serious, perhaps even ascetic, in face. After a short illness, Monteverde died, in 1643. His funeral was held in St. Mark's, under the musical direction of his pupil, Giovanni Rovetta. But a second and more formal service was held on the 15th of December, 1643, in the Frari church, under the direction of another of his pupils, Giambattista Marinoni, musical director at the cathedral of Padua. The great master was buried in the Frari church, in a chapel at the left of the choir. No stone bears his name to mark the spot.

Monteverde's position in the world of art might almost be designated as that of "father of the

opera." For, while it is true that he did not himself directly discover this great form of applied music, he certainly was the first to produce dramatic works characterized by the same general ideas as those which prevail at the present day. The connection of Jacopo Peri with opera was altogether fleeting and temporary, having been limited to the two works already mentioned. Monteverde, who was already a vigorous and fully established musician and composer at the time of Peri's first attempt, took hold of the new art form with such vigor and readiness, and with such truth of insight, that he must always stand in the place of honor. Peri's conception of the musical part of opera was rather small and limited. What he sought was a truthful declamation of the text in the matter of cadence and emphasis. To this Monteverde added a deeper insight into the feeling pervading the dramatic situation. This gave the key-note to his music, whether that of the voices, or of voices and instruments together.

This honor belongs still more incontestably to Monteverde when it is remembered what innovations he made in the general points of musical structure and instrumentation, both of which place his fame in the strongest possible light as that of a master. In his earliest canzonettas the defects are those of a half-taught composer, rather than of one deliberately marking out a new path. But in the third book of madrigals there are innovations which have been pointed out by all critical writers upon the history of harmony, especially by Choron and Fétis. In the madrigal "Stracciami pur il côre" (the music of which is given entire in Burney's "History of Music," Vol. III.), the rhythm has more movement, the metrical form is better, there are natural cadences, and prolonged dissonances of a materially different character to anything preceding them. Fétis mentions, at the words *non puo morir d'amore*, double dissonances, arising by suspension of 9–4, 9–7–4, 6–5–4, the latter having an extremely disagreeable effect. Modern tonality is anticipated by the use of the leading tone. In his fifth book of madrigals he gives free rein to his ideas, and introduces dissonances without preparation, especially the seventh and ninth on the dominant. There is also a diminished seventh. He thus possessed the means of a rational harmonic accentuation and dramatic characterization.

In the department of orchestration, Monteverde may properly be considered the originator of the art, and here again we come upon one of those accidental connections, or harmonies, between the man and his environment which impart to art-history so much the character of a chapter in development. It was Monteverde who first placed the violin in its place of honor in the orchestra. Peri's orchestra contained two tenor-viols, but no violin. While still retaining the chittarone, or large guitars, cembali, or harpsichord, Monteverde had two bass-viols, ten tenor-viols (his own instrument, with whose possibilities he was acquainted), two violi da gamba (a tenor-viol with frets), one double harp, two small French violins, four trombones, a regal or small reed organ (for sustaining tones), one small octave flute, one clarion, and three trumpets with mutes. From the complete loss of anything like orchestral scores or individual parts, it has been surmised that these players exercised their own judgment as to what and when to play. This, however, appears impossible. Otherwise the peculiar effects graphically employed for dramatic coloration would not have been produced. Such effects as the pizzicati and tremolo of violins in "Tancred," and the trombone effects in the mass, mentioned above, do not come by the happy chance of players putting in notes at their unregulated wills. The characteristic difference between the orchestra of Monteverde and Peri was in the possession of means of prolonging tones, and thereby rendering the music impressive and pathetic. Without the stringed instruments this would forever have remained impossible.

W. S. B. Mathews.

A. SCARLATTI

From a rare print loaned for reproduction by Mr. C. Weikert of New York.

ALESSANDRO SCARLATTI

THERE has never been in the musical history of the world such another blossoming into song as took place in Italy after the invention of the representative style. The great master, Monteverde, lived to see the opening of the first public opera houses, and by the end of the century there were theatres devoted to the musical drama in almost every city of Italy. Monteverde was succeeded by several composers, in part contemporaries of each other, among whom the most eminent names were those of Cesti, Lotti, and Legrenzi. All the tuneful instincts of the Italian nation came to expression in the new form of art, and the theatres vied with each other in obtaining the composition of new works by the best masters available. In these there were two national instincts operative: that for the drama, and that for tune. Hence we begin to find, very early in the development, the merely declamatory consideration which ruled Peri, and the additional element of musical characterization which led Monteverde into many new paths, giving place to the merely tuneful, and delaying the drama until an aria had time to fully complete itself.

In its earliest forms the aria gained in symmetry and tunefulness, without seriously hampering the dramatic movement. Soon, however, the voice began to attract attention to itself, and in the illustration of its previously forgotten talents the action of the drama was still further delayed.

Many illustrations of these generalized statements might be cited, but those following later are perhaps sufficient for showing the point which had been reached in the development when the great genius Alessandro Scarlatti appeared.

Born in Trajano, Sicily, and gifted with the music loving organization of the Sicilians, Alessandro Scarlatti seems to have made his way to Rome at an early age. It is uncertain where he obtained his musical education. Some writers credit him to Pavian masters, others to Carissimi at Rome. It is quite likely that he may have received instruction at both places, while the greater part of his equipment as composer he may have acquired by his own exertions. Nothing at all is known of his first thirty years. But from the assertion of the Marquis of Villerosa (in his work upon the Neapolitan composers) that Scarlatti was a fine singer, a virtuoso upon the harp, and an excellent composer when he first came to Naples, we are at liberty to suppose that he gained a musical livelihood by exercising the first two of these talents. He must have made very thorough studies as composer, for there are several of his works (hereafter cited) which show that he was proficient in all the learning of the ecclesiastical schools.

At length, in 1680, he emerges from the obscurity through the performance of his first opera, "L'Onesta del' Amore," at the palace of the ex-queen of Sweden, Christina, in Rome. The work pleased, and the young composer seems to have been taken into the service of the queen, where he remained until her death, which took place in 1688. Nothing is known of this opera beyond the fact of its performance. Even the influence it may have had on the fortunes of the young composer is inferential, for there is no evidence that he may not have been in her employ previously. The next reliable glimpse we have of him is in the performance of his opera "Pompeo" in January, 1684.

Then for nine years we lose sight of him again until January, 1693, when an oratorio of his, "I Dolore di Maria, sempre Virgine," was written for the congregation of the "seven griefs," at San Luigi di Palazzo. In the same year, also, his opera of "Teodora" was played at Rome. Other indications combine to show that Scarlatti must have

rapidly gained in popular estimation during these years, whose record for the present, at least, seems so hopelessly lost.

One year later, namely, on Jan. 6, 1694, Scarlatti was appointed musical director of the royal chapel at Naples, where his first work seems to have been the production of Legrenzi's "Odoacre," with certain adaptations and additions of his own. In a prefatory note to the published edition, Scarlatti says: "The airs rewritten by the editor are distinguished by an asterisk, to the end that their faults should not prejudice the reputation of Legrenzi, whose immortal glory is an object of the editor's unlimited respect." Nevertheless, it may be remarked in passing, this respect did not prevent him from making important changes in the work,—changes which he must have believed improvements, and likely to render the performances more successful. Apparently the modesty of the young composer was technical and verbal rather th n anything deeper.

ALESSANDRO SCARLATTI.

From an engraving of a portrait by Solimène, published in Naples, 1819.

There is every indication that Scarlatti found the Neapolitan position very much to his taste. As yet we are without a carefully prepared biography, and little is known of this part of his career beyond the names and times of performance of the operas, which followed each other rapidly, at the rate of at least three a year during his entire productive career. Among those of the first ten years at Naples, the following are to be mentioned: "Pirro e Demetri," 1697; "Il Prigionero Fortunato," 1698; and "Laodicea e Berenice," 1701. During this period he was director of the conservatory of San Onofrio.

Here, moreover, he at least inspired the teaching of the voice, for it was at this school, under Scarlatti's direction, that many of the most eminent singers of the first quarter of the eighteenth century were educated. Among the names mentioned in this connection are those of Farinelli, Senesimo, and Mme. Faustina Hasse. It is probable that Scarlatti himself taught singing, in support of which reasons will be mentioned later.

At this time Naples was in considerable disturbance of a political kind, and in 1703 the situation became insupportable to Scarlatti, who thereupon turned his steps once more towards Rome, where he was appointed assistant musical director of Santa Maria Maggiore, in 1703. Four years later, upon the death of the musical director, Antoine Foggia, he was made full director. He was also made the musical director at the palace of the distinguished and magnificent Cardinal Ottoboni.

He had now come to the full measure of his powers and popularity. One of his celebrated works, "Il Caduta de Decemviri," was played in 1706; another, "Il Trionfo della Liberta," was played at Venice in 1707. He composed with the greatest spontaneity. Burney, the musical historian, mentions seeing the manuscripts of thirty-five cantatas by Scarlatti, which he composed at Tivoli, in the month of October, 1704, while on a visit to his friend, André Adami, chaplain singer in the pontifical chapel. These works were dated, and the dates show that they were written at the rate of one a day Quanz, the celebrated flute player, visited Naples in 1725, when Scarlatti was a very old man, and met him several times. He mentions a certain wealthy amateur who had collected four hundred manuscript compositions of Scarlatti.

It was during the Roman residence that the young Handel formed the acquaintance of the two Scarlattis, for the son Domenico was by this time the very first clavier virtuoso in Italy. Handel was so much interested that he accompanied the Scarlattis upon their return to Naples, where the master resumed his position as court musical director, in 1709. Handel remained in Naples, studying the cantata style of Scarlatti, until the spring of the following year.

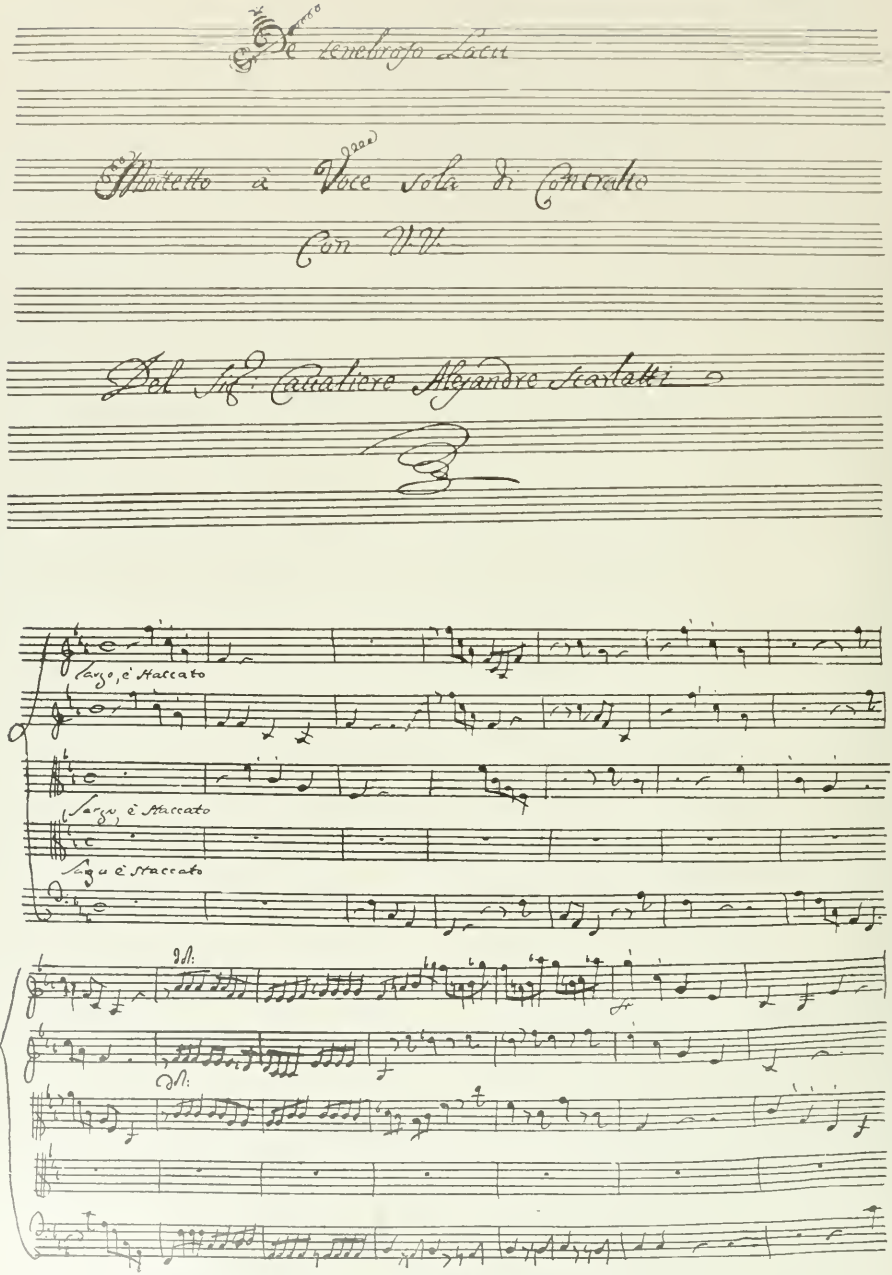
In his later residence at Naples his activity continued, but the very names of many of his works are now lost. Among the most important of these may be mentioned the opera of "Tigrane," which was played in 1715. Another, "Griselda," was produced in 1721. In addition to the direction of the conservatory of San Onofrio, he appears to have taught musical composition at the two other conservatories, of Dei Poveri and Di Loreto. His activity as composer continued almost to the end of his long and honored life. He died Oct. 24, 1825.

The total number of Scarlatti's secular operas was more than one hundred and fifteen. He composed many oratorios, among which may be mentioned "I Dolore di Maria," "Il Sacrafizio d'Abramo," "Il Martirio di S. Teodosia," "La Concezzione della Beata Virgine," "La Sposa di Sacra Cantici," "S. Fillipo Neri," "La Virgine Addolorata," etc. There were about two hundred masses, and more than four hundred secular cantatas. The latter are semi-dramatic settings of short texts for a single voice, with accompaniments for clavier, or combinations of instruments for chamber use. The vast number of pieces of the latter class, together with many other compositions nearly allied to them (chamber duets for voice and light accompaniment, etc.), can only be regarded as having been occasioned by special circumstances in the way of facilities for performance. For it must be remembered that nearly all of these works demand of the singer a degree of virtuosity which was then extremely rare, and to be found perhaps scarcely at all outside the pupils of Scarlatti himself. The solution is to be found in the fact already mentioned that the master himself was a fine singer. Furthermore he had a daughter, La Flaminia, who seems to have been a singularly gifted creature. Bernardo de Domenice, in Vol. IV. of his "Vite d'Pittori, Scultori, ed Archetetti napolitain" (Lives of the Painters, Sculptors, and Architects of Naples), is quoted by Florimo, in his "La Scuola Musicale di Napoli" (Marano, 1880), as saying of Francesco Solimene, that he was a lover of music, and in the habit of spending much time at the house of Scarlatti, whose daughter La Flaminia was a wonderful singer, full of dramatic fervor and gifted with a magnificent voice. It would seem, therefore, that these works may have been composed primarily for his own satisfaction and for the pleasure of his own family circle.

In respect to the facility with which he composed, as well as in the agreeable manner of writing for the voice, Scarlatti was the true founder of later Italian opera, his principles of composition having been almost universally followed until past the middle of the present century. But unlike some of the modern Italians, Scarlatti's ease of production rested upon most thorough attainments in counterpoint and the technical mastery of material. His great masses are monuments of learning, and by good judges are counted worthy of being placed beside those most honored in the annals of ecclesiastical music. Among the most celebrated of these works are a four-voice requiem, an "Ave Regina Cælorum" for two voices and organ, a great four-voice canon, a five-voice mass with orchestra, a great pastoral mass for two choirs, eleven voices, with orchestra and organ, and a famous motette, "Tu es Petrus," for two choirs. This was sung at the coronation of Napoleon I. by a choir of thirty papal singers, specially imported for the purpose.

The greater part of the works of Scarlatti are lost, or lie concealed in the archives of the religious houses for which many of them were composed. The archives of the Royal College of Music at Naples contain fifty works of his, among which there are seven of his operas.

It is by no means easy at the present day to discriminate between the musical reforms which Scarlatti actually invented himself, and those which tradition has somewhat generously attributed to him, but which were in fact the fortunate discoveries of earlier composers soon forgotten. Speaking in general terms, between Scarlatti and Monteverde a full century intervened, a century of such feverish musical activity as the world has scarcely ever seen equalled. Many gifted men took up the representative style where Monteverde left it, and small reforms were continually introduced. Scarlatti is credited with having made the aria more symmetrical by introducing the *da capo* after the



Facsimile autograph manuscript written by Scarlatti. Original is in the British Museum.

middle part. He is also held by some to have invented, or greatly perfected, the Italian art of singing, and to have introduced running divisions for the display of the technique of the singers. In this point he is the forerunner of the later Italian composers. It is not at all easy to define the precise limitations between Scarlatti's work and that of the other composers, famous in their times, but now almost forgotten. Few of their works are now accessible, and the extracts in such collections as Gevaert's "Les Gloires de l'Italie" may have been edited with the additions required for modern ideas. But so far as I feel justified in drawing conclusions from the evidence accessible, the following are among the more important facts in the case: —

In Peri's "Eurydice" the aria occupies the smallest possible place. Giulio Caccini, his amateur co-worker, has an aria published in 1600 from "Nymphes des Ondes," called *Fere selvagge che per monti errato*, which is in the key of G, moderato, two periods, eight and six measures. The air by Peri, already mentioned, was sixteen measures, in sustained tones, symmetrical, and fulfilling the proper place of aria, which is that of emphasizing and idealizing an important moment in the drama. Gavaert's collection contains one by Marco Gagliano, a duet for two voices, *Alma mea dove ten vai*, which is in the key of D minor, and runs in thirds in the regulation Italian style. It is evident that here we have not to do with the representative style, but with a folks song more or less idealized. A cantata for solo voice, by Luigi Rossi, 1640, printed in Gevaert's collection, had the theme resumed after the middle part, in a manner quite equivalent to the *da capo*. This song also is notable for the amount of vocal running work which it contains (an interesting circumstance, considering the comparatively early period of its production after the discovery of the representative style); in this there are from eight to sixteen notes to a syllable, sixteenths in common time. Even the recitative in the dramatic part of this cantata has the pyrotechnic divisions. Cavalli, an aria from whose "Giasone" appears in Gevaert's collection (1649), seems to have held rather a meagre idea of the possibility of the aria. One of the more interesting of these early specimens is the aria or canzone, *Fuori pazzo da caterna*, which is practically a duet with its own accompaniment, the voice answering the leading motive in the bass. It is somewhat defective in symmetry, but its general effect is admirable.

Scarlatti was far more richly endowed than these composers, both by nature and by art. In the Newberry Library, Chicago, there is one opera of Scarlatti's complete, "La Rosaura" (Edition of the German Society for Musical Research), which was probably produced between 1689 and 1692. As compared with the operas by Monteverde, the melody of this work is much more free. There is a *largo* prelude and aria of Climene in the second scene, with a string introduction, beautifully done. The violin part is very noble and effective. The second part of the aria is in A minor and other keys, ending in C minor, after which there is a *da capo*, bringing back the main aria. I know not whether this *da capo* was written by Scarlatti, or was an addition by the later editor; but inasmuch as the date of this opera so closely coincides with that of "Teodora" (1693), generally regarded as the first example of the *da capo*, this may well enough be an earlier case, unknown to the former writers. In the fifth scene there are some running divisions which are extended to considerable length, the word "spasso," for instance, having seven beats of common time, sixteenths. Throughout this work minor tonality preponderates very much, all the airs being in minor, and only one or two of the *ritournelli* being in major. Rosaura has a good air in the second act, and there is a remarkably fine piece of work for violin solo, lute, and 'cello, the cembale being silent.

M. Fétis says that in "Il Cadute de' Decemviri," played in 1705, "All the airs have a sentiment corresponding with the words, and a taking originality. Many have a solo violin with two other violin parts. In the second act an air of touching expression is accompanied by violin solo, with obbligati 'celli, and bass alone. The piece is full of strange harmonies and bold modulations, and is of exquisite beauty."

It was Scarlatti's good fortune to be active as a composer at the very time when the violin had received its finishing touches at the hands of the later Amati and Antonio Stradivarius. The first great violin virtuoso, Archangelo Corelli, had published his epoch marking works during the last quarter of the seventeenth century. Scarlatti appears to have entered into the new musical

world thus opened with ever fresh enjoyment and a rare intelligence. Fétis says that in "Laodicea e Berenice" (1701) he wrote an air with obbligato for violin and 'cello, the former having been intended for Corelli; but upon its proving impossible to secure Corelli, the air had to be given up because there was no violinist sufficiently skilled to play it.

In "Tigrane" (1715) the orchestra consisted of violins, violas, 'celli, basses, two horns, two oboes, which was an unprecedented number at that time. In "La Caduta de Decemviri" (1706) the air *Ma, il ben mio che fa* was accompanied by violins in four parts, with admirable effect. Obbligato solos are also frequent.

Scarlatti also made a mark as teacher of singing. By many he is regarded as the founder of the Italian art of singing. This may well enough have been the case. A great singer himself, a fine musician in every respect, and fully imbued with the concept of *cantabile* melody, as shown in the violin effects already mentioned as frequent in his operas, nothing could be more natural than that he should put the two ideas together, and seek to discover a method of training through which the human voice would be capable of similarly noble effects, with the added element of inherent vitality. According to tradition, he accomplished his task. At all events it was his pupil, Nicolo Porpora, who brought the art of sustained song to its highest perfection. Besides Porpora, who was perhaps his greatest pupil (and his eminent son, Domenico Scarlatti, who was great composer as well as virtuoso upon the clavier), the most celebrated of Scarlatti's pupils were Logroscino, Durante, and Hasse.

Considering the importance of the period when Scarlatti flourished, and his own prominence both in the eyes of his contemporaries and in the history of art, it is surprising that his biography has never been exhaustively written. Such a work, carried out in the spirit of Spitta's "Bach," would amount to a history of the creation and growth of Italian opera, and would be of vast interest.

W. S. B. Mathews.

GIOVANNI BATTISTA PERGOLESE

THE measure of a life is not its length, but its productiveness, and the best of a life's work is in its quality, not its quantity. The history of the fine arts is rich in the names of those who ended a great career before they had rounded out two score years, and many of the world's triumphs in the open conflicts of battle on land or sea and of labor in the struggles of peaceful times were won by men who had not long left their boyhood behind them.

Eminent among these young men, whose work and fame are to be permanently preserved and esteemed, is Giovanni Battista Pergolese, the span of whose life hardly exceeded a quarter of a century, and the number of whose compositions appears small in proportion to the influence he exerted and the new impulse he imparted to the musical world a hundred and fifty years ago.

Yet during his lifetime he was unappreciated and unsuccessful, and was a person of so little consequence that many details of his history are difficult to discover, while others which might now be interesting and instructive, are absolutely unknown. The very year and place of his birth are disputed. Some authorities claim that he was born in 1704 at Casoria, in the immediate vicinity of Naples; but the best are agreed upon the date of January 3, 1710, and name Jesi, a small town near Ancona, as the place. On the other hand, Fétis, after much examination, comes to the conclusion that he was born at Pergola, a town near Urbino,—whence his surname of Pergolese, his family name being Jesi—and sets down that the year was 1707. On this point he is evidently wrong, as he would thus make the composer older by three years at the time of his death than he is generally stated to have been.

Of his boyhood nothing is known, but he must have shown in an unusual degree the musical talent so common in Italy, because he is found at about ten years of age as a charity student in Naples, and under the protection of the Duke of Maddaloni and Prince of Stigliano, the latter being first equerry to to the King of Naples. Here again accounts differ. On the one hand it is claimed that the boy was received into the Conservatory Dei Poveri di Gesú Cristo, while on the other it is argued with much probability that he was taught at San Onofrio. If the latter be accepted as the truth, the contradiction can be explained by the fact that his teacher, Gaetano Greco, was originally at the former institution, but spent his later years in connection with the latter.

As the lad showed small aptitude for vocal music, he was first set to learn the violin of Domenico Mattei, who soon discovering the nature of his talent, sent him to Greco. This eminent master, himself a distinguished pupil of the great Alessandro Scarlatti, found Pergolese to be well worth cultivating and devoted himself to him with loving care. But in about two years Greco died, and Pergolese then received instruction from Durante, the famous master of counterpoint, whose methods are still followed in the royal conservatory at Naples, and from Feo. During this period his attention was concentrated upon the science of music and composition, and it is recorded that by the time he was fourteen years old, he had written some things of considerable consequence.

The effect of his training in the reserved, scholastic and almost conventional Neapolitan methods and of the influence about him was naturally such as to render his style severe, classic and almost formal; but no such limitation could be set to the expansion of his spirit, and no sooner was he free from academic constraint and ready to choose his own way in the world, than he began to express himself more vividly and to turn toward the theatre as his true field. His first composition was, so to speak,

a compromise between the lessoning of the past and his ambitions for the future, for it was a drama with a flavor of oratorio. It was called "San Guglielmo d' Aquitania," and was produced at the Fiorentini, which stood in the second rank of Neapolitan theatres, and was not then, as subsequently, confined to the representation of comedy. The opera had only a qualified success with the public, being judged to have too much science and too little melody; but it sufficed to make his talent evident to his noble patrons, who then exerted their influence to get him hearings at other theatres. Thus encouraged, he wrote "Sallustia," an opera-buffa; "Amor fa l' Uomo Cieco,' an *intermezzo*, at the suggestion of the Prince of Stigliano; and "Ricimero," a grand opera. These were performed at San Bartolomeo and other secondary theatres, and were all failures.

PERGOLESE

Reproduction of a rare print from the British Museum.

Disappointed and almost disheartened, Pergolese decided to give up the stage, and for two years he devoted himself to instrumental music, composing about thirty trios for strings, chiefly for the Prince of Stigliano and other friends. But his disposition was not to be longer controlled, and in 1731 he produced "La Serva Padrona," a light opera which made an instant success and has attained a justly high reputation all the world over. Being in the vein again, he followed this with "Il Maestro di Musica," "Il Geloso Schernito," "Lo Frate Innamorato," "Livietta e Tracolo," "Il Prigioniero Superbo" and "La Contadina Astuta." These were mostly composed upon Neapolitan texts, were full of gaiety and brightness, and had temporary success in the San Bartolomeo, the Nuovo and other theatres: but their local dialect and the fact that they belonged to the less important classes of opera, prevented their obtaining any wide currency.

In May, 1734, Pergolese was called to Rome to become the chapel-master of the church of Santa Maria di Loreto. Regarding this nomination as a promotion in his art as well as a recognition of his ability, he set himself seriously to work upon something which should at once confirm any good opinion of his powers and demonstrate his gratitude. Putting aside the trivial Neapolitan *libretti*, he turned to Metastasio and drew from his poetry the text for his "Olimpiade," a grand opera which was brought out in 1735 at the Tordinona. At this time the composer Duni — of whom little more than the name now remains — was a composer much in favor, and was about to bring out a new work of his own, "Nero." He had no small fear of what Pergolese might do and withheld his score until he could make acquaintance with that of the new comer. His opinion, written directly to Pergolese, with many expressions of admiration, included these words: "There are here too many details beyond the reach of the average public; they will pass unperceived, and you will not succeed. My opera will not have the value of yours: but, being more simple, it will be more fortunate." Duni was right; the "Olimpiade" was a failure; some parts of it were hissed, — although it was admitted that two airs and one duet were "deeply expressive," — and one chronicler records that some irate auditor went so far as to throw an orange at the head of the composer as he sat at the harpsichord in the orchestra. The generous spirited Duni afterwards said that he was "in a fury" against the Roman public for its behavior toward his contemporary.

This defeat was a decisive one, and Pergolese turned back to his duties as a composer and director of religious music. The ensuing period was signalized by his writing, among other things, of a mass, a *Dixit* and a *Laudate*, all upon a commission from the Duke of Maddaloni, who desired them for the annual festival at the church of San Lorenzo in Lucina, at Rome, where they were sung with great eclat.

The end of Pergolese's career was now approaching. For about four years he had had frequent hemorrhages and had shown other signs of pulmonary consumption. Beside having within it the germs of this fatal disease, his constitution had been sapped and weakened by dissipation, and what one of his biographers calls squarely his "*passion effrénée pour les femmes*." To save what strength and life he still had, it was necessary that he should leave Rome for a less trying climate, and he determined to return to the softer and more salubrious air of Naples. One writer says that he betook himself to a property belonging to the Duke of Maddaloni, at Torre del Greco, just at the foot of Mount Vesuvius, where the sunny exposure and the protection of the volcano from the winds of the north are thought to be extremely propitious to such invalids as he. But this stay can have been only temporary, because his final residence is known to have been in a villa at Pozzuoli, which is quite on the other side of Naples and is to be accounted a no less salubrious place of sojourn, having been sought for sanitary reasons by the old Romans.

Reproduction of a fine medal by T. Mercandetti, struck in 1806 (after the death of Pergolese), in commemoration of his "Stabat Mater."

Pergolese was hardly fit to do any work in these days, but he had accepted a commission from the confraternity of San Luigi di Palazzo, in Rome, and was determined to execute it. The subject was a "Salve Regina," and he was to receive for it the munificent sum of ten ducats — equivalent, perhaps, to about eight dollars of the present currency. Like Mozart, laboring over this "Requiem," Pergolese gave his last thought and his last strength to this anthem, and had hardly completed it when, on the 16th of March, 1736, he died. There were rumors at the time, which even had some currency years later, that he had been poisoned, the isolation of his retreat and the peculiarity of some of his symptoms suggesting the possibility of this. But, apart from the fact that his physical condition and his known habits explained his maladies and their inevitable termination, Pergolese was not a figure of sufficient importance to excite jealousy or animosity. His life had not been a public one in the full sense of the word, and in the lyric drama, where he desired most to shine, he had made but one real success — that of "La Serva Padrona."

Hardly had the young composer's body been buried — in the little cathedral at Pozzuoli — when a sudden and extreme admiration for his music broke out in Italy, and soon spread to other countries. Naples, in her tardy enthusiasm, justified the reproach of Dr. Burney, who wrote, "Had she known her own happiness, Naples might have boasted of possessing one of the greatest geniuses she or the world had ever produced. The first opera of Giovanni Battista Pergolese was performed at her second theatre! The young composer found not among his countrymen minds sensible of his extraordinary talents or that acknowledged the natural maxim of Horace, '*Bonus sis felixque tuis*.' His native land was the last to discover, or to confess, his superior powers."

Two years after its author's death the "Olimpiade" was reproduced in splendid fashion at Rome and received with honor. The "Serva Padrona" was translated into other languages and heard in many European cities. It reached Paris about 1750, and although performed by inferior singers, it created so deep an impression, — subsequently increased by "Il Maestro di Musica," — that some French authorities have not hesitated to say that this music almost revolutionized theatrical art and led to the establishment of comic opera as it has been since understood in France. His sacred music was also introduced in the Concerts Spirituels and greatly applauded as among the chief sensations of the time. Pergolese is judged to have had his first adequate hearing in England in 1724. The poet Gray had brought home from Italy fine reports of the new music, and in that year the "Olimpiade" was put upon the stage of the King's

Theatre, then directed by the Duke of Middlesex. It had not a distinguished success, but one air, "*Tremende oscure atroci*," became an established favorite in concerts with the principal Italian tenors for ten years after.

For a good many years after Pergolese's death his music, both dramatic and sacred, was in the highest esteem throughout Italy, and received the tribute of much imitation. His "Stabat Mater," which may be regarded as the best of his ecclesiastical compositions — unless some should prefer the "Salve Regina" — even held its own, and not in Italy alone, by any means, until it was superseded by the larger and more popularly written work of Rossini.

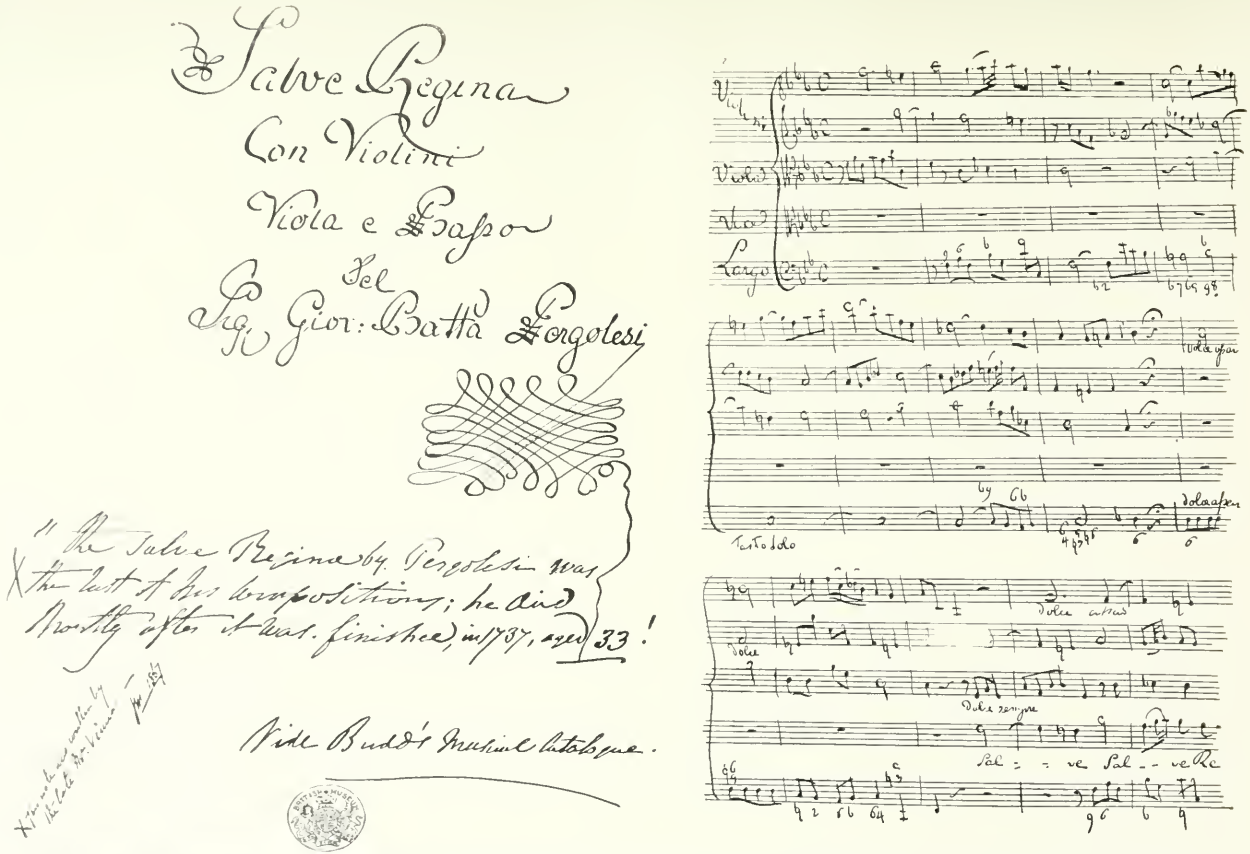
The rush of modern music and the modifications in taste have pushed the scores of Pergolese from the theatre and the concert room, and no later performances of his operas are to be noted as of consequence since the double revival of "La Serva Padrona" in Paris, in 1863, when the original version was given at the Italiens and the French translation at the Opéra Comique, Mesdames Galli-Marié and Penco carrying off the honors. The instrumental trios are never heard nowadays, and although Catholic choirs throughout the world still keep his church music in use, it is only upon rare occasions that the "Stabat Mater" is produced for Protestant auditors by some serious-minded choral society.

Pergolese was a quite industrious writer, if allowance be made for the diversions caused by his personal indulgences, and for the discouragement which was naturally produced upon a temperament like his by the lack of appreciation, sympathy and material support, individual patronage having undoubtedly contributed at least as much to his material and spiritual comfort and development as public applause and sustenance. He was not a rapid writer, however, and the record of his compositions, so far as they are known, includes besides the operas which have been already named, a large cantata entitled "Orfeo;" five minor cantatas; an oratorio having for its subject the Nativity; the thirty trios already alluded to; five masses, and a dozen or so of religious pieces. A considerable number of the vocal scores were published and twenty-four of the trios were printed in London or Amsterdam, but the minor religious works and some of the operas remained in manuscript and are practically inaccessible except to studious inquirers in Italian libraries.

It is not difficult to establish now a just estimate of the genius of Pergolese, which was undervalued during his lifetime, then suddenly exalted above its worth and then again depreciated below its true plane. It was seldom that the external form of his compositions gave an adequate idea of the spiritual qualities which dwelt within them. Wise and careful observers often remarked that they heard with surprise and delight much which they had not anticipated from an examination of the scores. Educated strictly in the severe and learned Neapolitan school, he was of course a master of counterpoint and of all the devices and figures of musical effect, which, as has been said, constituted the staple of his first pieces. But he had an intuitive sense of the dramatic element in man and in music, and he made this felt, alike in the humorous sprightliness of "La Serva Padrona," the emotional piety of the "Salve Regina," and the pathetic strophes of the "Stabat Mater."

Except in his grand operas and his ecclesiastical pieces, he asked for no large forces of singers or players. In his masses he wrote as usual for four voices, although he seems to have preferred five, and he not infrequently required in them two choirs, each in five parts. The "Stabat Mater" is for two voices only, and its accompaniment is so simple and so thin that Paisiello subsequently wrote additional instrumentation for it. The "Serva Padrona" has only two characters and the accompaniment requires only the string quartet; yet so ingenious, so bright, so gay and so apposite is all the music, that the hearer never finds it monotonous or tedious.

That Pergolese should have began his musical life as a violinist and yet should have written for the voice with perfect expressiveness and exact adaptation, has sometimes been thought strange. But his is by no means an isolated case, for many



page and a portion of musical manuscript of the celebrated "Salve Regina," by Pergolesi, now in the possession of the British Museum. The added note on title-page made by Mr. Venna is probably incorrect, for the best authorities agree that he died in 1736, aged 26.

of the best writers of vocal music have begun their studies as instrumentalists and have even excelled as performers; besides which, he put aside the violin as soon as the larger scope of his gifts was discovered and further improved his feeling for the voice by association with Vinci and Hasse when he was once free of the Conservatory.

Pergolese's limitations sprang from the same source whence flowed his power — his understanding of the natural adaptation of the means of expression to the ideas and emotions to be conveyed. He could not or would not pass into the theatrical, the meretricious and the exaggerated, and hence it is that his music sometimes fell short of the effect which he had hoped for it or lacked the variety of color and manner without which a large and extended work must weary the ear, or at least fail to keep it alert and interested.

He excelled in grace, simplicity and purity of style, although his music, written for singers who had been trained to depend upon themselves and not to lean upon accompaniments, may appear abstruse and difficult to present readers. He brought to his time the vitality, movement, spring and sincerity of life which it had not, and he used his means with tact and directness in appealing to sentiment, mirth, pathos and piety according as he wished to evoke them. If he cannot be accorded the honor of having created a new manner of musical composition, he must be awarded that of having beautified and enlivened the art as he found it, and of having done the world a lasting benefit, greater perhaps in the impulse given to contemporary and subsequent thought, than in the impression directly made by him upon his time and his people.

Outline sketch of commemorative medal. See page 45.

GIOACCHINO ROSSINI

Reproduction of a lithograph made by A. Lemoine, after a photograph from life taken by Ervin of Paris, in 1861.


ROSSINI

GIOACCHINO ROSSINI

ROSSINI is one of the last and most glorious representatives of that admirable Italian school which for three centuries cast such a brilliant radiance over the art of its country, and which seems unhappily, to have come to a close with the illustrious Verdi. A genius, fertile and luminous, gifted with an inspiration warm and generous, an imagination ardent and active, he astonished the world for twenty years by his creative power, and after having enchanted his native land by a long series of works which were distinguished, now by the grace, now by the grandeur, now by the novelty of their forms, he prematurely terminated his dramatic career at the age of thirty-seven, by a marvellous masterpiece written expressly for the French stage. This was the *William Tell* which radiated from France over the entire world, and which to-day, after an existence of sixty years, is still young, fresh and powerful, like a colossus which nothing can harm. The history of this immortal artist, whose name should be inscribed in letters of gold in the annals of the art, is certainly one of the most interesting which the history of music can furnish us.

Gioacchino Rossini was born at Pesaro, a little town of the Romagne, Feb. 29, 1792. His father, who was a musician and played very well on the horn, was employed in this little town in the double capacity of *tubatore* (town trumpeter) and inspector of the slaughter houses. His mother, whose name was Anna Guidarini, was very beautiful and gifted with an exceptionally fine voice. At the time of the passage through Pesaro in 1796 of the victorious French army, Rossini's father, it is said, in a burst of enthusiasm for republican ideas, let fall some imprudent remarks which the reaction soon afterwards judged worthy of punishment. They began by dismissing him from the post of *tubatore*, after which it was not long before he was thrown into prison. Left alone with her child, his wife joined a travelling opera troupe, and when the prisoner was set at liberty he followed her in her peregrinations, playing the horn in the orchestra of the theatres at which she performed.

During this time the child learned from his father the first elements of music, and even reached the dignity of playing second horn in the orchestra. But the lad gave such unusual promise that his parents soon determined to give him a regular musical education. He was sent to Bologna and placed under the instruction of a professor named Angelo Tesei, with whom he studied singing and the piano, and as he had a very sweet soprano voice he was able to earn something by singing in the churches. Notwithstanding his tender age he rapidly became an excellent reader and clever accompanist, so that his father thought it best to take the boy with him on his tours and to obtain for him the post of *maestro al cembalo* at the theatres. This was only for a short time, however, and early in 1807 the young Rossini returned to Bologna and entered the famous musical lyceum of that city, where he studied counterpoint with P. Stanislas Mattei, and the violoncello with Cavedagni. The following year he was charged with the composition of the annual cantata, which it was the custom to confide to the best pupil of the institution. This cantata, which was entitled *Pianto d'armonia per la Morte d'Orfeo*, was performed on Aug. 8, 1808. Rossini was sixteen years old, and already six of his compositions had been performed, one of which was an opera, *Demetrio e Polibio*.

But he was impatient of the yoke of his master Mattei, who dismayed him with numberless rules of counterpoint for which he could give no reason, and who, when questioned on these points by his pupil would simply respond that such was the tradition. Dissatisfied with such insufficient

explanation, Rossini thought out a more practical and certainly excellent means of familiarizing himself with the forms of harmony and modulation; he applied himself to the study of the quartets and symphonies of Haydn and Mozart, and also to the task of scoring them. Thus, by an attentive analysis, he learned more in a few months than he had learned in several years through the empirical teaching of Mattei. Then when he felt pretty sure of himself, he left the school, determined to start out on the career of composer. He had just passed his eighteenth year.

He returned to Pesaro, his native town, and there found friends and advocates who facilitated his entrance upon that career by obtaining for him an engagement with the San Mosè theatre of Venice, to write an opera entitled *la Cambiale di matrimonio*, which was performed at that theatre in the autumn of 1810. This little work was a happy beginning for him. The following year he gave to the Corso theatre of Bologna, *l'Equivoco stravagante*, and in 1812 he brought out no less than six operas: *l'Inganno felice* (San Mosè theatre, Venice), *Ciro in Babilonia* (Communal theatre, Ferrare), *la Scala di seta* (San Mosè theatre, Venice), *Demetrio e Polibio* (Valle theatre, Rome), *la Pietra del paragone* (Scala theatre, Milan), and *l'Occasione fa il ladro, o il Cambio della valigia* San Mosè theatre, Venice. These works were not all equally successful, but most of them were very well received as was proved by the eagerness with which the different theatres already strove for the works of so young a composer. Moreover, one could point out in these different scores many remarkable fragments which gave some idea of the precocious genius of the artist, and of the freshness, grace and originality of his inspiration; in *l'Inganno felice*, a very beautiful trio; in *la Pietra del paragone*, a charming cavatina and the finale of the first act; in *Ciro in Babilonia*, two airs and a fine chorus, the principal motive of which became later the theme of the adorable cavatina of the *Barber of Seville* (Ecco ridente il cielo); finally, in *Demetrio e Polibio*, an exquisite quartet which was afterwards interpolated by the singers into several of the master's works.

In 1813, after a *farsa* entitled *il Signor Bruschino o il Figlio per azzardo*, Rossini again wrote two very important works, one in the serious *genre*, *Tancredi*, the other in the *genre bouffe*, *l'Italiana in Algeri*. These two works, the first of which was performed at the Fenice theatre, Venice, and the second at the San Benedetto, of the same city, was a double triumph for the author, and placed Rossini once for all in the first rank of the composers of his time. Moreover, they proved that the young master was as much at home in the dramatic *genre*, where he worked with a remarkable grandeur and power, as in light opera, in which he displayed an unequalled verve, gaiety, warmth and originality.

Rossini's artistic successes led to another kind of success, no less important. Italy was then under French rule, and Napoleon, emperor of the French people, had taken the title of king of Italy. But Napoleon, whose very life it was to fight, was a terrible devourer of men and his constant cry was for more soldiers. Rossini had reached the age when he must draw lots for the conscription. Was it possible to enroll a young artist whose genius announced itself in so brilliant a fashion, and could they force this artist, who promised to win distinction for his country, to take the chances of combat? All Italy was as one voice which demanded that Rossini be exempt from military service. Prince Eugène, who bore the title and fulfilled the functions of viceroy, took it upon himself to pronounce this exemption, and the future author of *William Tell* was able to pursue in peace the career in which he was to find honor and glory. In 1814 Rossini gave in quick succession to the Scala theatre of Milan two great works, one of them serious, *Aureliano in Palmira*, which was not very successful, the other light, *il Turco in Italia*, which was more fortunate; then in the following year he brought out at Venice *Sigismondo*. It was from this time forth that he found a place worthy of him.

There was at that time at the San Carlo theatre of Naples a man who had made himself famous throughout all Italy, a remarkable impresario, whose cleverness and fortune were matters of surprise even to those best acquainted with the mysteries of the green-room, and the difficulties attending all enterprises of this kind. A Milanese by birth, this man, whose name was Domenico Barbaja, was born of very poor parents, who had given him no education whatever. But he was naturally intelligent, astute, audacious, consumed with ambition, and to all this he joined a very

GIOACCHINO ROSSINI

Reproduction of an excellent lithograph portrait of Rossini in middle life

sagacious mind and a remarkable artistic instinct, coupled with an indefatigable activity. Ascended from the lowest round in the social ladder, apt at everything he undertook, having been in turn commissioner, horse-jockey, waiter at the café, petty usurer and contractor for the public gaming tables, he had ended by becoming quite at home in public affairs, which he managed with a consummate cleverness. He had installed himself at Naples in 1808, and it was there that he had obtained the license for keeping a gambling house. The following year he took the direction of the two royal theatres, San Carlo and Fondo, to which he soon added the other two theatres, the Fiorentini and the Nuovo. Then, as if this did not suffice to satisfy his ardor, he undertook in a short time, without abandoning any of his other projects, the management of the two great stages of the Scala and the Canobbiana at Milan, and the Italian opera at Vienna. And under his inspired direction all these enterprises prospered so well that the Italians surnamed Barbaja *il Napoleone degl' impresarî*. It is certain that for twenty years he succeeded in uniting at the theatres which he directed, all the most celebrated composers, poets, singers and dancers, and that his liberality, good taste and artistic sense contributed very considerably to the surprising development of dramatic art in Italy during this period.

ROSSINI.

Reproduction of a lithograph portrait of Rossini in his thirty-sixth year, drawn by H. Grévédon, Paris

Like the rest of the world Barbaja was acquainted with Rossini's precocious success, and with his remarkable perception he quickly understood that the composer might become an important source of his prosperity. He resolved to ally himself to him, and as he was at once equitable and generous, he desired to pay a fair compensation for the services which he expected. Rossini had just given in Venice his last opera, *Sigismondo*, and had returned to Bologna. It was there that Barbaja went to find him and to offer him an engagement. Hitherto Rossini's experience with impresari had been confined almost solely to the poor unfortunate specimens who were in a chronic state of collapse. Imagine then his surprise when Barbaja, whose reputation was well known to him, came to propose an engagement of several years, assuring him, besides a fixed sum of about 11,000 francs, an annual interest of about 4,000 francs in his gambling business. It is true that in return Rossini was to agree to write two new works each year, and to arrange and adapt all the ancient works which it might please Barbaja to mount at the San Carlo and Fondo theatres. It was, in fact, besides the composition of his operas the whole musical direction of these two theatres, which Rossini was thus assuming, a charge which was simply enormous and which had dismayed all others. But what was that for an artist such as he, in exchange for the fortune which Barbaja held before his eyes, and the influence upon his future of the brilliant situation offered him on one of the first lyric stages of Italy?

So the contract was quickly signed, and Rossini went immediately to Naples to assume his new functions. No sooner did he arrive at that city, in the beginning of the year 1815, than Barbaja gave him the libretto of *Elisabetta, regina d'Inghilterra*, to set to music. It was with this work that he was to make his debut at the San Carlo, having for principal interpreter an artist of Spanish origin, Isabella Colbran, then in the zenith of her talent and her beauty, and who was one of the most esteemed cantatrices of that period in all Italy

PLATE III

THE LAMONT HARP.

THE Highland harp, known as the clarsach Lumanach, or Lamont harp, belongs to the owner of the Queen Mary harp. In 1807 the Highland Society of Edinburgh authorized the published statement that it "had been known for several centuries as the clarsach Lumanach or Lamont harp, and that it was brought from Argyleshire by a daughter of the Lamont family on her marriage in 1464. The repairs appear to be of very old date, and the clarsach Lumanach may have already, before 1464, been an old broken and mended instrument with a pre-traditional story we can never hope to hear."

The drawing shows the harp as it is, and may have been for centuries, but Mr. M'Intyre North proposes, by the substitution of a longer bow or forearm, to bring this harp to the lines of the Queen Mary harp and that of Brian Boru. The present bow agrees in measurement with that of the Queen Mary and Brian Boru harps, and is certainly very old. Against its originality is the fact that the Lamont harp appears to have always had thirty-two strings, and for the three extra treble strings a longer bow ought to have been required.

The extreme length of the Lamont harp is 38 inches, and the extreme width 18½ inches. The sound chest, as with other ancient harps, is hollowed out of one piece of wood, but the back has been renewed, although probably a long time ago. The sound chest is 30 inches long, 4 inches in breadth at the top, and 17 at the bottom. The comb projects 15½ inches. The broken parts of the bow are held together by iron clamps.

As to the musical effect of a Gaelic or Irish harp when well played, the impression of such a performance recorded by Evelyn in his Diary is worth quoting: "Came to see me my old acquaintance and the most incomparable player on the Irish harp, Mr. Clarke, after his travells. He was an excellent musitian, a discreete gentleman, borne in Devonshire (as I remember). Such musiq before or since did I never heare, that instrument being neglected for its extraordinary difficulty; but in my judgment it is far superior to the Lute itselfe, or whatever speakes with strings." Elsewhere he speaks of a Mr. Clark (probably the same performer) as being from Northumberland, and says of the instrument, "Pity 'tis that it is not more in use; but indeede to play well takes up the whole man, as Mr. Clark has assur'd me, who, tho' a gent of quality and parts, was yet brought up to that instrument from 5 yeares old, as I remember he told me."

(Isabella Colbran, then the mistress of Barbaja, soon became that of Rossini, who afterwards married her, only to be separated at the end of a few years). The composer and the cantatrice obtained a wonderful success and the *Elisabetta* won a veritable triumph at Naples.

Rossini profited by this success to leave Naples for a time. His engagement with Barbaja was not exclusive, and a certain liberty of action was reserved to him. He took himself to Rome, whither he was called to write two operas for two different theatres; one, *Torvaldo e Dorliska*, for the Valle theatre, the other *il Barbiere di Siviglia* for the Argentina.

We know that Paisiello had already treated the subject of the Barber of Seville, and that the opera conceived by him on Beaumarchais's comedy had been performed in 1789 at St. Petersburg, where he was imperial capellmeister; from there the work of the Neapolitan master had spread over all Europe, and had met, particularly in Italy, with a very flattering reception. Therefore it happened that Rossini was charged with presumption for daring to put *il Barbiere* to music, and that he was accused of trying to eclipse the glory of Paisiello, who was the first to use this idea. The reproach was all the more singular since such things were of very frequent occurrence in Italy, where, for nearly a century, composers had been setting to music, one after another, all the lyric poems of Apostolo, Zeno and Metastasio, such as *Nerone, Alessandro nell' Indie, Artaserse, l'Olimpiade*, etc., etc. Why then should Rossini, who in this case had only done what so many others had done before him, become thus an object of criticism and anger? It is difficult to say. Possibly it was Paisiello himself, whose jealousy and faults of character are sufficiently well known, who from Naples, where he had retired, started the hostile sentiments against his rival, and secretly planned the fall of the new work. At least, so it has been said, and the idea does not seem wholly unlikely.

ISABELLA ANGELA COLBRAN.

Rossini's first wife. From an original contemporary drawing in chalks and pencil.

Rossini, however, out of respect for the old master, had courteously written to him on the subject, declaring that it was not his intention to enter into competition with him, but simply to treat a subject which pleased him. Furthermore, and in order to avoid even the appearance of a desire for competition on his part, he had taken the precaution to have a new libretto made on the subject, and even to change the title of the work to *Almaviva, ossia l'inutile precauzione* (it was not until later that the title of *il Barbiere di Siviglia* was definitely adopted). Finally, in order that the wishes and intentions of the poet and composer might not be misunderstood, and that the public might not be mistaken in the matter, the following preface was placed at the head of the libretto.

"Notice to the public. The comedy by Beaumarchais entitled *le Barbier de Séville* or *la Précaution inutile*, is presented to Rome under the form of a comic drama, with the title of *Almaviva, ossia l'inutile precauzione*, with the object of fully convincing the public of the sentiments of respect and veneration which the author of the music of the present drama entertains toward the celebrated Paisiello, who has already treated this subject under its original title.

"Impelled to undertake this same difficult task the master, Gioacchino Rossini, that he might not incur the reproach of a daring vanity with the immortal author who has preceded him, has ex-

pressly required that the *Barber of Seville* be entirely versified anew, and that there shall be added several new situations, demanded, moreover,

Caricature of Rossini by Carjat reproduced from a print at the Paris Opera.

by the modern theatrical taste which has changed so much since the renowned Paisiello wrote his music.

"Some other differences between the contexture of the present drama and that of the French comedy above mentioned, have been required by the necessity of introducing choruses, partly to conform to modern customs, partly because they are indispensable in a theatre of such vast proportions. The courteous public is informed of this fact in order that it may excuse the author of the present drama, who, except for the concurrence of circumstances so imperative, would not have dared to introduce the slightest change in the French work consecrated by the applause of all Europe."

All these precautions and the artistic uprightness which Rossini exhibited in this delicate matter, could not avail to still the storm which hurled itself about him. No matter what he might have done to appease them, the Romans were exasperated in advance against his work and against himself, and the first performance of *il Barbiere*, outrageously hissed, was the most complete scandal of which the annals of the theatre can offer example. An account of it has been given by one of the Italian biographers of the master, Zanolini, from whom I borrow the following details: "The Romans went to the theatre, persuaded that they were going to hear detestable music, and disposed to punish an ignorant upstart. The overture was executed in the midst of a confused hub-bub, the precursor of the tempest. Garcia attempted to accompany with his guitar the first air of the count Almaviva; all the strings broke at once, and then commenced the laughs, jeers and hisses. A little while after, Don Basilio, an old singer of the Sistine chapel, stumbled, on entering the stage, and fell and bumped his nose. This was enough; laughs and hisses burst from all sides, and people would not and could not listen any longer. One person applauded, one only, and that was the composer; and the more he clapped, the louder grew the hisses, until, when the fury of the crowd had reached its climax, he mounted upon his chair, so that he might be seen by all, and with head, hands and voice testified to the actors his approbation. He remained intrepid until the orchestra had all left, waiting to receive the very last insult. He was to be present at the second performance, but he found some pretext for being excused, and the directors were delighted, because they feared him at the same time that they had confidence in his music. During the second evening, Rossini was conversing at his home with some friends, when cries were heard in the street in front of the house and the lights of many torches were seen through the window. When they distinguished among the cries the name of Rossini, his guests were alarmed but afterwards, the voices of friends having been recognized, the doors were all opened wide to the messengers sent by the spectators assembled at the Argentina, and who, carried away by their enthusiasm were clamoring for the maestro to show himself. Rossini was carried thither in triumph, and was covered with applause." So we see that this happy *Barbiere* which for eighty years has been the delight of the whole world, was badly enough received on its entrance into that world.

GIOACCHINO ROSSINI

Reproduction of a lithograph by A. de Bayalos, made from a portrait by Dupré. Rossini in middle life. Portraits in spandrel ure

Grisi
Rubini
Tamburini.

Pasta
Curioni.

Garcia Viardot
Mario
Lablache.

Meanwhile, when the bad humor of the Romans was fairly over, and the *Barber* established in public favor, Rossini prepared to go to Naples in response to a call from Barbaja. Immediately on his return he set to work, giving first to the Fiorentini theatre a little work entitled *la Gazzetta*, then writing for the San Carlo his *Otello*, which achieved a considerable success and was played by the great artists Nozzari, David, Garcia, Benedetti and Colbran. He afterwards returned to Rome where he gave that gem of comic verve, *la Cenerentola*, then went to Milan where he wrote for the Scala, *la Gazza ladra*, a work little remembered to-day. He then went back to Naples to give *Armida*, and again returned to Rome where he brought out *Adelaide di Borgogna*, which met with very meagre success. But he soon made up for this failure by giving at Naples *Moses in Egypt*, one of his best works, which was followed by *Ricciardo e Zoraide* and *Hermione*, the libretto of which was taken from Racine's *Andromaque*. At the same time he sent to Lisbon the score of a little comic work which was requested of him by the royal theatre of that city; *Adina, o il Califfo di Bagdad*, on the subject of a French comic opera by Boieldieu, bearing the same title. After having given at Venice *Edoardo e Cristina* he again won great success at Naples with *la Donna del Lago*, a work full of poetry and originality.

It was at this point that Rossini had reached the fulness of his glory. Scarcely twenty-seven years of age, he had already written twenty-nine operas, several of which had achieved a brilliant success, and his name, popular throughout Italy, was famous in all Europe, which applauded his works with frenzy. And yet, the success of *la Donna del Lago* could not sustain a mediocre work like *Bianca e Falerio*, which was coldly received at the Scala, Milan. But the master regained public favor with his *Maometto II.* which was received with enthusiasm at Naples. He went to Rome shortly after to give *Matilde di Shabran*, one of the feeblest of his works, and then rose to the top again with *Zelmira*, which was very successful, not only at Naples, but at Vienna where Rossini was invited to direct the performance of the opera, accompanied by Colbran, then his wife, who sung the leading part. Finally, he wrote and brought out at Venice, *Semiramide*, one of the most remarkable of his works, in spite of its faults. Rossini counted much, and with reason, on this score which the Venetians received with a cold reserve. Neither the richness of the inspiration, nor the variety of the forms, nor the grandeur of the style which distinguished this noble and superb work, could overcome the indifference of the public. After a reception so unjust, a result so contrary to his legitimate hopes, Rossini, who at that moment was solicited on all sides, did not hesitate to leave Italy. An engagement was offered him in England; he accepted it immediately and went to London, passing through Paris where he formed relations which were soon to bring him back to that city.

Rossini was to write for the Italian theatre at London an opera entitled *la Figlia dell'aria*; he had composed the first act, when the direction of the theatre failed, and the project was abandoned. However, his trip to England was far from being unfruitful of results. Sought after by the highest society, encouraged in every way, received at court, Rossini, during his five months stay at London where he excited the liveliest enthusiasm, was able to realize from the concerts and lessons which he gave with his wife, about 200,000 francs, which was the basis of his future fortune. At the same time, through the intervention of the French ambassador in England, he signed an engagement with the minister of the royal house, by which he accepted the direction of the Théâtre-Italien of Paris at a salary of 20,000 francs per year, without prejudice to the author's rights in the works which he might wish to write for that theatre or for the Opéra.

Rossini found in France the same enthusiastic welcome which had been given him in England. He composed first a little Italian opera called *il Viaggio a Reims*, which was performed on the occasion of the fêtes given in that city for the coronation of King Charles X. He next occupied himself with transforming for the French stage two of his best Italian works, *Maometto II.* which became at the Opéra *le Siège de Corinthe*, and *Mosé in Egitto*, which was performed at that theatre under the title of *Moïse*. In passing from one tongue to the other, these two works were subject to much remodelling from the hand of the composer. He changed parts of them, added to them, strove to render the declamation more clear and precise, finally forced himself to adapt his inspiration to the necessities of the French stage

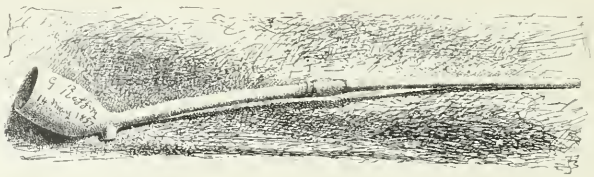
ROSSINI ON HIS DEATH BED.

Reproduction of Gustave Doré's celebrated picture, from photograph at the Paris Opera.

and of the musical genius of that country. Success crowned his efforts, and in the face of that success, Rossini dreamed of writing a great new work expressly for the Opéra. But first he brought out at that theatre a pretty little opera in two acts, *le Comte Ory*, which was received with great applause, and in which he had embodied some fragments of the *Viaggio a Reims*.

At last came the great work which the public were awaiting with impatience, *William Tell*, which was performed Aug. 3, 1829, with Nourrit, Dabadie, Lævasseur, Prévost, Mmes. Cinti-Damoreau, Mori and Dabadie for the principal interpreters. In writing the score of *William Tell*, Rossini had applied his genius to the exigencies of the French stage, as Gluck had done fifty years before. He had given to his declamation a breadth hitherto unknown, to his instrumentation a superb color and *éclat*, while the dramatic action had acquired with him a marvellous power, and the wealth and freshness of his inspiration surpassed all that could be desired. It cannot be denied that the appearance of *William Tell* is a luminous date in the history of music in France, that the success of this masterpiece has never diminished, and that after more than sixty years it is still as touching, as pathetic, as grand, as much respected as in the first days of its existence.

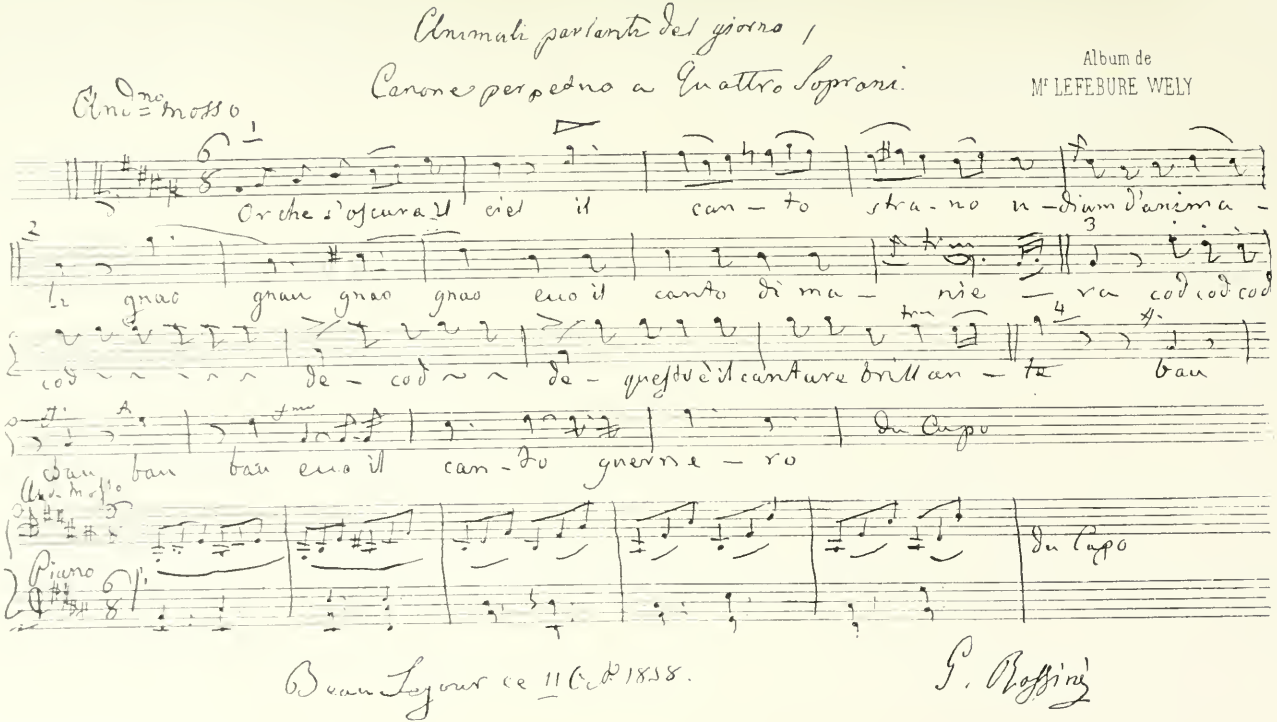
How comes it then that after so complete, so brilliant, so incontestable a triumph, Rossini should have renounced the theatre forever, that he should never have wished to repeat so happy an attempt? That is a mystery which as yet it has been impossible to solve, and it is certainly a great misfortune for the art, which has thereby been deprived of untold masterpieces. But the fact remains that from the 3rd of August, 1829, date of the first performance of *William Tell* until the 13th of November, 1868, date of the master's death, Rossini wrote nothing more for the stage. This does not mean that he stopped composing; far from it. His compositions on the contrary are numerous, and some of them very important, but none are for the theatre. First should be mentioned his religious music: a *Stabat Mater*, a *Petite Messe solennelle*, and a *Tantum ergo;* then three choruses for female voices, *la Foi, l'Espérance, la Charité; le Chant des Titans* for four bass voices, *Soirées musicales*, comprising eight ariettes and four duets; and finally a great number of songs and piano pieces. Earlier, and in the course of his Italian career, Rossini had written, for different occasions, a number of cantatas and lyric scenes, the titles of which are: *il Pianto d' Armonia per la morte d'Orfeo; Didone abbandonata; Egle ed Irene; Teti e Peleo; Igea; Ad onore di S. M. il re de Napoli; Ad onore di S. M. l'imperatore d'Austria; la Riconoscenza; il Vero Omaggio; i Pastori;* etc.



ROSSINI'S CLAY PIPE BEARING HIS AUTOGRAPH.

Now in the library of the Paris Conservatory. Sketched by special permission.

Album de
Mr LEFEBURE WELY



Fac-simile autograph musical manuscript written by Rossini.

Rossini, whom Weber did not understand, and whom Beethoven did not wish to know, belongs nevertheless to the race of those grand creators, and in his veins coursed the blood of a man of genius. At the period of his birth three great musicians represented principally that beautiful Italian school so justly celebrated in the last century in spite of its characteristic defects. These three great musicians were Guglielmi, Cimarosa and Paisiello; Guglielmi, forgotten to-day even in his own country, and whom artists themselves no longer know; Cimarosa, the verve and gaiety of whose genius seemed to reserve him to a less tragic end; finally Paisiello, whom Rossini was called to down with his own weapons, in successfully making after him another *il Barbiere di Siviglia*, and whose glory was to be somewhat obscured by the glory of his brilliant rival. As for the others, Niccolini, Sarti, Portogallo, Gazzaniga, Nasolini, etc., they were undoubtedly artists of real talent, but devoid of originality and who confined themselves to following in the path which these great leaders traced out for them.

Some years later, and after a sort of interregnum, three more great artists were coming to fill the vacant place, and to govern in their turn the Italian musical world. Rossini, Bellini, Donizetti — three geniuses quite distinct from each other, not only from the standpoint of the nature of their personal inspiration, but also as regards the form with which they clothe their ideas, were coming to throw a new lustre, unhappily the last, over that Italian school so glorious for two centuries, and of which the author of *Rigoletto* and *Aida* remains to-day the venerable and last representative. Rossini, a brilliant and luminous genius, Bellini, of a pensive, poetic and tender nature, Donizetti, nervous and expansive in temperament, all were called to take place in the first rank, with this distinction, that the first always preserved an evident advantage, and that he alone brought into the art a new and characteristic note.

And yet for years past Rossini has been spoken of slightingly, his genius has not been understood, his worth has been denied and these wrongs are carried on at the present hour. Certain adepts of a new school, who affect to disparage all that was done before them, are ready to drag him to the gibbet without even giving him credit for what they owe him,— directly or indirectly. They do not seem to have the least idea that it is Rossini who has emancipated musical art as applied to the theatre; that it is Rossini who has given freedom to melodic form; that it is Rossini who has substituted for the majestic and uniform solemnity of the ancient lyric declamation, a rational diction, with an expression more vivacious, more intense and more vigorous; that it is Rossini who, by the movement and variety communicated to the rhythm, has given to the musical phrase the natural sentiment and warmth of action which it too often lacked; that it is Rossini to whom we owe the richness and the splendors of the modern dramatic orchestra. Who knows if that admirable orchestra of Wagner, to which unhappily everything is sacrificed, would exist to-day had it not been for Rossini? Whatever may be his faults — and assuredly he has them — we can afford to pardon them all in consideration of the incomparable qualities of this great man.

During nearly half a century Rossini has reigned supreme on all the stages of the world. Wherever there existed an Italian theatre, there were played and sung the works of Rossini: *Otello*, *Semiramide*, *Mosé*, *il Barbiere*, *la Gazza ladra*, *Cenerentola*, *l'Italiana in Algeri*, *la Donna del Lago*, *Maometto*. If all his serious works are not complete and perfect, at least all of them contain superb parts. Witness *Mosé*, what grandeur, what power and what majesty! Witness *Otello*, what spirit, what vigor and what boldness! Witness *Semiramide*, what color, what brilliancy and what splendor! However, there are grave faults to be found with Rossini's serious operas; in the first place a lack of unity, and also certain weaknesses which by their proximity, militate against some really admirable pages; then the abuse of vocalization and of the ornate style, absolutely incompatible with the purely dramatic element; finally, the occasional lack of real emotion and the frequent absence of pathos, an absence so complete that it may justly be said of Rossini that he never knew how to sing of love. And yet, by the side of these grave faults are qualities so grand, an inspiration so rich, a style so noble, a phrase so elegant, an orchestra so vigorous and always so full of interest, that the works though imperfect in their *ensemble*, have been able through certain sublime portions to win very great success.

But the place where Rossini is complete and inimitable is in opera bouffe. *Il Barbiere* is cer-

tainly a masterpiece, and *Cenerentola* comes very near being one. A wonderful imagination, gaiety carried sometimes to the point of folly, an ardor and quickness of inspiration that was simply prodigious, together with an instrumentation always new, always piquant, always of an extreme elegance; such are the qualities which characterized Rossini's light music, and which make it still as young and fresh as when it first appeared, eighty years ago.

In regard to his dramatic music, I must not forget, after having pointed out its shortcomings, to make an important statement, giving him credit for the progress which is unquestionably due him. I refer to the transformation which he has brought about in the recitative, beginning with his *Elisabetta*. Until then he had not risen above *Tancredi*, a charming score, but one in which his methods scarcely differed from those employed by the musicians of his time, Mayr, Generali, Paër and others. Undoubtedly his harmony was fuller, his instrumentation richer, more varied and more brilliant than that of these artists, but the progress stopped there. With *Elisabetta*, his first work given at Naples, Rossini started an important reform. Up to that time the Italian composers had employed almost exclusively the *recitativo secco*, that is to say, a recitative accompanied solely by the clavichord, with a continuous bass by the violoncello in the orchestra. Now these thin and meagre recitatives, often much developed, weakened the scenic effect, killed all musical interest, and formed too violent a contrast with the general style of the work. It was only in exceptional cases that the composers allowed themselves some measures of *recitativo strumentato*, to serve as an introduction to an important piece.

ROSSINI

Caricature bust by Dantan in the Carnavalet Museum, Paris

Rossini, in his *Elisabetta*, was the first to treat all the recitative part as a grand lyric declamation, and to sustain that precise, vigorous, very rhythmic declamation with a melodic accompaniment, arranged for the full orchestra. Thanks to this means the scenic action was considerably developed, the musical interest was sustained from beginning to end, without break or sign of weakness, the work gained a homogeneity and a general color hitherto unknown; finally, the composer experienced the advantage of being able to bind together, as strongly as need be, incidents, situations, episodes which otherwise would have been chilled by the untimely presence of those *recitativi secchi*, the crying evil of the serious operas. Certainly this is a trait of genius, which classes Rossini in the rank of the happiest of innovators.

When, fifteen years after having given his *Elisabetta* at Naples, he wrote *William Tell* for the Paris Opéra, people were able to judge of the incomparable grandeur of his dramatic genius. Here were no concessions to a perverted taste, no ill-timed vocal effects, no weakness of style, no negligence in the form; but a grand inspiration, a bold and noble accent, heroic outbursts, a color marvellously appropriate to the subject, and above all the sincerity of an artist of genius desiring to create a masterpiece.

A study of Rossini would be incomplete, which did not consider the influence which that great man exercised over the artists of his time. It is with some reflections on this subject that I am going to close the present work.

An abundance of melody, precision of rhythm, richness of instrumentation, untiring verve, movement, color and life, such are the distinctive signs

ROSSINI.

Caricature from Paris "Panthéon Charivarique" designed to express popular disapproval at his retirement from the Opera to live upon his means.

of Rossini's musical personality. Moreover, this personality was so powerful, so exuberant, so magnetic, that it not only effaced that of his contemporaries, who were unable to struggle against this colossus, but it soon absorbed that of all the young composers who were coming after him, and who, gifted by nature with less generosity, were appropriating his methods, as far as possible, and making themselves his servile imitators. With the exception of Bellini and Donizetti, whose natural temperament and personal gifts were safeguards against this rage of imitation, one may say that for half a century all the Italian composers applied themselves to writing music *a la Rossini*, and seemed preoccupied solely with reproducing effects and combinations originated by the young master. Pacini, for example, wrote eighty operas in the Rossinian style, not one of which was worthy to pass down to posterity; and the Ricci brothers, though more gifted than Pacini as regards a freshness of inspiration, also imitated Rossini too closely, and allowed some little of their own personality to appear only in the pleasant, merry score of *Crispino e la Comare*, their one work which has gained recognition outside of Italy. Furthermore, these Italian imitators of Rossini, not knowing how to separate the tares from the wheat, followed exactly in his footsteps, and reproduced his faults as conscientiously as his virtues, mistaking noise for sonority, sadly abusing the flowery style, even in the most pathetic moments, to the great detriment of dramatic truth (Mercadante himself has not escaped this fault), and unhappily not having, like their model, that wonderful gift of melody for which certain of his faults could be pardoned, and which constituted a good part of his power.

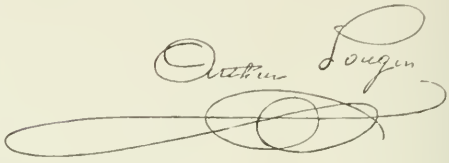
The flagrant imitation of Rossinian forms by the fellow-artists of the master clearly indicated their inferiority, at the same time that it demonstrated his absorbing influence. In France also where the Théâtre-Italien, brilliant with its splendid array of illustrious singers, had early made known the most important of Rossini's works, this influence made itself felt to a considerable extent, but less completely, and with more discernment, our musicians merely drawing profit from the progress made by the author of *il Barbiere* and *Semiramide*, without permitting themselves to abandon in his favor their own personality. It was easy to recognize the trace of this influence in certain of Boieldieu's scores, in Auber's manner, nay, even in that of Herold, an artist of strong and eclectic temperament, whose own originality never failed him for an instant, while accepting up to a certain point a reflection from Weber on the one hand, on the other Rossini, whom he had been able to study for a long time in his own country. But the French musicians had as a safeguard against servility to the latter artist, that innate sentiment of dramatic truth which formed part of the genius of their country and which did not permit them to sacrifice anything to the exact expression of that truth. Besides, the great artists of whom I speak here had a personal worth which put them quite beyond the thought of slavery or of too great submission to any artist whatever. Nevertheless, I repeat that Rossini's influence over the French artists was very considerable, and I add that it was happy and beneficial because it was limited to making them profit by methods and discoveries, the use of which,

MARBLE MEDALLION OF ROSSINI BY H. CHEVALIER.

Made by order of the Minister of Fine Arts for the Foyer of the Paris Opera House. Exhibited at the Paris Salon of 1865

joined to their natural gifts and qualifications, could only enrich the latter and increase the domain of art.

In closing I would say briefly that for half a century Rossini's genius has shed its radiance over entire Europe, and that that radiance seemed to eclipse everything around him. After having reigned master of the art in his own country for fifteen years, he increased his influence still more by his contact with France, and it was in France, whose temperament, full of taste, eclecticism and reason, he knew so marvellously, that he wrote his most magnificent masterpiece, *William Tell*, before which all his former works pale, with the exception of *The Barber of Seville*. If *The Barber* is the imperishable and prodigious model of opera bouffe, *William Tell* is the most touching, the most striking dramatic poem which ever flowed from his pen. Either would suffice for his glory, and both assign to him a unique and quite exceptional place in the history of musical art in the nineteenth century.



FRESCO FROM VIENNA OPERA HOUSE

Representing scene from the "Barber of Seville."

VINCENZO BELLINI

Reproduction of a portrait in the possession of Francesco Florimo, a fellow-student with Bellini in Naples
Engraved by C. Deblois.

VINCENZO BELLINI

TOWARD the end of the last century there came to the pleasant and prosperous city of Catania, in Sicily, a musician named Vincenzo Bellini. He had a large family, and his eldest son, Rosario, followed the family profession as a teacher and church organist. Rosario married young, and on the 1st of November, 1801, his first child was born and was named Vincenzo, for his grandfather. The usual stories of precocious talent are attributed to this boy, but the fact remains that he showed from his childhood a strongly musical disposition, and that his talent was so well cultivated by his father and grandfather that he could play the piano passably when five years old, and at six wrote some small religious settings. As he grew the artistic temperament manifested itself strongly, both in efforts to follow professional lines, and in the fitful moodiness characteristic of such natures.

It was soon evident that the boy had obtained all that Catania could give him. His father had not the means to provide properly for him, and consequently he petitioned the municipality to send Vincenzo to Naples. The royal intendant received the petition favorably, and an annual allowance was granted in May, 1819.

On leaving Sicily, Bellini took excellent letters of recommendation to persons of consequence in Naples, and particularly to Nicolo Zingarelli, who was the director of the Conservatory. For two years he was taught by Giacomo di Tritto, then an old man, but still famous not only for his own able compositions, but also for his training of his students. Then he passed on to Zingarelli, under whom his progress was so notable that he was promoted to the honorable position of first assistant master. Yet, as his after life proved, this progress was due more to the natural expansion of his powers than to any steady and systematic use of them.

During this period, Bellini wrote a good many things, of which nothing is now heard, because they were done perfunctorily, and belonged to such classes of composition as did not suit his genius.

Nevertheless, his individuality and its peculiar bent could not be altogether hidden, and he more than once provoked the angry censure of Zingarelli, who could not abide innovations, and who went so far as to say that if this rebelliously independent pupil persisted in writing the opera which he purposed, he must do it unaided. The youth kept on, and soon finished his music for "Adelson e Salvini," the text being an old libretto of Fioravanti. This opera, performed by fellow-pupils on the Conservatory stage, gave some hints of original talent, but as a whole it left such an impression that its author indorsed it, "A poor mess." This was in 1825, and the failure was balanced by the success of a cantata entitled "Ismene," which Bellini wrote for a royal festival in San Carlo.

From that night dates his course of almost unbroken success. The famous Barbaja was managing San Carlo, and, moved by his own faith and the urgency of patrons, he gave Bellini a commission. Desirous to complete this in another atmosphere, and to fly from scenes which were painfully associated with his affection for a girl who had been refused to him by her parents, Bellini went to Catania, and returning, brought "Bianca e Gernando," which was performed in May, 1826, by a splendid cast. The writing was unequal, and some of the critical thought they felt the hand of Zingarelli in its best pages. It had a fair success, nevertheless, and Bellini received the handsome amount of three hundred ducats, besides the bright assurance of a prosperous future.

Barbaja was the *impresario* of La Scala, at Milan, also, and with his accustomed shrewdness he promptly engaged Bellini to write an opera for that stage. To Milan accordingly the young com-

poser went. Here he associated himself with Felice Romani, the most famous Italian librettist, who, whatever may be said of his style, understood dramatic and lyrical effects, and was now at the height of his ability and reputation.

The first result of this union was "Il Pirata," produced at La Scala, Oct. 27, 1827, with a cast including Rubini, Tamburini, and Mme. Méric-Lalande. Bellini bore his new honors modestly, and with more of hope than triumph. Soon Vienna had indorsed the verdict of Milan, and the composer's fame was now not Italian, but European.

Competition for Bellini's services soon began. The Carlo Felice, at Genoa, was about to open, and its manager asked for Bellini's next opera. This — "La Straniera" — was already bespoken, and the Genoese therefore offered eight thousand francs to reproduce "Bianca e Gernando," provided the author would revise it. The sum was tempting, and in April, 1828, the public applauded this reformed edition.

"La Straniera" cost its authors much trouble, for there were situations which poet and musician could not see and feel alike; but at last their spirits harmonized, and on Feb. 14, 1829, this opera met a magnificent reception at La Scala. A richer, more varied, and deeper talent was there shown than in any preceding work, and the proud Catanians caused an honorary medal to be struck in commemoration of it.

Now Parma offered Bellini a remunerative commission, which he accepted, and went thither to prepare his work. He began badly, for he declined the collaboration of a favorite local writer, in order not to separate himself from Romani. The latter's libretto, "Zaira," was poor, and Bellini was not in good vein. All things worked together for ill; so the opera, produced in 1829, was a failure, and only a couple of extracts from it remain.

The other operas were doing so well as to console him for this mortification, and he went from city to city to prepare them for presentation. Venice begged something new for La Fenice; and Bellini, reverting to an early admiration for the story of "Romeo and Juliet," accepted from Romani, "I Capuletti ed i Montecchi," which was given in March, 1830, Grisi making one of the cast, and such parts of "Zaira" as were worth saving being wrought into the score. Success attained the height of a popular ovation, and Francis I., of Naples, sent Bellini the medal of Civil Merit, while he, in turn, dedicated his work in grateful terms to his fellow-citizens of Catania.

But Milan, jealous of the attentions heaped by other cities upon her favorite composer, insisted on his return. Scarcely had he arrived when he was seized with an intestinal disorder which brought him to death's door. But youth, care, and skill saved him, and he began at once his new score, destined for the Carcano, which had a fine company and repertory, and was fairly rivalling La Scala. This score was "La Sonnambula," the libretto of which Romani had founded on a comedietta by Scribe. Bellini was anxious to excel himself, for the leading singers were none other than Pasta and Rubini. The conditions were favorable, for the fascinating and profitable society of these artists and especially of la Pasta, influenced and stimulated his genius. On March 6, 1831, "La Sonnambula" was produced and began that triumphant success which shows small sign of waning.

The management of La Scala at once made Bellini an offer for his next work, among the tempting conditions being the payment of three thousand ducats, and for his interpreters, Pasta, Grisi, Donzelli, and Negrini. The libretto was just after Bellini's own heart, the writing was rapidly accomplished, and on Dec. 26, 1831, only some nine months after the production of "La Sonnambula," "Norma" was sung for the first time on the stage of La Scala. Strangely as it seems now, the opera was almost a failure. The theme was larger and nobler than any which Bellini had treated, and he had risen to its height, leaving behind his light, familiar style, and assuming a breadth and strength of diction in which his admirers did not recognize him. Bellini was astonished and disappointed, but after a few performances a great and deep enthusiasm succeeded the indifference and half-hostility of the early nights.

A brief leisure now intervened, which was employed in visits to Naples, and to Catania, where still were the family whom he had not seen for several years. He received ovations everywhere; his operas were sung, in part or entire, in the principal theatres along his route, he was made a member of the Bourbon Academy in Naples, and at Catania the royal intendant conducted him in a state carriage, drawn by four horses, to his home. At Naples also Barbaja was waiting for him with

MONUMENT TO BELLINI IN CATANIA

offers for three new works to be written for San Carlo; but Bellini could not gratify him.

His stay in Sicily was short. In about a month he returned, and after pausing in several cities to direct productions of his works, he came again to Venice, in August, 1832, preparing an opera for the Fenice. Various trivial causes had raised up jealousies against him, and his libretto was unsatisfactory, because Romani had neglected work for pleasure. So when the new opera, which was "Beatrice di Tenda," was produced, on March 16, 1833, it fell flat and never afterward recovered any prominence, although it contained some excellent scenes.

But the ill success of this opera was as nothing to the triumphs of its predecessors, and it began to be apparent that Bellini must follow his music to Paris and London, where his scores were established favorites. Contracts from both had been tendered him early in 1833, and he went directly to London to produce "La Sonnambula" and "Norma." His stay there was a social as well as an artistic success, but he could not protract it, because his engagements with the Italian Opera in Paris called him thither early in 1834. His reception was most flattering, and his friends hoped that good influences would induce him to study the important department of orchestration, which he had always neglected. But Parisian fascinations and pleasures had more power over him, and he could not forget them even in the quiet residence which he had found at Puteaux, on the Seine. He set himself to work resolutely, however, and toward the end of the year it was evident that "I Puritani" would be ready early in 1835. In fact, on Jan. 25 it was given, the whole house having been bespoken long in advance. The audience was distinguished, and the triumph unqualified. A distinct advance — due perhaps more to observation than to toil — was apparent all through the work, and the French critics and connoisseurs promptly gave him credit for it.

BUST OF BELLINI BY DANTAN.

From the Carnavalet Museum, Paris.

Honors poured in upon Bellini. He was made a chevalier of the Legion of Honor, the king of Naples decorated him, and offers from managers were numerous, including one from San Carlo, naming the sum (almost preposterous for Italy) of nine thousand ducats for two operas, which was more than rich Milan would promise.

But the composer's career was to be as brief as it had been splendid. He had burned his candle at both ends. He had been unremitting in labor and unrestrained in pleasure. His constitution, not too strong, had also been shaken by the illness previously mentioned, symptoms of which reappeared early in September. No effort which care, prudence, and ability could make was spared; but on the 23d of that month, in the year 1835, he died, being a little less than thirty-four years old.

Every tribute was paid to his name and memory. A commission, including some of the greatest composers and vocalists, was appointed to arrange his obsequies, which took place in the Chapel of the Invalides, Oct. 4. The music was superb, and in spite of a furious rain, an immense crowd attended the interment at Père-la-Chaise, where memorial addresses were spoken by eminent men. Subscription raised a noble monument for him, and regret and condolence were general in the musical world. Thirty years later, the Catanians asked leave to remove his body, but it was not until September, 1876, that they were ready. Then an Italian war vessel received it, and on its arrival

TOMB OF BELLINI IN THE CATHEDRAL AT CATANIA.

at Catania it was placed in the very carriage which had borne Bellini on his triumphal return. The commemoration lasted three days, and the coffin was finally deposited in the Cathedral.

Bellini was of an attractive, though not handsome, person, his face lacking strength. He belonged to the blond Italian type, and his portraits suggest almost any other European nationality as much as his own; his figure was slender and elastic; his general effect was rather that of an idealist than a practical man. His temper was generally even, his love of humor and word-play easily stirred, and his movements easy and elegant. He had his moods of despondency, and his friends remembered after his death how some sombre incidents had apparently impressed him gloomily in the last year of his life. His characteristics made him especially welcome in female society, but it may be doubted whether any woman ever really loved him well, or whether he was ever much attracted by any after his unsuccessful affair at Naples. In his profession he made friends always, and almost no enemies, for he neither felt nor provoked comparisons or jealousies. The regard he inspired was well founded, and the mourning his death caused was sincere.

The genius of Bellini was original and decided. Although he was impressionable, he was independent, and this was the source of his weakness as well as of his strength. For while not blind to the faults and deficiencies of his compositions, he was so firm in his knowledge of their peculiar merits that the criticisms he accepted as just could not move him to alter his methods, so that, as has already been said, his growth in art was rather a natural progression than the result of cultivation.

He entered the Conservatory at a fortunate moment, and he fell into good hands. From Tritto, Bellini got the conventional part of his education, while from Zingarelli, who was both enthusiastic and classical, a noble composer and a strong scientist, he received, on the one hand, sharp, wholesome criticism, and on the other, an ardent impulse. Most of his fellow-pupils were mediocrities, and none have been eminent except the brothers Ricci, best known by their "Crispino e la Comare," and Carlo Conti, whose many operas have had great currency in Italy.

The disposition of Bellini was primarily toward what could be musically expressed by the human voice, and all who heard his compositions were convinced that the world had received a rich new gift. Rossini was now great in fame and influence, and the brilliant vocalists of the time were revelling in his florid airs. Bellini, realizing that even the theatre demanded melody more than anything else, and feeling sure that a source of it was waking up within him, was either astute or ingenious enough not to attempt to follow the example of Rossini. He gave his melodies no less extension, but he first simplified them, and then broadened and fortified them in some situations, while in others he softened and sweetened them. He could not command pathos, profound grief, terror, menace, or tragic grandeur. Sentiment, not emotion, was his chief characteristic; but in "Norma" he rose to dignity and maintained calmness, while in "I Puritani" he became noble and strenuous. In "Il Pirata" and in "I Capuletti ed i Montecchi" there were not infrequently boldness and vigor, as the excerpts which are still heard occasionally show. In "Beatrice di Tenda" his weakest airs are found, and in "La Sonnambula" his suavity, tenderness, and appealing purity are most felt.

He had a sufficient perception of character to distinguish his personages in song, and he appreciated the capacity of each voice for which he wrote, so that his music is singable by vocalists of moderate ability, and yet is advantageous for consummate artists. The best of executants will find scope in "La Sonnambula," while the dramatically strong can have full range in "Norma" and "I Puritani." Yet his melodies sometimes are almost mawkishly sweet, and his recitatives are generally fragmentary and inexpressive, while it is only in the last two or three operas, and in "I Puritani" especially, that the vocal harmony has much variety or ingenuity. Oddly enough, while studied for human voices, many of his best melodies flow as easily and effectively from instruments, especially those of wood or brass, and the effect of the best of them depends mostly upon the enthusiasm, the emphasis, or the *bel canto* of the singers.

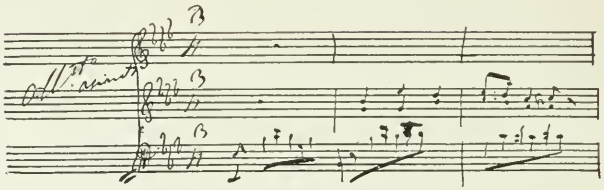
Venezia 20: del 1830:

Mio caro Florimo

T'avviso che di già sono obbligato di scri-
vere l'opera per questo carnovale, e questa mattina
confermerem la scrittura con l'impresa, la qua-
le m'accorda un regere meglio di tempo per
scriverla e porla in scena: Vedi che stroppiamento
e ben tu prenderai dicendoti che ho fatto male;
ma le disposizioni del Governatore a di grossi tri-
sti Venezia mi giunsero a questo pericoloso impe-
gno; frattanto tutto Venezia gioisce di questa
combinazione, ed io pure di non fare tanto ma-
le. Se non ti scriverò spesso in questi giorni
avvenire, o pure spesso e poco, non ti lagnare
perché sai in che stretto recapito mi trovo-
bi i tempi vanno sempre male: il Pirata
cose incontrare. Il libro, Vannini che già je-
ri è già giunto, ci scriverà da nuovo Pirletta,
e Duveto, ma lo ritolerà diversamente, con di-
verse situazioni. Addio mio caro Florimo. La mia
salute non và male, solamente sono raffreddato,
e se questi tempi non cessano non mi potrò gua-
rire. Ugliom line e ricevi i miei abbr. Tuo Bellini

The instrumental portions of his operas betray in every page his ignorance, his weakness, and his indifference. His overtures are generally such only in name, a superficial arrangement of two or three principal themes, and his accompaniments rarely are more than bald and formal supports to the voice. The same general manner pervades them; the upper strings play broken arpeggios while the lower ones give a sustained harmony, to which the wind instruments contribute some color of tone, but which they seldom diversify with figure or comment of their own. It is to be observed that the score of "I Puritani," written under the influence of music in Paris, is richer and more expressive than any which preceded it, and gave the promise which was never to be fulfilled.

Bellini had the advantage of early acceptance in theatres difficult of access, of the friendship of great contemporary musicians, handsome pecuniary emolument, and the co-operation of some of the greatest vocalists the world has known.



GAETANO DONIZETTI

Reproduction of a lithograph portrait by V. Rosciani of Vincenzo.

GAETANO DONIZETTI

GENIUS is no less remarkable for the manner of its appearance in the world than for the subsequent manifestations of the power. At times it seems to be the natural result of a cumulation of influences, and yet again it can be traced to no source or cause. Bellini descended from at least two generations of musicians; but his contemporary, Gaetano Donizetti, the subject of this sketch, had no family prototype and left no heritage in art to any child.

His father, Andrea Donizetti, is not known to have been born in Bergamo, but in that small city of North Italy he was occupied at first as a weaver. Desirous of bettering himself sufficiently to marry Domenica Nava, he obtained a modest position in the local *Monte di Pietà*, settled down to his routine employment and became the father of four sons. One of these, Gaetano, — born November 29, 1797, — was so bright, so alert and so evidently talented that the father began to hope and plan that he might be able to educate him for a lawyer, so that his professional position might give the family a higher social standing and perhaps add something to its narrow income. But so soon as the child was far enough advanced beyond elementary studies to have intelligent preferences, he began to show a predilection for the arts, which was so far indulged as to allow him to study drawing, architecture and literature. This did not satisfy the boy's cravings, however, and he plucked up courage to ask his father to have him taught music. He was so earnest and so confident that, in spite of the disappointment which this strong disposition caused, his father consented and cast about him to see how he could best provide the instruction.

The conditions could not have been more propitious. There had come to Bergamo in 1788 a young Bavarian named Johann Simon Mayer, for the purpose of studying music under the eminent guidance of Lenzi and Bertoni. When his own studies were completed he opened a school for twelve pupils, eight of whom were to be trained as sopranos and contraltos, to replace in the churches the men who had sung those parts hitherto, while the other four were to be taught the violin and the violoncello. All were obliged to study harmony and the art of accompanying, other capable teachers — among them Capuzzi, who had learned the violin under the famous Tartini — adding their instruction to Mayer's.

Into this little conservatory Donizetti entered in 1806. He was so fortunate as to enlist at once the interest of Mayer, who was already beginning to get a European fame because of his wisdom, solidity and learning. The lad's talent seemed so remarkable, his elasticity of disposition and his earnest determination so unusual for his years, that the master took special pains in developing him. Even at this early age, Donizetti showed marked imitative and dramatic ability, and such clearness of insight and exposition as made him at once an example and an aid to his slower or duller companions. By the time he was ten years old he had advanced so much in the right direction as to have made his mark in solo contralto music and to be appointed *repetitore* — or preparatory teacher — in the classes both of singing and of the violin, as well as to be taken by Mayer as his special pupil in harmony.

Naturally enough, the boy tried his hand at composition, but his master wisely made no account of these efforts until they had brought forth something really commendable for its ideas and their treatment. All the while new branches of study were suggested, in all of which Donizetti made commendable progress, learning to appreciate the classic masters of Italy and Germany, to play passing well upon the pianoforte, the organ, the flute and the double bass, beside making constant progress as a singer, although it is said that his exactitude

and grace were more noticeable than any fulness or strength of tone. Besides those professional studies, he was taught history, mythology, Latin and

CARICATURE OF DONIZETTI.

From the Paris "Panthéon Charivarique."

rhetoric, so that when in time he devoted himself to theatrical composition, he was well equipped. His special bent was shown, not only in his arranging a little stage for juvenile performances in which his part was always well done, but also in his attempting a tenor part in a real theatre; but failing in this, he gave up any hopes of becoming a professional vocalist and decided to devote himself to composition.

By 1815 Mayer concluded that Donizetti ought to have other training than Bergamo could give and therefore sent him to Bologna, a city still prominent for its understanding and love of the arts, in order that he might study fugue and counterpoint under Mattei, who had recently brought out Rossini and other worthy pupils and could strengthen this youth where he was weak. Thither Donizetti went, furnished with letters and introductions, one of the most profitable of which was to Giovanni Ricordi of Milan, founder of the famous music publishing house of that name.

It appears that Donizetti remained as a member of the Philharmonic Lyceum of Bologna until sometime in 1818, and that he made such good use of his opportunities as to obtain extra lessons from Mattei and to write things which the library of the school still preserves with respect. They are mostly for full orchestra and solo voices and several of them had public presentment.

His formal studies ended, Donizetti returned to Bergamo, where he kept at work training his memory and his quickness of mind and hand, and writing string quartets after the style of such masters as Haydn, Mozart and Beethoven. A variety of compositions for the voice, mostly ecclesiastical, and for the piano were published by him, but no request was yet made to him for any theatrical music, at which he was much disappointed. It was indeed a difficult period for a new writer; the stage was not yet weary of the operas of Cimarosa, Paisiello, Zingarelli, Paer and Mayer, while the few opportunities of which a new comer might hope to avail himself were scarcely more than sufficed for the genius of Rossini and of Bellini. Any attempt to rival in his own field either of these would necessarily have been fatal, and Donizetti was prudent enough to create an independent style for himself while maintaining, like them, that the melody of human voices was of the first value in the lyric drama.

At last his moment came and he began his course with "Enrico di Borgogna," described as a "semi-serious" opera and successfully produced at Venice in the autumn of 1818. Being asked to supply something for the next season, he provided for the winter of 1819-20 a comic opera called "Il Falegname di Livonia," which was also well received. After getting this well under way he went to Mantua with "Le Nozze in Villa," which he had finished about the same time but which made a failure.

Long and serious schooling had wrought their proper effect on Donizetti, and he set himself to analyze the causes of his success and unsuccess, and allowed two years to pass before he was ready to try again. He indeed went to Rome in the autumn of 1821, but it was not until winter that he produced "Zoraide di Granata," which was immediately and greatly successful, demonstrating that his life and talent ought to be consecrated to operatic composition.

CORNEMUSE, CALABRIAN BAGPIPE, MUSETTE.

THE bagpipe (cornemuse and musette) and the hurdy-gurdy (vielle) were, after the thirteenth century, banished to the lower orders, to the blind and to the wandering mendicant class. But polite society in France resumed these instruments again in the modern Arcadia of Louis XIV and XV—not the cornemuse, it is true, for that has ever remained a rustic instrument, as may be observed in the glowing pages of George Sand's *Les Maîtres Sonneurs*. The cornemuse, as formerly used in France and the Netherlands, is derived from the Roman *tibia utricularis*, and is provided with a bag, inflated by the mouth of the player, while a double reed is attached to the melody pipe or chanter. In recent times it is furnished with two drones—le grand, et le petit bourdon, which are made to sound also by reeds, and an octave apart. The musette, which has practically displaced the cornemuse in use, is a softer, sweeter instrument, with a double reed to a very narrow cylindrical pipe, the effect of which is to make it sound like a stopped pipe, an octave lower. This accounts for the short appearance of the instrument. The drones, as it will be seen, are on a more artificial principle than those of the cornemuse. Another difference is that the bag is always inflated by a small pair of bellows worked by the player's left arm. The Northumbrian and modern Irish bagpipes are also inflated by means of bellows, and have taken the place in northern England and Ireland of the large bagpipe inflated with the mouth. The musette in the drawing is made of ebony and ivory with keys of silver, and has a bag adorned with needlework. The small bellows are made of walnut inlaid with marqueterie. The melody pipe (le grand chalumeau) is bored with eight finger-holes, and fitted with seven keys for the chromatic notes. To the left of the melody pipe or chanter there is a small flask-shaped pipe furnished with six keys (le petit chalumeau) containing the additional compass upwards. There are four drones contrived in a barrel pierced with thirteen bores in juxtaposition, of from 5 to 35 inches in length. The barrel is furnished with five stops sliding in grooves and regulating the length of the apertures for tuning the drones. Bach's musettes, the alternatives to his gavottes, always imply a drone bass.

It will be observed that the cornemuse here drawn has a chanter and drone fixed parallel in one stock. The chanter has eight finger-holes, and like that of the Scotch bagpipe has a vent-hole not fingered. The bag, covered with crimson plush, is furnished with a short mouthpiece near the neck for the purpose of inflation.

The Calabrian bagpipe or zampogna is a rudely carved instrument of the eighteenth century. It has four drones attached to one stock, hanging downward from the end of the bag; two of them are furnished with finger-holes. The reeds are double, like those of the oboe and bassoon. The bag is large; it is inflated by the mouth and pressed by the left arm against the chest of the performer. The zampogna is chiefly used as an accompaniment to a small reed melody pipe called by the same name and played by another performer. The quality of the tone produced is not unpleasing. It has five holes only, and consequently the seventh of the scale is absent, but this can be easily got by octaving the open note of the pipe and covering part of the lower opening of the chanter with the little finger.

The musette, zampogna, and cornemuse here shown are from specimens belonging to Messrs. J. & R. Glen, Edinburgh.

One danger threatened him, however. Bergamo was under the Austrian domination and he was liable to do military duty. Unless the fear of this could be conjured away, he could not write with a free spirit, nor could he marry the woman he loved, Virginia Vasselli, because her father would not consent so long as his future was in doubt. Strong protestations were addressed to the Austrian ambassador in Rome, Mayer used his best efforts, an additional pretext was found in some slight physical defect, and Donizetti was relieved from the anxious peril. He could now pursue his art untrammeled, could form his domestic life as he desired and could unite himself with sympathetic friends. This

GAETANO DONIZETTI.

Reproduction of a portrait in Clément's "Les Musiciens Celèbres

independence, added to his natural activity, soon showed its effects in the further production of three operas in that same year, of which two were given in Naples — "La Zingara," a comic opera at the Nuovo, and "La Lettera Anonima," really a musical farce, at the Fondo — and "Chiara e Serafina" or "I Pirati," at the Scala, in Milan.

No sooner was it understood that Donizetti was free and ready to write, than commissions were sent him from all the chief theatres of Italy. Rossini, Bellini, Pacini and Mercadante were all in a certain sense his rivals, and their names were often bulletined with his in the prospectuses of one or another season. But his genius preserved its individuality, and the charm of his music was so great that from this time forward the years were few in which only one or two operas were written by him, while during many twelvemonths he completed four

and even five operas. Some of these were short, it is true, limited even to a single act, while others again are chronicled as mere farces in the records of the time; so, too, several seasons passed before he rose beyond the humorous disposition which had showed itself in mimicry and simple buffoonery during his school years and attempted a strictly serious or even a romantic subject.

Therefore, although he was constantly writing for such important houses as the San Carlo, the Nuovo and the Fondo, in Naples; the Valle, in Rome; the Carlo Felice, in Genoa; and later for the Scala and the Carcano, in Milan; the catalogue of these works presents an array of names unfamiliar to any but systematic students of musical literature. There are indications, here and there, that his reading of books was wider than that of some of his contemporaries and that there was springing up in him a preference for historical subjects, as well as that interest in the novels of Walter Scott which ultimately became almost a passion with him. "La Regina de Golconda," "Jeanne di Calais," "Il Castello di Kenilworth," "Francesca di Foix," "Imelda dei Lambertazzi" and "Anna Bolena" are titles which appear between 1828 and 1831, while it is recorded that he composed in 1830 an oratorio about the deluge.

Returning for a moment, it is to be noted that in 1822 he was in Naples, making studies in the Conservatory whose librarian, Sigismondi, objected intensely to the new style which had come in with Rossini, and it was only by some ingenious device that Donizetti obtained the scores he was so anxious to peruse. Wherever he went he was handsomely received and greatly applauded. In 1826 he had special honor from the Queen of Naples, and the celebrated manager Barbaja ordered a number of operas for his various theatres and made him director of the Nuovo for two years. During this period he wrote various isolated airs, eminent among which is a setting of Dante's "Count Ugolino's Lament," written for the basso Lablache. Like other composers of the time, Donizetti may be said to have had no fixed residence. If he had a commission from any city, he established himself there temporarily, to be in close and intelligent relationship with the manager, the artists and the public whom he was to please. It was near the close of 1830 that the first work of his which holds a present place, "Anna Bolena," was sung at the Carcano, having been put in rehearsal within four weeks after its beginning. This was adjudged so great a work that Mayer wrote concerning it that "at last the French had to confess that Italy had another composer beside Rossini." Close upon this serious opera came "L' Elisire d' Amore," which still stands beside Rossini's "Cenerentola," a splendidly gay illustration of the best Italian *buffo* writing.

In 1833 "Parisina" introduced him to the Pergola, in Florence, and in the autumn of that year Rome received with great satisfaction "Torquato Tasso," which the author dedicated to Bergamo, Sorrento and Rome.

In spite of its fecundity, the genius of Donizetti strengthened with its exercise, and after comparatively brief intervals, occupied with less important works, there appeared those great compositions which will always remain magnificent examplars of Italian opera in the nineteenth century. In 1834, the Scala, despairing because Mercadante, smitten with opthalmia, could not fulfil his engagement, turned to Donizetti, who taking the libretto which Romani had prepared for his friend, completed upon it in twenty-five days, "Lucrezia Borgia," a lyric tragedy which the musicians of all the world know. In 1834 came "Maria Stuarda;" in 1835, "Gemma di Vergy," "Marino Faliero," and the perennially interesting "Lucia di Lammermoór:" in 1836, "Belisario," "Betly" and "L' Assedio di Calais."

In the meantime Donizetti had been going up and down the peninsula, visiting particularly Naples because he had hopes of becoming Zingarelli's successor as professor of counterpoint, for which post his education, severer, and his taste, simpler than Rossini's, seemed to fit him. He had visited Paris in 1833, where "Marino Faliero" had a splendid reception. It was in May, 1837, that the anticipated death of the venerable Zingarelli took place, and Donizetti was named director *pro tem.* of the Conservatory. In July of this same year his wife died suddenly after fourteen years of happy wedlock. This was a heavy blow for him, and his sorrowing heart found some relief in that pathetic and sombre melody, "*Ella è Morta*," which he dedicated to her memory. But his engagements left him no time for pure grief and he continued to write, though less frequently, for a couple of years.

But Paris was constantly reclaiming him, and in 1840 "La Fille du Régiment"—"created" to a

MONUMENT TO DONIZETTI IN THE CATHEDRAL AT BERGAMO

Executed by the sculptor Vincenzo Vela. Erected in 1859 by his brothers Giuseppe and Francesco

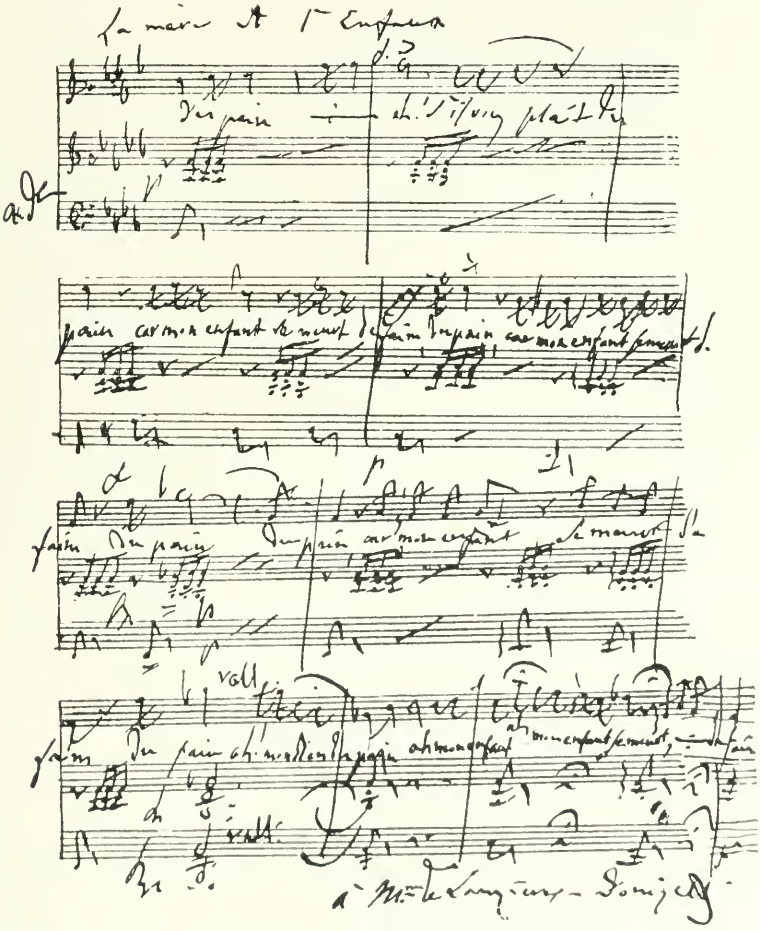
French text—made its brilliant entrance at the Opéra Comique, and public, press and court bestowed upon its author all their honors. Already resident in Paris for some two years, Donizetti saw that it was best for him to remain there, not only because there was more money to be made, but also because there was more to learn and to be inspired by. He began to modify his native fun according to the lighter humor of France, and during the next three years he composed "La Favorite," "Linda di Chamounix" and "Don Pasquale," besides such graver things as "Les Martyrs," (known in Italian as "Il Poliuto"), "Maria di Rohan," "Dom Sebastien," "Maria Padilla" and "Adelia," even the few which were written to Italian texts for Milan, Rome and Vienna, being sent out from Paris.

DONIZETTI
Bust by Dantan in the Carnavalet Museum, Paris.

In 1840 he visited Switzerland for his health and crossed the frontier to Milan and Bergamo, where his townsfolk drew his carriage home after a festival performance at the theatre. But if he had hoped to be called on to Naples for the position which had been virtually promised him, he was disappointed, for Mercadante about this time received the appointment, and Donizetti soon returned to Paris and his work. Other brief visits to Italy and to Germany were made during this epoch, and among many honorary tributes came some from the Sultan of Turkey and Pope Gregory XVI. In Vienna, whither he went early in 1842 to direct his "Linda," he had also great honor, and was named royal *Kapellmeister* and director of the opera, with an *honorarium* of four thousand florins and without the obligation of permanent residence.

The next few years were divided between Paris and Vienna, and his operas passed out of Europe across the Atlantic and even reached Constantinople and Calcutta. Men distinguished in art, science and letters became his friends, and his income was constantly augmenting. But early in 1845 he was found one morning senseless upon his bedroom floor in Paris, and from that hour dated the dreadful decay of mind and body which ended at last in death on April 8, 1848, after several years passed in private lunatic asylums. His sensitive and susceptible nature, excited and worn by his eager and exhausting industry, and perhaps by some irregularities of life, had given warnings in intense headaches, and bewildering depressions, against which he had nerved himself with a destructive strain. The dreary imbecility of these later years made death welcome, when at last it came to him in Bergamo, whither he had been removed in the care of a nephew and his physician in the autumn of 1847. Bergamo gave him a noble funeral and assigned him a tomb in the cathedral beside that of his master, Mayer, who had died three years before, and in 1855 his brothers Giuseppe and Francesco erected a stately monument made by Vincenzo Vela.

Donizetti's life fell all within the most brilliant and inspiring period of Italian opera, touching the earlier great at its beginning, running parallel with other distinguished men and overlapping the rise of Verdi, Ricci and the elder writers of the present time. All things considered, it does not seem as if his talent could have been turned to better account, although his astonishing facility made him often take the quickest rather than the best way to reach his ends. But he had been so well grounded in the departments which Bellini avoided, and had pursued so much serious study, that although he was sometimes superficial he was never trivial, and the outlines of his scoring were correct even when they were badly filled. His own skill with instruments and his knowledge of vocalism were of immense advantage ; because, being above all things a melodist, he could adapt his airs perfectly to their singers or to the instruments which were to carry them in accompaniment. His reading and his taste led



Fac simile musical manuscript written by Donizetti

him to select strong, sympathetic subjects, preferably historical or romantic, and his dramatic disposition enabled him to make his scenes expressive and captivating. He was fortunate and unusual in his ability to treat appropriately both humorous and serious subjects, and his melodies are eminent for their true sentiment no less than for their variety and the purely musical quality which makes them interesting and beautiful whether they be sung or played. His accompaniments are often thin and conventional arrays of simple chords, but when he is at his best they are full, rich in harmony and tone-color and enlightened by significant figures. Yet he understood so well the purpose of the lyric drama that his scores are never heavy with ostentatious counterpoint or intricate polyphony. That he was capable of dignity and forcefulness, his graver and less familiar works illustrate, and the praise bestowed upon his string quartets when they were played in Paris, in 1856, proved that he was equal to composition upon classic lines had it been demanded of him.

Besides his sixty-six operas, most of which have been named above, he wrote many overtures, some large church pieces, many albums of songs in various languages, of which none are unworthy of preservation, beside a multitude of ephemeral things of which none remain but few and scattered traces.

All the greatest vocalists of the first half of the century sang for him, and the rosters of the opera-houses for which he wrote, repeat the names of Catalani, Cecconi, Méric-Lalande, Tosi, Pasta, Grisi, Ungher, Borghesi, Dorus-Gras and Stolz among the women, and of Fioravanti, Donzelli, Busti, Rubini, Tamburini, Lablache, Verger, Winter, Donzelli, Negrini, Salvi, Duprez, Derivis, Levasseur, Wartel, Coletti, Baroilhet, Ronconi and Rovere among the men. His life, therefore, was active, honorable, prosperous and happy; and in reviewing it one finds little to regret except that it was not ended by a sudden, instead of a gradual, death.

GASPARO LUIGI PACIFICO SPONTINI

Reproduction of a lithograph portrait by Maurin.

GASPARO LUIGI PACIFICO SPONTINI

ALTHOUGH Italian by birth, the author of "La Vestale" was, in his life work, almost a Frenchman, and, like other celebrated composers, reflected a share of his glory upon his adopted country.

Gasparo Luigi Pacifico Spontini was born at Majolati, Nov. 14, 1774; he was intended by his parents for the priesthood, and was accordingly placed under the care of a paternal uncle, dean of the Church of Santa Maria del Piano at Jesi. He had much trouble in overcoming the opposition of his family, and particularly of his uncle, to his musical education, but the dean was obliged to yield at last, and consented to the little Gasparo studying music in his spare moments, first with the singer Ciaffolati and the organist Menghini, then with Bartoli, director of music at Jesi, and Bonnami, director of music at Masaccio. In 1791, Spontini was ready to enter the conservatory *la Pieta dei Turchini* at Naples, where he made such rapid progress under the direction of Sala and Tritta, that he soon received the title of *maestrino*, or tutor. One fine day (he was then twenty-two years old) he fled from the conservatory and hastened to Rome, where he brought out a very pleasing little opera, "Le Puntigli delle donne." Between that time and 1802 he brought out at Rome, Naples, and Venice fifteen operas, which established his early fame. The best known of those early operas is "Gli amanti in cimento," sung at Rome in 1801. But the young musician dreamed of greater triumphs, and in 1803 he left Italy for France, where his genius was destined to be developed in a very marked fashion.

Spontini began his Paris career by giving singing lessons, and in order to bring himself before the public he produced at the *Italien* (Feb. 11, 1804) his opera "La Finta Filosofa." This performance, which was honored by the presence of the First Consul and Josephine, was a great success for the young composer, whom the newspapers announced as a pupil of Cimarosa. Afterwards he succeeded in forcing the doors of the *Opéra Comique* with "La Petite maison," which was very badly received by reason of the poem, and was played only three times. It must be said that the new-comer had against him not only the French musicians, professors and pupils of the Conservatoire, opposed to the invasion of Italian music, but also the Italian composers who had succeeded in making a place for themselves in France, like Della Maria and Nicolo, and who had no intention of giving up the place to this unexpected rival. The failure of "La Petite maison" did not prevent Spontini from being chosen by Jouy to set to music a poem entitled "La Vestale," and about the same time he received from the hands of Dieulafoi a new libretto in one act, "Milton." This work was played at the *Opéra Comique*, Nov. 27, 1804, and brought Spontini into notice, for the breadth of certain motives, the touching simplicity of some of the melodies, fixed upon him the serious attention of the public, and gave a foretaste of the transformation which was to take place in the young composer.

He afterwards experienced another failure at the *Opéra Comique* with "Le Pot de fleurs" (March 12, 1805), but this failure did not make much impression, for people remembered only "Milton."

Moreover, Spontini was engaged upon the work which was to gain for him immortality. He had found in Jouy's poem the opportunity for developing all his qualities of breadth, boldness, and dramatic sentiment, which he had vainly sought to bring out in his Italian operas, or in his little French operettas. But it was not enough to have written a masterpiece like "La Vestale," it must also be performed. Spontini, favored with the protection of Josephine, had composed a cantata in honor of the conqueror of Austerlitz, "Il Eccelsa Gara," sung at the Imperial Theatre on Feb. 8, 1806. The Emperor

in return had signed the order for the preparation and *mise en scène* of "La Vestale," and the rehearsals were begun. But the new opera was withdrawn in favor of a certain ballet, "Ulysses," by Milon and Persuis; then the decorations which had been painted for "La Vestale" were destroyed by a storm. Finally Napoleon, who never encouraged Spontini, although he was credited with remarks complimentary to the latter, decided to bring out first the "Triomphe de Trajan," a grand opera written in his honor by Esménard, with music by Lesueur, Persuis, and Kreutzer, and though this opera had proved a great success, thanks to its rich *mise en scène*, and had left a free field to Spontini, there was talk of again postponing "La Vestale" in favor of Lesueur's opera, "La Mort d'Adam." Jouy and Spontini probably would have expostulated in vain, but that Lesueur's music, happily for them, was not ready at the necessary moment. Then they were obliged to make all haste with the rehearsals and bring out "La Vestale," Dec. 15, 1807. The composer was only thirty-seven years old, when at this auspicious moment he stepped into the position left vacant by the death of Gluck and the departure of his successor Salieri.

G. SPONTINI.

Reproduction of a portrait by Vincent.

This work gave to the ancient lyric tragedy an unexpected life, warmth, and elevation, and made Spontini absolute master of the theatre. One of the decennial prizes instituted by Napoleon was awarded to him, notwithstanding the redoubtable competition of Lesueur's "Bardes," the opera preferred by the Emperor. Méhul, Gossec, and Grétry, the three members of the Académie des Beaux Arts who rendered this verdict, gave evidence of a commendable independence. Spontini, having dedicated his score to the Empress Josephine, immediately set about composing a new work on a poem which Jouy had just sent him, "Ferdinand Cortez," and this was performed at the *Opéra*, Nov. 28, 1809. This work was fairly successful, thanks to the music, and in spite of the weakness of the poem, which was so badly put together that subsequently Jouy was obliged to reverse the order of the acts, in order to improve them dramatically. Yet the general feeling was that this score, notwithstanding its striking beauties, had not the inspiration, the unity of effect, which had been appreciated so much in "La Vestale," and i always remained a work of secondary importance in the opinion of the musical public. These two successes singularly developed the natural importance and vanity of Spontini, who never doubted his own genius, and who even at the opening of his career showed an extraordinary confidence and spirit; but a less favorable period was in store for him. He married the daughter of the celebrated piano manufacturer, Jean Baptiste Erard, and in 1810 the privilege of the direction of the *Théâtre Italien* was given to him, but in consequence of administrative dissensions he was soon supplanted, after having made known to the Parisians, in 1811,

Mozart's "Don Giovanni." Three years later he wanted his privilege returned to him by the royal government, but it was refused, being granted to Mme. Catalani associated with Paër.

The ancient *protégé* of the Empress was a little neglected under the Restoration. Nevertheless he composed an "occasional" opera, "Pélage ou le Roi et la Paix" (April 23, 1814); June 21, he brought out a mediocre opera ballet, "Les Dieux Rivaux," on the occasion of the marriage of the Duc de Berry (Persuis, Berton, and Kreutzer had also collaborated for one); he brought about in 1817 a brilliant revival of "Ferdinand Cortez," remodelled throughout; finally he gave, on the 20th of December, 1819, his opera of "Olympia," which showed here and there the hand of the great composer, but which was in every respect inferior to "La Vestale" and "Cortez." It was a complete failure in Paris, but in 1821 the work, having been rewritten to a great extent, was given in Berlin with great *eclat.*

SPONTINI.

Reproduced from a portrait engraved after a painting by Jean Guérin, made shortly after the first representation of "La Vestale."

This was a double triumph for Spontini, it being his revenge on Paris and his crowning success in the German states. For a long time, indeed, the king of Prussia, Frederick William III., had cherished the most sincere admiration for him. In 1814 he demanded of him several pieces for the music of his guard, and after hearing, in 1818, the remodelled "Ferdinand Cortez," he desired to attach this great musician to his court. Spontini was not satisfied with the title of royal capellmeister, and notwithstanding the opposition of the Count of Brühl, intendant of the royal theatre, he obtained, by contract signed in August, 1819, the position of general director of music, at a salary of 10,000 Prussian thalers (about $7,000). He went to Berlin, therefore, and occupied this important post from 1820 to 1840, exercising a considerable influence on all that pertained to musical art in Prussia, elevating the standard of education for the artists, and composing numerous cantatas or works for

special occasions which his court duties required him to write. He also brought out two new works at the Berlin Opera House: in 1821, the opera ballet "Nurmahal," taken from Moore's poem "Lalla Rookh"; in 1825, "Alcidor"; and in 1827 he wrote the grand romantic opera "Agnes von Hohenstaufen," the first act of which had been played ten years before at a royal *fête*. All these productions added nothing to his glory, and have fallen into oblivion.

The performance of "Agnes" called forth a very violent criticism from Rellstab, the representative of all Spontini's enemies in Germany, and who had just been made editor of the "Vossische Zeitung." Indeed, when Spontini arrived in Berlin to assume his duties, he soon saw in league against him all the German musicians and composers, over whose heads he had stepped.

Though generous and obliging, his pride was deeply hurt by these hostilities, and he could not conceal deep irritation at the cavillings of his enemies, to which he gave a sharp retort. He had caused to be suppressed a pamphlet in which Rellstab had accused him of withholding from the stage, or else playing with an evident intention of ruining them, the works of composers whom he had reason to fear; he had brought about Rellstab's arrest and detention for several months for a spiteful article in which the critic expressed doubt that the composer of "Nurmahal," "Alcidor," and "Agnes" was the same as the composer of "La Vestale" and "Cortez." But Rellstab responded with violent satires published at Mayence, in which Spontini, without being named, was easily recognizable by his personal peculiarities of manner and speech, which were cleverly depicted. Finally, as the natural result of Rellstab's imprisonment, the entire party of which he was the mouthpiece redoubled its spiteful attacks against Spontini.

Thenceforth the latter, feeling himself more and more an object of attack, began to cherish the project of returning to France. His absence had calmed all the jealousies which his colossal self-love had excited against him, and in one of the long vacations which he spent in Italy or France during his twenty years' service in Prussia, there had been talk of his writing for the Paris *Opéra* a grand work, "Les Athéniennes," in place of the opera "Louis IX.," which Louis XVIII. had previously wished him to compose, and the first ideas of which he had put on paper. At length, in 1838, the Académie des Beaux Arts nominated him, unhesitatingly, in Paër's place, provided he would return and settle in Paris. His protector, King Frederick William III., died in August, 1840; but even if this event had not taken place, Spontini would not have accepted a third engagement of ten years with the royal house of Prussia. The new king would have preferred to retain him, but the disgust which Spontini felt at the open hostility of the intendant of the royal theatre, and also the promise which he had made to his colleagues of the Institute of France, decided him to refuse these overtures. He left Berlin in July, 1842, under conditions very painful to his self-love, but advantageous to his purse, since the king provided that he should retain all his honorary titles and receive an annual pension of about $3,200.

On his return to Paris, after a certain time passed in Italy, he sought to have his old operas revived, but he, who had dubbed as barbarous all the music which had taken root at the *Opéra* in his absence, encountered only animosity, and was unable to carry out his plans. On the other hand, his "Vestale" had achieved great success in Denmark; some fragments of it were sung and much applauded at Cologne in 1847; and Spontini, ennobled by the king of Denmark, made Conte de San Andrea by the Pope, was gloriously received by the king of Prussia when he returned as a visitor to the capital. Such were the last gratifications of self-love which this great composer experienced; and although France had not much more to offer him, he always returned to that country, and chose Paris above all other places for his home.

At last, when his memory and hearing began to fail, he felt that the beautiful climate of his native country might restore his health, and he left Paris in 1850 to return to the Roman States. He was received at Jesi with honors which are by custom reserved for sovereigns. Then he wished to visit once more his native town, Majolati. He had been there several months, when one day, while suffering from a very bad cold, he insisted on going to mass, in spite of the earnest remonstrances of his wife. There he took more cold, fever set in, and the illustrious composer died on the 24th of January, 1851, at the age of seventy-seven.

Extrait de la Correspondance officielle
de M.r Spontini
avec M.r Raoul Rochette
Secrétaire Perpétuel de l'Académie des Beaux Arts, de l'Institut de France

Monsieur le secrétaire perpétuel de l'Académie royale des Beaux Arts de
l'Institut royal de France, mon très illustre Confrère !

Berlin, ce 6 juillet 1842

Mon heureux sort est enfin décidé définitivement !...
La bienveillance, l'estime considérable, l'affection bienveillante et la générosité sans bornes de Sa Majesté mon auguste Maître et Souverain, ont enfin comblé tous mes vœux et par plusieurs dispositions successives, me mettent désormais entièrement libre d'aller remplir dans toute leur étendue mes obligations et mes devoirs envers l'Institut royal de France, ce motif principal et cette considération spéciale étant positivement indiqués et spécifiés dans les différentes ordres de cabinet à ce sujet. De même que de continuer en France ma carrière lyrico-dramatique ! et toutes les autres avantages spéciaux, mais comme par le passé, sans que mes titres (a) privilèges et honneurs, toujours au premier rang dans ma patrie, et activités dépendants exclusivement de Sa Majesté seul (b). Je quitte par conséquent immédiatement Berlin et je reporte mon séjour stable et mon domicile à Paris.

Cette lettre est enfin, je crois, celle que vous la désirez depuis longtemps, monsieur le Secrétaire, mon très illustre Confrère, telle que je l'ai constamment promise et pour devoir depuis mon honorable nomination à l'Institut, et telle enfin que l'illustre Académie l'exigeait afin de me rendre entièrement à leur estime et à leur droit !! Nous voilà donc réunis, et je vous appartiens tout entier pour la vie et à la mort.

Par raison de santé je suis obligé de me rendre d'abord en Bohême pour faire usage des eaux minérales de Egra. Veuillez je vous prie, monsieur le Secrétaire perpétuel, mettre l'officiel extrait en original sous les yeux de l'illustre Académie le présent avis, et agréer l'expression de ma plus haute considération et de mon véritable attachement.

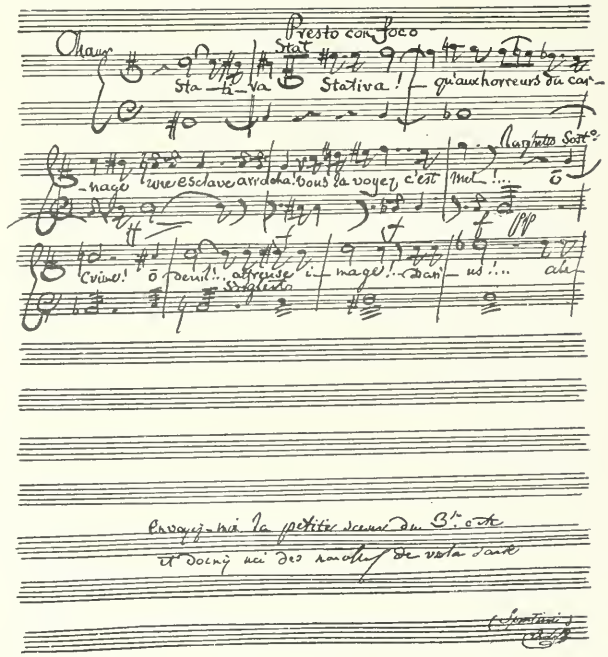
Monsieur le Secrétaire perpétuel

BIBLIOTHÈQUE DE L'OPÉRA
9185

Votre très dévoué et tout dévoué confrère
Spontini
Membre de l'Institut royal de France

(a) De Surintendant et directeur général de la musique, et premier Maître de chapelle de S.M. le Roi de Prusse etc etc

(b) Après l'Ordre royal du Cabinet du 24 mai 1842



Facsimile autograph letter and musical manuscript written by Spontini

Spontini's operas no longer hold an important rank, and yet his name always commands respect, thanks to the beautiful bits which are still admired in "Ferdinand Cortez" and in "La Vestale." Assuredly, Spontini was no innovator such as was Gluck. He was content, without revolutionizing lyric tragedy, to give it more dramatic animation, and masters as bold and as little mindful of conventionalities as were Berlioz and Wagner have professed a real admiration for Spontini.

This artist, in spite of the changes which music underwent during his lifetime, was so thoroughly convinced of the superiority of his conceptions of the noble art, that one could not but feel a respect for him and for his best qualities. The march and the prayer in "Olympia," the scene of the revolt in "Ferdinand Cortez," best of all, the grand *finale* of "La Vestale," rest upon motives so expressive, and appeal so strongly to the emotions, that one cannot do otherwise than admire them. It was Spontini's misfortune never to find another poem which suited his genius so well as "La Vestale." "Olympia" bears evidence of a singular indecision and of repeated modifications, in the midst of which the composer's idea and intention vaguely float. In fact, Spontini constantly made changes in his scores, pasting alteration over alteration until almost every page resembled a patchwork or mosaic. "Ferdinand Cortez" contains some rare beauties as regards melody, expression, and dramatic effect, but these beauties are exceptional; "La Vestale" alone was a true masterpiece.

BUST OF SPONTINI BY DANTAN.

From the Carnavalet Museum, Paris.

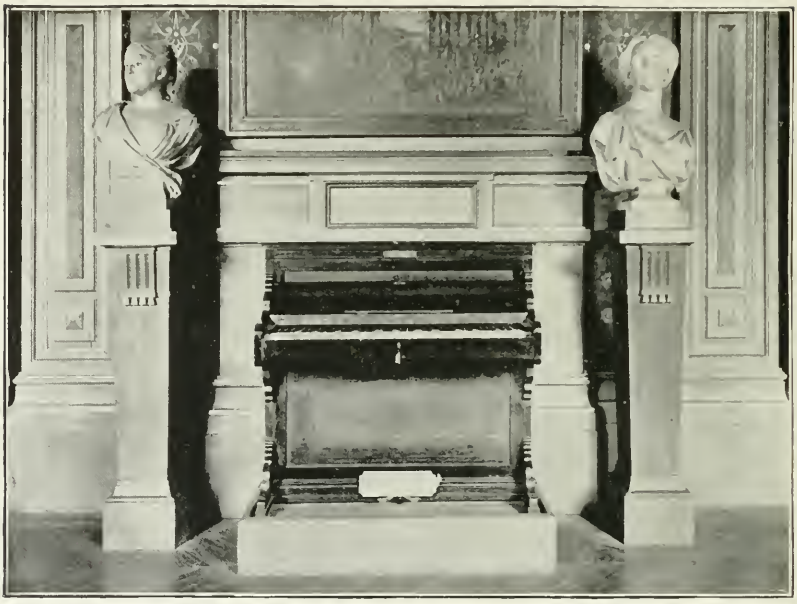
In this opera we must consider especially the high inspiration which breathes through it, the powerful emotions which it reveals, and not pause at Spontini's somewhat embarrassed formulas and mediocre methods. What tenderness in the first duo of Licinius and Cinna, *Unis par l'amitié;* what anguish in the supplication of Julia, *Oh! des infortunés déesse tutélaire;* what passion in the air *Impitoyable dieux*, and what sweet resignation in the cavatina, *Les Dieux prendront pitié . . !* The last song, *Adieu mes tendres sœurs*, is as sadly expressive as the hymn *Fille du ciel* is full of religious sentiment, and this series of magnificent pages is crowned by that imposing *finale* of the second act, which was at that time a work of genius. And yet, when "La Vestale" was revived at the *Opéra* in 1854, three years after Spontini's death, it was played only eight times, making a total of 213 performances in Paris. When "Ferdinand Cortez" was played again in 1840, it lived through only six performances, making a total of 248 in Paris. After all, Spontini, with his great melodic qualities and rare dramatic instinct, only continued in the path which Gluck had laid out, and was in no sense an innovator. Thus he exercised no influence on musicians who followed him, while he stood by and saw powerful rivals revolutionize musical art and reform the public taste.

He raged and stormed when people talked to him of the "fashion"; but here he was helpless, for musical taste had totally changed in twenty years. While he was still in Prussia, he pro-

posed to the administration of the *Opéra* to go to Paris and direct a revival of "Ferdinand Cortez," with the denouement as he had arranged it for Berlin, and, after a suit gained at first, then lost, against the director of the *Opéra*, Duponchel, to prevent him from playing that opera again in its original form, he was obliged to submit to the pitiful and fatal revival of 1840. But if he had gained his point, he would have found himself confronted with entirely new preferences on the part of the public, for since his departure there had been a complete revolution at the *Opéra*, under the influence of Rossini and Meyerbeer. "William Tell," "Robert le Diable," and "The Huguenots," not to mention "La Muette de Portici," coming one year before "William Tell," had struck a fatal blow at ancient lyric tragedy. The public, weary of antique heroes, of Greeks and of Romans, desired something a little less formal, more animated and real. They wanted dramas concerning times more nearly approaching their own, and therefore more interesting to them. The music also had completely changed in character; it allowed of a much richer instrumentation, a search after picturesque or historic color, a variety in the melody and dramatic expression which had never occurred to Spontini.

And yet, after this revolution was an accepted fact, Spontini, quite blinded by his phenomenal self-love, delivered himself of the following sentiments to Richard Wagner, when the two composers met at Dresden in 1844: "After Gluck, it is I who have made a grand revolution with 'La Vestale'; I have introduced the augmentation of the sixth in harmony, and the big drum in the orchestra. With 'Cortez' I have taken a step forward; I have taken three steps with 'Olympia,' and a hundred with 'Agnes von Hohenstaufen.' After that I might have composed 'The Athenians,' an excellent poem, but I have renounced it, despairing of excelling myself. Now how do you imagine that it is possible for anybody to invent anything new when I, Spontini, realize that I am unable to surpass my greater works? And furthermore it is very evident that since 'La Vestale,' not a note of music has been written that has not been stolen from me." Was it possible to show a greater blindness in the face of such works as "William Tell" and "The Huguenots," or to give a more erroneous estimate of himself, ranging his works in the exact inverse order of their worth? Poor Spontini, who was so unfortunate as to outlive his glory, and see "unworthy rivals" all about him, bearing off the laurels!

H. Jullien



SPONTINI'S PIANO IN THE MUSEUM OF THE PARIS OPERA HOUSE.

From a photograph made specially for this work.

LUIGI CHERUBINI

Reproduction of an excellent lithograph portrait.


CHERVBINI

LUIGI CHERUBINI

THE full name of this illustrious master is Luigi Carlo Zanobi Salvatore Maria Cherubini. He was born in Florence, on the 14th of September, 1760. From his earliest youth it was intended that he should follow the musical profession, and the first instruction he received was imparted to him by his father, Bartolomeo, who filled the position of musical accompanist at the Teatra della Pergola. Under his direction, the boy soon became proficient in playing from figured bass, and with the help of Bartolomeo Felici, the best teacher of counterpoint in all Tuscany at that time, he acquired a knowledge of the principles of composition. He received lessons in singing and in organ and piano playing; in short, all his musical gifts were developed with such surprising rapidity that at the age of thirteen he composed his first mass, which was performed in church and very favorably received. Cantatas, short dramatic compositions, two more masses, and an oratorio followed in swift succession. It now became Cherubini's ardent wish to visit the important musical centres in Italy, and to enjoy the instruction of the most famous masters. His father's very limited resources being insufficient for the gratification of this desire, a stipend was granted him for the purpose by the Grand Duke Leopold. In 1778, Cherubini betook himself to Giuseppi Sarti, in Bologna, and, on the master's removal to Milan, a year afterward, followed him to that city. Sarti's methods of teaching were those of the old school; that is to say, he regarded the contrapuntal style of composition of the sixteenth century as the foundation of all true art, and exacted complete mastery of its principles from all his pupils. Yet it argued no inconsistency on Sarti's part that he also devoted himself zealously to dramatic composition, a field in which his success was not less marked than in that of church music. To these two forms of art the Italians confined themselves in Sarti's time; for their instrumental music, which served as a model for all Europe until the first half of the eighteenth century, was in a state of almost complete decay. It was chiefly owing to the teaching of Sarti, that Cherubini became the greatest contrapuntist of his time, and excelled even Mozart in purity and severity of style. His famous *Credo* for eight voices, *a cappella*, one of the most marvellous artistic achievements of any age, was worked out in part under Sarti's eye. In connection with this style of composition, Cherubini continued to labor diligently in the line of operatic music. Sarti adopted the commendable practice of inserting in his own operas certain airs composed by his most talented pupils, thus affording his young disciples an opportunity of becoming practically acquainted with operatic effects, yet shielding them from the discouraging severity of public criticism. After completing his preparatory studies in this way, Cherubini ventured for the first time to step forward with an entire opera of his own composition. It was called "Quinto Fabio," and was brought out in Alexandria, through Sarti's influence. "Armida" and "Messenzio," performed in Florence, also "Adriano in Siria," produced at Livorno, followed in 1782, but these works seem to have made no permanent impression upon the public. Nevertheless Cherubini's earnest, profound, and eminently artistic nature was revealed in them to an extent that astonished his countrymen, who were accustomed to music of a lighter and more pleasing character, such as the operatic compositions of the Neapolitan and Venetian school. A certain degree of admiration was accorded him, and he was occasionally honored with flattering appellations, as for example "Il Cherubino" (the cherub); but none the less the fact remains that neither

the earlier nor the later works of the musician found true appreciation in his native land.

Sarti, meantime, strove without ceasing to secure the advancement of his pupil, and procured for him in 1784 the position of composer at the Haymarket Theatre in London. After Handel's death, Italian music had quickly regained its old place in the popular esteem in England. During the three years of Cherubini's residence in London, he wrote the operas "La Finta Principessa" and "Giulio Sabino," the first of which was received with much applause, while the latter proved a complete failure. Wounded by this want of success, Cherubini repaired to Paris in 1786, and, after one more visit to London in 1787, he took up his permanent residence in the French metropolis. He had found there a true friend in Viotti, the famous violin virtuoso, and with his assistance gained admission to the upper circles of society, even receiving the honor of an introduction to Queen Marie Antoinette. An event of great importance in deciding the direction of his artistic faculties was his attendance at the so-called *Concert de la Loge Olympique*, where he heard for the first time a symphony of Haydn's, probably one of a series of six, composed in 1786, by especial command of the society. A new world was suddenly opened to Cherubini by this magnificently rendered work. From this hour he began to feel the influence of German instrumental music, and Haydn, in particular, remained to the end of his life the object of his highest veneration.

While on the way from Italy to England the musician promised, when he had discharged his obligations in London, to compose an opera for the Royal Theatre in Turin. In 1788 he fulfilled his promise by the production of "Iphigenia in Aulis." This opera was given during the carnival season in Turin, where it was enthusiastically received, and was also performed in other Italian theatres. It was the last work which he wrote for the stage of his fatherland. The impressions produced upon him by the French opera, the works of Gluck, and Haydn's orchestral music had filled his mind with new ideals. Before his visit to Turin, he had already begun to compose the music of "Démophon," an operatic poem by Marmontel, and he now proceeded with the work. This, his first French opera, was performed in the *Académie royale de musique* on the 2d of September, 1788, but proved only a partial success, — a fact which was due partly to the character of the piece, partly to unfavorable external influences. Before Cherubini was commissioned to undertake the composition for the poem, it had been intrusted to Johann Christoph Vogel of Nuremberg, an imitator of Gluck, but he advanced so slowly with his task that Marmontel became impatient. Vogel had resided in Paris since 1776 and had won many friends for himself through his opera "La Toison d'Or," which appeared in the year 1786. On the 26th of June, 1788, he died, while still in the prime of life, and, as the completed score of "Démophon" was found among his papers, the wish was expressed by many that his composition should be performed before Cherubini's. This, however, did not happen, and a feeling of dissatisfaction existed in consequence. The overture, which was played in February, 1789, at a concert of the *Loge Olympique*, was received with unusual favor, and gave rise to disparaging comments upon Cherubini's work. But Vogel's opera, taken as a whole, could lay as little claim to permanent success as that of his rival, though it was more frequently put upon the stage.

In this same year of 1789, Cherubini first found definite employment in Paris. Here Léonard, the *coiffeur* of the queen, had obtained permission, through the good offices of her Majesty, to organize an Italian opera. Viotti collected in Italy a number of superior singers, who at first gave their performances in the Tuileries and afterwards in a newly erected theatre in the Rue Feydeau. Cherubini was invited to become musical director of the enterprise, and entered upon the work with youthful ardor. His extraordinary talents, his exactness and inexorable firmness, accomplished the desired result, that of securing performances uniformly of the highest order. The works presented to a delighted public were those of the most famous Italian composers of the day, Guglielmi, Gazzaniga, Paisiello, Cimarosa, and others. Cherubini himself composed a considerable number of detached arias, which were inserted in the operas of the before-mentioned masters, and served to heighten their charm. For the concerts of the *Loge Olym-*

PLATE V

BAGPIPES.

THE bagpipe is, as Mr. Henri Lavoix has said in his *La Musique au Siècle de Saint Louis*, the organ reduced to its most simple expression. It is of great antiquity, and in the middle ages was generally popular in Europe. It was as well known in England as in Scotland, in France as in Italy and Germany. Shakespeare makes out Falstaff in Part I of Henry IV to be "as melancholy as a lover's lute or the drone of a Lincolnshire bagpipe." If we may judge by the peculiar scale of the Scotch bagpipe, it would appear almost certain that the instrument, in its modern forms, has come from the East, and was most likely brought by the Crusaders. This would not of course apply to the ancient principle of a pipe and an air reservoir, which is traced back to the Romans, but to the boring of the finger-holes of the chanter, the reed pipe by which the melody is played. By their position and size the intervals are so regulated that the thirds are neither major nor minor, but give a neutral or mean interval that is neither the one nor the other. This mean third, of a tone and three-quarters, has not been elsewhere observed in Europe, but in the East, in Syria and Egypt, and in other parts, it is of common occurrence, and gives a peculiar character to the music, not to be explained, but felt. An historical origin of the mean third is to be found in Mr. A. J. Ellis's paper "On the Musical Scales of Various Nations" (p. 495), published in the *Journal of the Society of Arts*, London, March, 1885. Modern bagpipes that have keys are, of course, different.

This plate shows, in the instrument with a crimson bag, the modern Northumbrian bagpipe. The four drones, proceeding from one stock, are mounted with brass and ivory. The chanter, or melody pipe, has seven finger-holes in front and one behind; also, seven brass keys. As there is only one hole open at a time when the [illegible] is played, this manner of playing is called [illegible] fingering. The chanter and drones are furnished with stops at the ends. The instrument with a blue bag is the ancient Northumbrian bagpipe. It has three drones, mounted with silver and ivory, of different sizes; the longest being tuned an octave, and the middle one a fourth, lower than the shortest. The chanter is of ivory, with seven holes in front and one behind. The large bagpipe with a green bag is the Lowland Scotch. It is of boxwood, with three drones placed in one stock. The two shorter drones sound in unison, the long one an octave lower, the same as in the Highland bagpipe. They are mounted with carved horn. The chanter has seven finger holes and a vent-hole, also the same as in the Highland bagpipe, with which the Lowland agrees in fingering and other particulars, except that it is inflated by bellows attached to the bag by a short blow-pipe, a peculiarity that it has in common with the other bagpipes in this plate. The bellows of the modern Northumbrian bagpipe are also shown.

As to the antiquity of existing bagpipes, Messrs. Glen of Edinburgh own one, carved with the initials R. M'D., and the Hebridean gailey, that bears the date of 1409. But this is not considered to be the oldest existing, as the M'Intyre pipe, belonging to N. Robertson M'Donald, Esq., of Kinlochmoidart, is reputed to have been played at Bannockburn. Possessing one drone only, it has the peculiarity of two vent-holes, instead of one, on each side of the chanter to accommodate a right or left handed player; in either case one hole is temporarily stopped. The name M'Intyre is derived from the hereditary pipers of the chiefs of Menzies and Clanranald. The bagpipes here drawn are from specimens belonging to Messrs. J. & R. Glen, Edinburgh.

pique, in which the queen showed the liveliest interest, he wrote in the course of the first year the cantatas "Amphion" and "Circe." He also began an opera, "Marguerite d'Anjou," which was to be brought out at the Tuileries theatre, but its completion was hindered by the progress of the French Revolution, the terrors of which, in 1792, entirely put an end to Italian opera in Paris. Viotti fled to England, and his singers were dispersed. Cherubini sought to escape the incalculable dangers to which every one who had been connected with the royal court was then exposed, by living in the greatest seclusion, and associating only with a very small circle of intimate friends. In addition to his musical studies, he began to occupy himself with the natural sciences, botany in particular possessing great attractions for him. Yet he could not wholly avoid coming in contact with the forces at work in the Revolution, and was obliged to enter the National Guard, in whose service he guarded the prisons and escorted the condemned to the scaffold. On one occasion his own life stood in danger. A troop of *sansculottes* marched roaring through the streets, looking for musicians to accompany their songs, and among others, they pounced upon Cherubini, who refused to assist them. The crowd assumed a threatening attitude, whereupon a friend pressed a violin into his hand and took position with him at the head of the procession. In his youth Cherubini had learned a little violin playing for his own pleasure, and this slight knowledge now proved his salvation. He was obliged to wander about all day with the rioters, and when they halted in a desolate spot, the musicians took their places upon some barrels and played down to their vile audience. It was amid all the terrors and excitement of this wild period that Cherubini composed his opera "Lodoiska," the work which decided his position in the artistic world. Within a short time a company of French singers had been performing in alternation with an Italian troupe at the *Théâtre Feydeau*, and here the opera was produced for the first time. Its success was so pronounced that during the following year no less than two hundred repetitions of the work were demanded in Paris, and its fame soon spread in every direction. In this composition the new ideal which Cherubini had cherished for so many years was happily realized.

LUIGI CHERUBINI.

Reproduction of a portrait by Quenedey, Paris, 1809.

A second opera, "Koukourgi," had been nearly completed in the year 1793. But the overthrow of the monarchy on the 10th of August, 1792, and the confused condition of public affairs at this juncture, took away all prospect of its immediate production. In the mean time the composer had left Paris and was residing in Normandy with a family of his acquaintance. When he returned, in 1794, he brought with him the completed score of the opera "Elisa." It was brought out on the 13th of December, 1794, in the *Théâtre Feydeau*, but was less successful than "Lodoiska." During the next few years there was a considerable falling off in Cherubini's activity as a composer, owing to his appointment as teacher of counterpoint in the *Conservatoire de Musique*, just established, in which he became also one of the inspectors of the institution. Exact and conscientious by nature even to the point of pedantry, the musician devoted himself with unflagging energy to the duties of his

office, yet occasionally returned with fresh ardor to operatic composition. In 1737 appeared "Medée," his most powerful dramatic work; in 1800, "Les Deux Journées" (Water-Carrier), the most admired and effective of all. Between the two stand the lesser operas, "L'Hôtellerie Portugaise" (1798) and "La Punition" (1799). A number of short vocal compositions belonging to this same period show that Cherubini was obliged to contribute his quota to the French Revolution. Among them are "Hymne à la Fraternité" (22d September, 1793), "Hymne du Panthéon," "Chant pour le dix Août," the ode on the 18th Fructidor and others. The most important and almost the last work of this kind was the beautiful music composed in memoriam of the noble Gen. Hoche, which was performed in public on the 1st of October, 1797.

There was an element of harshness and defiance in Cherubini's character, which rendered it impossible for him to bend to the will of others, and he never modified his severe criticisms of art and artists in conversing with the loftiest personages. In the presence of Napoleon, whether as First Consul or as the all-powerful Emperor of France, it was impossible for him to dissimulate, and he excited the displeasure of the potentate by speaking disparagingly of Zingarelli, one of his favorite composers. Paisiello, on the other hand, who was equally a favorite of Napoleon, Cherubini was willing to tolerate. Yet on one occasion, when the Emperor, who had no comprehension of the earnestness and refinement of Cherubini's style, was, as usual, extolling the two much-admired artists, and characterized our musician's orchestral accompaniments as overladen with ornament, he is said to have received the reply, "You love the music which does not prevent you from thinking of the affairs of state." This remark was probably never forgiven; certain it is that during Napoleon's reign, Cherubini never attained the eminence which he so richly deserved, but for twenty years was obliged to content himself with his position at the Conservatory which afforded him barely sufficient means for his own support and that of his family. Paisiello, meantime, obtained a remunerative appointment as director of a musical organization established by Napoleon, in 1802. When the jealousy of the Paris musicians caused him to forsake his post in disgust, the Emperor wished that Zingarelli should be his successor. The latter declining, the choice now fell upon Méhul, who, out of regard for Cherubini, also refused to accept. The place, however, was eventually given to Lesueur. This proved a trying experience to Cherubini, and had an injurious effect upon his mental and physical condition. The failure of his musically charming but dramatically uninteresting opera "Anacréon" could only increase the bitterness of his disappointment. It was therefore with pleasure that he accepted an invitation to Vienna, for the sake of producing there some of his earlier operas, and of composing a new one exclusively for the Austrian capital. He reached the city in July, and the warmth of his reception, the love and admiration shown him by Haydn and Beethoven, both of whom he held in the highest veneration, made up to him for much that he had previously suffered. Before the production of his new opera, "Faniska," on the 25th of February, 1806, he listened to a performance of "Fidelio." Cherubini admired the greatness of Beethoven, but was less powerfully attracted by him than by Haydn, a fact for which the former's peculiar personality might very well account. With respect to the opera he criticised in it, as was very natural for an Italian, the lack of vocal style, and also found fault with the great C major overture on account of its abrupt modulations. Beethoven, on his part, had great respect for Cherubini as an artist, as is not only attested by many of his utterances, but distinctly seen in his compositions. If "Fidelio" shows a resemblance to any other operas whatever, it is to those of Cherubini, and this master's influence is also perceptible here and there in Beethoven's Fourth Symphony in B flat major, written in 1806.

Meantime, during the composer's absence from Paris, the war between France and Austria had broken out, but was speedily terminated by Napoleon's victory at Austerlitz on the 2d of December, 1805. After this event, the conqueror took up his residence at Schönbrunn, near Vienna, and, learning that Cherubini was at that time living in the capital, commanded him to direct his musical *soirées*, twelve in number, paid him a considerable sum of money for his services, and manifested unusual friendliness in every way. On

one occasion, however, the conversation unfortunately fell upon "Faniska," which Napoleon had not yet heard. "It would not please you, sire," said Cherubini, remembering his former discussions with the Emperor. "Why not?" the latter inquired. "The orchestral accompaniment is too overladen," was Cherubini's curt reply. It will be seen that if Napoleon forgot nothing, Cherubini was not behind him in this respect. But the power was in the hands of the Emperor, and this the master was made to realize afresh after his return to Paris on the first of April. A recurrence of his old feelings of discontent, and an affection of the nervous system which often excited the gravest apprehensions of his family and friends, now ensued. The number of compositions belonging to the next few years is very small. In 1806 he finished the *Credo* for eight voices which he began in Bologna, while under Sarti's instruction. An unproductive season followed, continuing till the autumn of 1808, during which nothing of importance came from his pen. Other stars rose in the firmament, and he lost the place he had occupied for fifteen years as the greatest living operatic composer. In Spontini, whose "Vestale" appeared in 1807, was seen a composer who understood better than Cherubini the art of reflecting the splendors of imperialism in musical strains. The latter now seemed ready to abandon composition altogether, and devoted himself more zealously than ever to his botanical studies or beguiled the time with the singular occupation of making all sorts of strange drawings by combining in various way the figures found upon playing cards. Ferdinand Hiller, who saw these drawings, describes them as fantastic groups or scenes, — dancers with red jerkins, wrestlers in scarlet caps, buildings, and miniature landscapes with all sorts of wonderful foliage. The cards were laid lengthwise or sidewise, used separately or united, and larger or smaller portions of the spots were erased, the whole thing being a remarkable mixture of invention and calculation. These pictures the artist had framed and hung upon the walls of his room.

In Paris, at this period, there lived a Monsieur de Caraman, Prince of Chimay, a great lover of music and very friendly to Cherubini, whom he invited to spend the summer of 1808 on his estate in Belgium, hoping that the quiet of rural life might restore the musician's failing strength. Cherubini accepted the invitation, and Auber, at that time his pupil, accompanied him to Chimay. The inhabitants of the place, having heard of the celebrated composer's arrival at the castle, sent a deputation to entreat him to compose them an ode to be sung on St. Cecilia's day. Cherubini, with harsh abruptness, refused to comply with the request. But soon afterwards the occupants of the castle saw him going about in a meditative mood, and then to set himself quietly and industriously to work. After another brief interval he called Auber to the piano, and showed him a recently completed *Kyrie*. When this had been sung through in the presence of his astonished and delighted friends, Cherubini wrote the *Gloria*, and presented both compositions to the highly elated townspeople, who gave them as satisfactory a public performance as possible, considering the very limited amount of talent at their command. This was the beginning of the celebrated F major mass for three-part chorus and orchestra. On his return to Paris, Cherubini completed the work, and in March, 1809, it was performed for the first time in the Prince's *salon* by a select chorus and orchestra, before an audience of invited guests. In thus returning, a mature artist, to the field of his youthful endeavors, the composer was destined to exhibit his genius in its finest and most permanent qualities. The F major mass inaugurated a new order of church music, just as a new operatic style was created by "Lodoiska"; and if other opera composers came after him who followed different ideals and obscured his fame, it is an undeniable fact that the Catholic Church music of the nineteenth century can show us nothing worthy to stand by the side of Cherubini's works. He has here remained the unequalled master.

In running over the list of his compositions it is easy to see that from this time on he produced less and less of the dramatic order. In the year 1809 appeared the charming one-act Italian opera, "Pimmalione," which was performed at the Tuileries in the presence of Napoleon and the art loving Empress Josephine. The name of the composer had not been communicated to the Emperor, who was profoundly stirred by the music; but when he learned that it was written by Cherubini, he manifested more aston-

ishment than pleasure. Notwithstanding this, he sent the musician a handsome sum of money, and commissioned him to compose a festal ode on the occasion of his marriage to the Archduchess Marie Louise of Austria. Another one-act opera, with a French text, "Le Crescendo," was brought out in the Feydeau Theatre on the 1st of September, 1810. In 1813 there followed a work for the Grand Opera, where Cherubini had first presented his "Démophon" and "Anacréon" twenty-five years before. The new opera, however, was not well received, and a period of twenty years now elapsed before the production of another. In 1833 a remodelling of the old "Koukourgi," under the title of "Ali Baba," was given to the public. It deserves our admiration as the work of a septuagenarian, but is wholly ineffective from an artistic point of view.

The last period in the long life of the master is that of his great sacred compositions, and begins in the year 1808. No less than eight masses, two requiems, and a very large number of minor pieces make up the rich array. The great D minor mass appeared in 1811, the C major in 1816, the coronation masses in G major and A major in 1819 and 1825. The celebrated C minor requiem was composed in 1816, and rendered for the first time in the Church of St. Denis on the anniversary of the death of Louis XVI. The second requiem attracts special attention for the following reasons: It is written in D minor, for male voices only. Cherubini wrote it in 1836, being then seventy-six years old. On the occasion of the funeral of Boieldieu in 1834, the C minor requiem had been sung; but as female voices were here called into requisition, the Archbishop of Paris requested that the work should not be used again for a similar purpose, the singing of women being prohibited by the church. It was Cherubini's wish that no controversy on this point should arise at the time of his own decease, and he therefore wrote a work in which alto and soprano voices were entirely omitted. In this connection another composition should be mentioned, which does not strictly belong to the sacred music, but is more nearly related to the eleven secular cantatas in Italian style produced by Cherubini. It was, however, employed for a funeral service, and is the well-known "Chant pour la mort de Joseph Haydn," written for three solo voices and orchestra. This work is full of deep feeling and of wonderful beauties of tone. One of its leading ideas accords with a melody from the "Creation," and the whole work is certainly to be regarded as a heartfelt tribute of admiration offered by Cherubini to the great German master. The work was performed at the Paris *Conservatoire* in the winter of 1810, the death of Haydn having occurred in the preceding year. Cherubini, however, inscribed it in the list of his works under the date 1805, and it is not yet known whether it was composed in consequence of a false report of Haydn's death or was originally a song of praise dedicated to the Viennese composer in the year when the two musicians first met, and subsequently converted into a lament.

While Cherubini had shown in his youth a certain interest in the composition of church music, and in mature years had turned his attention for a long time in other directions, he had not thus far occupied himself with German chamber music and the symphony. But in his last creative period he entered upon this domain. In 1814 he composed his first, and, for a considerable interval, only string quartet. In the following year he wrote for the Philharmonic Society in London a concert overture in G major and a symphony in D major, the latter being the sole work of its class he ever gave to the world. In 1829 he finished a second string quartet in C major, for which he made a rearrangement of his symphony, including a new *adagio*. The third quartet in D minor, a very spirited production, was completed on the 31st of July, 1834, and three more works of the same kind followed it before the autumn of 1837, as also another string quintet.

The musician's financial affairs now began to take a more favorable turn. After the restoration of the Bourbons the *Conservatoire* was temporarily closed but reopened somewhat later, under the title "École royale de chant et de déclamation," when Cherubini resumed his old place as teacher of counterpoint. Moreover, in 1816 the king made him director of the royal band, an office which he magnanimously shared with Lesueur. It was for this organization, to which were attached the most distinguished singers and instrumentalists, whose performances were extolled as unsurpassed, that Cherubini wrote the most of his greater and lesser sacred composi-

MONUMENT TO CHERUBINI.

From a photograph of monument by Fantacchiotti in San Croce Church, Florence, Italy.

tions. The brevity of the service at which the chapel choir was required to assist is seen in the character of the compositions themselves. The music, like the service, being necessarily short, masses such as those in F major and D minor were not available. Cherubini was obliged to condense his ideas as much as possible, but the external pressure at this time, far from injuring his style, served only to increase its effectiveness. It was often the case, moreover, that only a single portion of the mass was celebrated in musical form, which accounts for the great number of *Kyrie* and other fragmentary compositions found among his works.

A position of more importance than any he had yet occupied awaited our artist in the year 1822. The management of the *École Royale* (after 1830 it was again called the *Conservatoire*) had been intrusted in 1816 to the highly esteemed writer upon musical history, François Louis Perne, who did not prove equal to the undertaking, and Cherubini was now called upon to fill his place. So great was his success as director of the institution that it not only rose at once to its former level, but became a model of completeness. Nor is it too much to say that the prestige still attached to the name of the Paris *Conservatoire* owes its origin to Cherubini, who united in himself all the qualities necessary for the proper fulfilment of the responsibilities which rested upon him. The influence and authority which a world-wide reputation bestows belonged to him by right. As a composer, the bent of his mind was serious and earnest, and had always led him to profit by the accumulated experience of centuries in laying the foundation for his own life-work. In addition, he possessed that talent for organization and direction which is so rare with artists. Extreme punctuality and love of order, untiring industry and severity towards himself and others, were among his most prominent characteristics, which perhaps were developed to an unnecessary extent, causing him to demand complete submission to his will on the part of others, and discouraging the expression of any individuality or independence, often denying even that degree of personal freedom to which all mankind are entitled. Both by teachers and pupils he was more feared than beloved. His taciturnity, the harsh and frequently sarcastic enunciation of his decisions, his obstinacy and pedantry, increased with years and rendered co-operation with him no easy task. Talent of an extravagant order found no favor in his eyes, and the dislike which Berlioz felt for him during his student days was reciprocated by the most open depreciation on Cherubini's part. But with all that may be said, it is impossible to detract from the inestimable service rendered by him as director of the *Conservatoire*, both to the institution itself and to the French music in general. The publication of his celebrated instruction book, "Cours de Contrepoint et de Fugue," which was introduced into the classes of the Conservatory, took place in the later years of his life. The text of this book was not written by Cherubini himself, but by one of his pupils; Fétis thinks by Halévy. In the matter of oral explanations, the master was exceedingly chary. He pointed out in the clearest manner what must be done, but no reasons were given as to why it should be thus, and not otherwise, he never liked to talk much about his art. Taking his method as a whole, too much cannot be said in its praise. In the matter of counterpoint he did not confine himself to the rules laid down in the sixteenth century, but embraced with his comprehensive glance the whole domain of modern music.

Although the greater part of Cherubini's life was passed in straitened circumstances, and his worth as an artist received at most only a partial recognition, yet in his old age the world delighted to do him honor, and his authority was undisputed. In the year 1795 the musician married Cécile Tourette, the daughter of a member of the old royal chapel, who bore him a son and two daughters. To this earnest, industrious man the highest pleasures that life could offer were those of his happy home, where, in his later years free from care, he gladly dispensed an unpretentious hospitality such as had been impossible when he was obliged to struggle for the necessities of existence. Ferdinand Hiller, who resided in Paris between the years of 1828 and 1835, paid frequent visits to Cherubini, and was once conducted by the artist's oldest daughter to the dwelling occupied by the family in 1800. A single apartment then served both as the musician's study and the children's sitting-room. Here he sat at a little table by the window and composed the opera "Les Deux Journées," while the children played in the back-

ground. A line of demarcation was drawn through the middle of the room; beyond this the children could amuse themselves as noisily as they pleased, but they were forbidden to cross the line. So long as this regulation was obeyed, and no one came too near him, he did not feel disturbed, and here we see revealed the mental constitution of the man.

Cherubini died at Paris on the 15th of March, 1842, in the eighty-second year of his life. As Commander of the Legion of Honor, a distinction from the king never before conferred upon any musician, he was buried with military honors. Over three thousand persons were in the funeral procession, which conducted the remains of the composer to the cemetery of Père Lachaise, where they still repose. Within a short time after his death, several memoirs of Cherubini were issued. A fellow-countryman, Luigi Picchianti, published a work called "Notizie sulla vita e sulle opere di Luigi Cherubini," which even to-day is of substantial value, so far as the principal facts of his life are concerned. Miel, a Frenchman, wrote "Notices sur la vie et les ouvrages de Cherubini" (1842), while Fétis in the "Biographie Universelle des Musiciens," and Ferdinand Hiller in "Musikalisches und Persönliches," made important contributions drawn from their personal knowledge of the artist. A careful compilation, entitled "Cherubini; Memorials illustrative of his Life" (London, 1874), was made by Edward Bellasis. The fullest revelations concerning his life history were, however, made by the musician himself in the catalogue of his works, illustrated with autobiographical notes and published with the consent of the writer's relatives by Bottée de Toulman, librarian of the *Conservatoire*. The precious collection of manuscript compositions left behind by Cherubini remained for a long time in the hands of the family, who, though willing to dispose of them, could find neither in Italy nor France a state institution, a society, or a private individual ready to purchase this inestimable treasure and preserve it to posterity. At length, however, the writer of these lines had the honor of being permitted to assist the Prussian government in securing the manuscripts, which are now in the possession of the Royal Library in Berlin.

CHERUBINI'S TOMB IN PÈRE LACHAISE, PARIS

From a photograph made specially for this work.

Many circumstances have thus far combined to prevent the forming of a decisive judgment in the public mind as to the position which should be assigned to Cherubini in the musical world. The path which leads to the proper understanding of an artist's personality, through a study of the character of the nation to which he belongs, seems in this instance to be effectually blocked, for in the subject of our essay we behold the phenomenon especially rare among the Italians — an international musician. Though Cherubini was trained in the forms of old Italian church music under the severe and thorough tuition of Sarti, pupil of Padre Martini, the learned Bolognese contrapuntist, and though familiar from childhood with the light and artistic opera-melodies of his fatherland, yet this native of Florence was destined to achieve his life work in a foreign land. Cherubini composed the greater number and most important of his works for the *Conservatoire* in Paris, the city which became his second home. And, finally, it was through the study of a world-renowned German master, belonging to his own time, that the whole nature of the man was first stirred to its foundation. From all this it follows readily enough that while Cherubini reveals alike to the Italians, the French, and the Germans certain traits which are characteristic of each nationality, he awakens for the most part in one and all a certain feeling of strangeness. The different elements which make up his musical personality are not welded together externally, nor was anything further from the master's thought than to offer something to every nation in a vain struggle to win for himself the applause of the world. Let it rather be regarded as the strongest impulse of his earnest, reflective nature to appropriate for his development everything that could be acquired from the collective artistic culture of the race. These acquisitions he was able to fuse together into a musical language of peculiar significance, incapable of comparison with any other; but in so doing he was obliged to renounce the sort of sympathy which, resting upon a national foundation, draws souls together as by an irresistible force.

Unlike the greater number of Italian composers, whose highest aim was a cheerful, agreeably stimulating artistic enjoyment, there is in Cherubini an element of severity, an aristocratic elegance of expression, which often border on coldness. Strains such as enchant the multitude are of infrequent occurrence in his music. It is, therefore, not to be wondered at that the multitude kept itself aloof from him. Only one of all his operas, "Les Deux Journées," now known in Germany under the name of "Der Wasserträger" (The Water Carrier), was able to attain a lasting popularity. For a variety of reasons, also, his sacred compositions have failed to become widely known. The masses and requiems are, first of all, too grand and earnest, too difficult and full of meaning, to adapt themselves to the vapid style of Catholic Church music, and, when performed in the concert room, they do not often produce their full effect. Nor is the three-part writing, which Cherubini has repeatedly employed with reference to the needs of the French church choirs, at all suited to the requirements of our choral societies. It is, unfortunately, too often the case that trifling obstacles of a similar character interfere with a proper appreciation of the finest productions of genius. The fact that the name of Cherubini does not stand inscribed in the temple of fame with those of Haydn, Mozart, and Beethoven must be attributed in some degree to unfamiliarity with his works on the part of the public, but is still further owing to the peculiarity of the artist's musical nature, and to the remarkable place which he has created for himself in and beyond the musical life of the nations. To estimate him at his full value should be the distinctive office of the German people; and it is indeed true that, while he is everywhere spoken of with respect, there exists to-day, in the select circle of German musicians and musical critics, as little doubt as existed five-and-twenty years ago that a place should be accorded to Cherubini among the greatest composers whom the world has known. He mastered musical forms and resources to an extent that has been rarely equalled. In the severe contrapuntal style of composition, which has gone more and more out of fashion since Beethoven, he surpassed all his contemporaries, whatever might be their relations to him in other respects. With the single exception of Sebastian Bach, no composer has ever employed the contrapuntal forms so freely, intelligently, and profoundly as Cherubini; while as regards harmony and transparent clearness, he stands even before Bach in the most complicated of his works. A thorough mastery of counterpoint is of

more especial importance in vocal church music, although dramatic composition also affords it sufficient opportunity, and it can nowhere be entirely dispensed with. In addition to his skill in this direction, Cherubini had complete control over the technique and the forms of modern instrumental music, a domain from which his French and Italian contemporaries were excluded, he having followed in Haydn's footsteps; and in artistic elaboration of motives, and in masterly handling of orchestra and string quartet, he scarcely yields the palm to his German master. But it is, first of all, in works formed by an agreeable combination of vocal and instrumental music that his diversified talents found their centre of activity. In respect to the association of vocal music in one or more parts with the play of the instruments, Cherubini's operas, cantatas, and church compositions are masterpieces of the highest order, and entirely worthy to stand by the side of similar works by Haydn and Mozart.

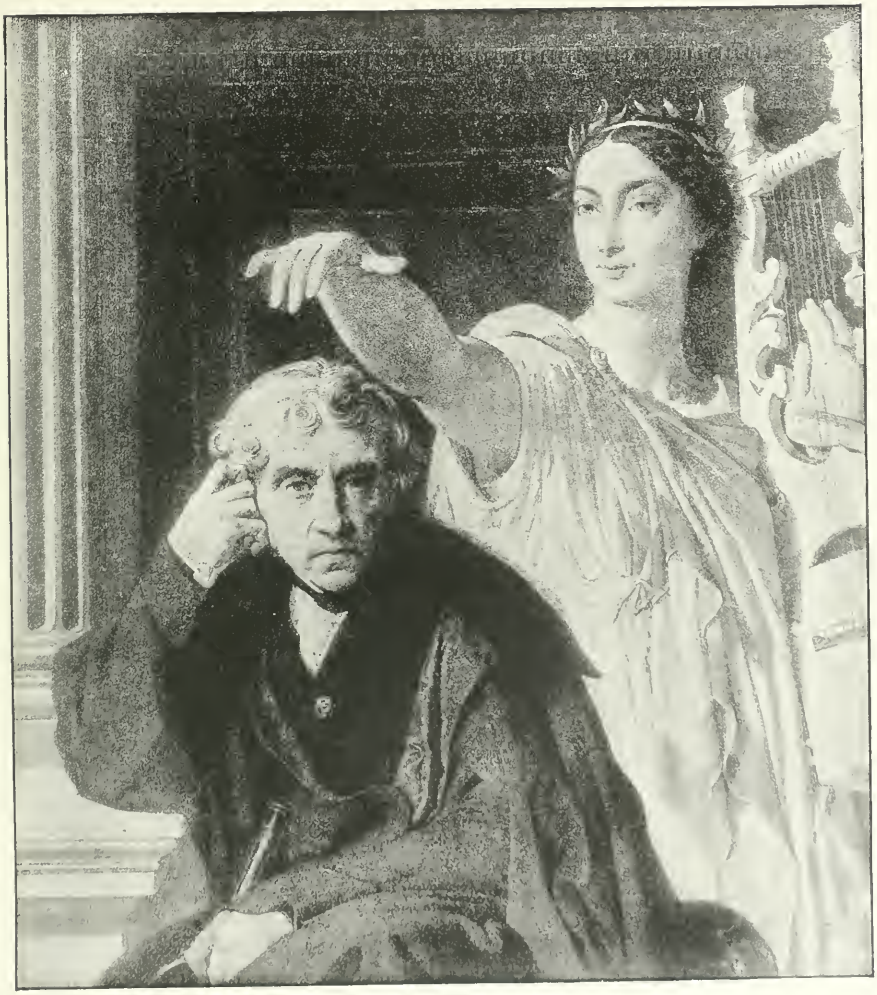
A highly developed sense of form and unusual mastery of artistic methods would certainly not suffice of themselves to place Cherubini in the front rank of composers, if he had not been able at the same time to impress the stamp of individual genius upon his manifold productions. He has sometimes been called an eclectic, and always, of course, with the implication that he was less original, and less fertile in invention, than the great German masters of his time. This estimate of him would seem, however, to confound the strength of the musician's creative power with its quality. No artist can do more than develop to a higher degree what he finds already existent. For this purpose, he fills his mind with a greater or lesser number of artistic thoughts, and transforms them into the elements of his own creations. The fulness and variety of these formative elements will generally be in proportion to the power of the composer. It can truly be said of Sebastian Bach that not a single species of art was known in his time which he did not make use of for his own purposes. Whatever Handel and Mozart could draw from Italian music for the realization of their artistic ideals they unhesitatingly appropriated, employing it partly as the foundation of their productions, partly as supplementary material. In all such instances, the point to be considered is whether the strength of the artist is sufficient to vivify and renew the foreign elements. That this was the case with Cherubini, I have already remarked. His style of musical expression is a thoroughly characteristic one, entirely different from that of other composers; its cold and reserved elegance not being due to the eclectic character of his cultivation, but to the idiosyncrasy of his artistic nature. Granted that the mission of art is to animate and cheer, and that this is not accomplished through the medium of reflection, but by the direct, artless outpouring of the artist's thoughts, it must none the less be permitted to the artist to sacrifice the immediately transporting effect of his music in favor of profoundness, and the unusual order of charm intended to be conveyed. Those compositions of Cherubini which fail to electrify at the first hearing attract us

CHERUBINI.

From a bust by Dantan in the Carnavalet Museum, Paris.

when we have studied them, through their grandeur of outline, the deep earnestness which pervades them, their artistic finish, and the exceptional brilliancy of particular passages. Of course there are included among his works, as is the case with all artists, some unimportant productions in which certain peculiarities of his nature are too plainly revealed. Such are especially to be found among the compositions of his latest years, and the last three of his string quartets can afford unmixed pleasure to no one. But whoever wishes to form a just judgment of Cherubini should turn to the rich array of great works belonging to his most productive period, in which one cannot fail to perceive a harmonious blending of the universally intelligible with a pure and characteristically peculiar beauty which appeals to every appreciative listener.

Cherubini is not included among the composers whose originality is clearly shown in their earliest productions, and who are much more commonly found among the Germans than the Italians, since the latter write with great rapidity and spontaneity, making free use of resources already proved to be effective. The works belonging to his Italian period are after the manner of that day, and many things in his operas remind one especially of Piccini. With Cherubini, however, the execution is always more careful, the melody more noble and earnest, so that the careful observer finds in his compositions sufficient indication of an independent mind to understand why it was that from the beginning the Italian public was more startled than pleased with his music. The transition to a new style was not gradual, but sudden and surprising; in this respect he reminds one very strikingly of his younger compatriot, Spontini, in whose opera, "La Vestale," is seen an equally violent change of manner. The year 1786 marks the turning-point in the case of Cherubini, and the transitional work was a cantata called "Amphion." It was in this year that the musician made his first acquaintance with Haydn's symphonies, and the effect they produced upon him must have been positively electrifying. The orchestral treatment in "Amphion," the solo accompaniments, the interweaving of the instrumental playing with the chorus singing, everything in the whole work wears an aspect so entirely new that one may say, here the real Cherubini steps forward a finished artist. This will become evident to all from the fact that the *allegro* of the overture to "Anacréon," that enchanting and truly incomparable production of Cherubini's pen, is essentially composed of the orchestral introduction to "Amphion." The cantata was intended for the *Loge Olympique*, but was never performed either there or elsewhere. The composer therefore thought he must employ some portions of it for the opera referred to, which appeared seventeen years later. "Iphigenia in Aulis," belonging to the year 1788, shows us the new style transferred to the domain of the *opera seria*. This work, which has no equal among all Italian operas, had the good fortune to meet the approval of Cherubini's countrymen, who were able to take no pleasure in the music of Mozart. While in the form of the different pieces, the nature of the cadenzas, and certain other firmly established mediums of expression, the opera proclaims its relationship to the Italian school, yet in the series of beautiful melodies it contains it rises as far above Italian opera as Mozart's "Idomeneo." But how different is Cherubini's manner here from that of Mozart, of whose operas at this period he most certainly had no knowledge, having been borne wholly on the wings of his own genius in attaining the lofty height occupied by "Iphigenia." In "Démophon," his first French opera, it seems as if the composer had overtasked his strength, although the magnificent ensemble movements of the work are far superior in form to anything in the same line attempted by Gluck, with whom, in this instance, Cherubini had entered into competition. The opera is full of pathos and rich in original invention, but is not cast in the great tragic mould, and lacks the simplicity which is necessary for the production of a striking effect. "Lodoiska" is characterized by greater restraint, and is generally considered to be the musician's first dramatic masterpiece. My own preference would be for the "Iphigenia," if the libretto of that work were not so inferior. In writing "Lodoiska," Cherubini entered upon the domain of the French *opéra comique*, which, through its simplicity of action and its direct appeal to human emotions, affords great opportunities for dramatic effect in the hands of a skilful artist. The composer's activity in the operatic line was henceforth almost wholly confined to works of this class, among which three of the most prominent are "Elisa," "Les Deux Journées," and "Faniska." Even "Medée," that powerful musi-



LUIGI CHERUBINI.

Reproduction of lithograph by Léveille made from a painting by Ingres, 1842, now in possession of the Louvre in Paris.

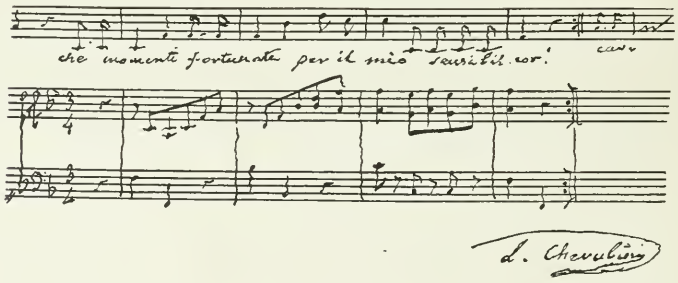
cal tragedy was obliged, through pressure of circumstances, to adapt itself to the same form.

In all these works the style of the master is unchanged; but inasmuch as it would exceed the limits of this article to enter upon the interesting task of analyzing the operas in detail, there is but little more to be said. That all are theatrically effective is a matter of course, since they are the work of an Italian, but they possess less of the dramatic quality in a narrower sense than the operas of Spontini, and many other less gifted composers. As a dramatic composer Cherubini was too fond of music for its own sake, and indulges too freely in elaborations of his musical themes, such as enchant his hearers in the masses in F major and D minor, but which interfere with the action in a work intended for the stage. He does not excel in portraying the more violent emotions, but surpasses all his predecessors in the representation of an intense, trembling excitement, while no more recent composer has gone beyond him in the power of awakening dramatic suspense.

If the importance of an artist's personality is to be estimated by the influence he has exercised upon his contemporaries and upon posterity, then Cherubini towers immeasurably above all the musicians of his day. The French opera of the nineteenth century would not be worthy of mention without him, and he has given to the country of his adoption in every way far more than he ever received from it. His position with respect to Germany is an analogous one, and Italy alone has remained almost entirely unaffected by his music. If he received instruction from Haydn, Beethoven in his turn was a pupil of Cherubini. "Fidelio" could not have existed without the "Water Carrier," or the first movement of the B flat major Symphony without Cherubini's overtures. In many portions of Beethoven's masses, also, he followed the lead of Cherubini, whose C minor requiem he greatly admired.

The influence of our composer upon the exponents of the romantic opera in Germany was also very powerful. Spohr himself confessed that there were times when he ranked Cherubini above all others, Mozart not excepted. Weber found the form of his overture already prepared for him in "Anacréon"; the wonderful volume of sound in Cherubini's orchestral music, and the manner in which the color of the instruments is made to contribute to the dramatic effect, have been studied by no one in a more docile spirit than by Weber. With the lapse of time, indeed, it has almost gone so far that the Germans look upon the Italian as one of their own race. But the honor which is his due will never be fully paid to Cherubini till the whole musical world bows down in admiration before his artistic greatness.

Philipp Spitta



L. Cherubini

ARRIGO BOITO

Reproduction of a photograph from life by Fratelli Vianelli, Venice.

ARRIGO BOITO

ARRIGO BOITO presents the peculiar example of a musician high in distinction in his own country, with a fair measure of fame in other lands, who, though past the age of fifty years has thus far produced but a single work, his *Mephistopheles*. This work, having at first met with a sad repulse in Italy, recovered itself in a brilliant fashion some years afterwards, and has since run successfully on almost all the large stages of Europe. He is perhaps the only known example of a composer who owes his reputation to a single work, and the uniqueness of the case makes it worthy of mention. It is true that Arrigo Boito is poet as well as musician, that he is more productive as poet than as musician, and that his fame in his own country addresses itself perhaps even more to the writer than to the composer. Another peculiarity of Boito's is that, like Wagner, he claims that a musician cannot write a good score unless he has also conceived and executed the poem of his opera, and he puts this theory in practice by writing the words and the music of his *Mephistopheles*. But he has belied himself by outlining the librettos of half a score of operas, of which he has confided to other artists the task of composing the music; so that, between his principles and his conduct there is an evident contradiction.

Boito was born at Padua on the 24th of February, 1842. His father, who was a Venetian, was a distinguished painter. His mother, Polish by birth and education, was a woman of remarkable intellect, high birth and great culture. The eminently artistic conditions which surrounded his early childhood, and that of his elder brother Camillo, seemed to push them irresistibly towards the cultivation of the fine arts. Indeed, Camillo became an architect and distinguished art critic, whereas Arrigo devoted himself to letters and to music.

Arrigo was only eleven years of age when he was admitted, in 1853, to the Milan Conservatory, where he formed a very strong and fraternal attachment for one of his fellow-students, poor Franco Faccio, an artist of great promise, who became conductor of the orchestra at the Scala theatre, Milan, and who died insane, cut off in the full vigor of youth and the full maturity of his talent in less than a year after. Both had for their masters at the Conservatory, Ronchetti and Mazzucato, and both finished their studies in the same year, 1861. Boito had written the words of a "mystery" in one act, entitled *le Sorelle d'Italia*, for which he and his friend Faccio wrote the music, and this little work was performed according to custom, by the pupils of the Conservatory in one of the exercises at the close of the year. It was so well received by the special audience gathered to hear it that the minister of public instruction granted to each of the young composers a premium of 2,000 francs to enable them to study abroad for one year.

I believe that Boito then made a trip to France. At all events, he had returned to Italy in 1862, and was already proving his poetic talent by writing the verse of the *Inno delle Nazioni*, of which Verdi wrote the music, and which was performed at Her Majesty's Theatre, London, on the occasion of the opening of the Universal Exposition in that city. Soon afterward he again became poet collaborator, furnishing his friend Franco Faccio with the libretto of an opera entitled *Amleto*, which was given with some success at the Carlo Felice theatre, Genoa, in 1865, but which, given some years later,

in 1871, at the Scala of Milan, suffered a signal and memorable defeat. In 1866, when Italy was at war with Austria, Boito, who is an ardent patriot, enlisted as a volunteer and served the campaign in the ranks of Garibaldi's army.

The 5th of March, 1868, was the important date in Arrigo Boito's artistic career; it was the date of the first performance, at the Scala theatre, Milan, of his *Mephistopheles*, an opera in five acts with prologue, the complete failure of which formed an epoch in the history of the theatre in Italy. He had already spent several years of labor on this important work, for which, as the title implies, he had been inspired by Goethe's *Faust*, and which he had counted on giving this title, when the unexpected appearance at the Scala of Gounod's *Faust*, and the success which it obtained there, came to cause him considerable disquietude, and obliged him, that he might not be accused of servile imitation, to modify the plan of his work, and to change even its title. He called it *Mephistopheles*, and proceeded with as much persistence as ever to have it performed at the theatre which had just seen Gounod's masterpiece applauded.

The fiasco of *Mephistopheles* was tremendous and rarely had a storm burst with such fury under the roof of the Scala. The author had given such free scope to his fancy both in the music and the poem, that the Milanese public was quite upset by his ultra romantic methods and indignant at a work which diverged so widely from the beaten track. Yet, although they cried out at the sacrilege and hissed furiously, those of the spectators whose minds were not warped by prejudice, recognized in this work, in spite of its faults, the breath of an intelligent, earnest and inspired artist. Here is what an Italian biographer of Boito says on the subject:

"Boito staged Goethe's poem with true spirit, making the Evil One his protagonist and giving to the drama an absolutely new form, even attempting to bring back the use of the Latin metres in his verses, an attempt which he was the first to make. The first performance of *Mephistopheles* at the Scala was a veritable battle, in which the work was sustained by passionate admirers and combatted by bitter adversaries. The composer, with rare intrepidity, directed the orchestra as if he were wholly oblivious of the uproar which surged about him. In short *Mephistopheles* fell, but in so doing left a lasting impression on the minds of the public. Perhaps its failure was chiefly due to the excessive length of certain episodes, and the little or no dramatic element in some places, as for instance the symphonic interlude between the fourth and fifth acts. But Boito was not discouraged, and he was right. Apart from a certain eccentricity which even the intelligent, unprejudiced public did not relish and which it wished to see disappear from the prologue of the libretto, his opera contained many real beauties. Boito had the rare virtue of submitting partially to the wishes of this public, and the patience to wait till his time should arrive: and it did arrive. In 1875, *Mephistopheles* was performed at Bologna and applauded there. In 1881, it reappeared at the Scala, reduced to four acts and considerably modified, and this time it was received with enthusiasm. The author was fêted by numerous artists, critics and men of letters assembled at Milan on the occasion of the national Exposition, and from there his work began to make the tour of the theatres of the two worlds, being everywhere received with equal favor."

More productive as poet, I have already said, than as musician, it was in this capacity that Boito appeared before the public during the interval that elapsed between the first and second editions of his *Mephistopheles*. He first published a little humorous poem, *Re Orso*, which had great success. Then he soon set to work to write opera librettos for various composers. He wrote, by order of Mazzucato, director of the Milan Conservatory, the poem of a little opera in one act, *un Tramonto*, the music of which was written by a pupil of the establishment, Gaetano Coronaro, become since then second conductor at the Scala. This opera was written for representation on the little stage of the Conservatory at the closing exercises of the academic year. It was to this work, which was afterwards played at several Italian theatres, that Coronaro owed his diploma on leaving the Conservatory. A little later Boito wrote the libretto of *la Falce* for Alfredo Catalini, an opera which also appeared first at the Conservatory; then he gave to Amilcare Ponchielli the libretto of *Gioconda*, which was very successful in Italy and abroad. The subject of *Gioconda* he had borrowed from one of the most beautiful of Victor Hugo's dramas, *Angelo tyran de Padoue*, but he had reduced it for the lyric stage with great skill, preserving the principal situations, and those best calculated to

PLATE VI.

CLAVICYTHERIUM OR UPRIGHT SPINET.

THIS rare and singularly interesting key-board instrument formerly belonged to the collection of Count Correr of Venice. There is no maker's name nor any date upon the instrument, which is of the kind named clavicytherium by the earliest writer on musical instruments, Virdung, who gives a drawing of one (1511). It is, in fact, a spinet, set upright. The internal decoration, as old as the instrument itself, may be North Italian or South German,—authorities differ,—but a piece of paper pasted over a split in the inside of the wooden back, possibly by the maker, proves to be a fragment of a lease or agreement contracted at Ulm, which is in favor of the Swabian origin. The instrument can hardly be of later date than the first years of the sixteenth century, and is probably the oldest spinet or key-board stringed instrument existing. The earliest date that can be given for the introduction of the spinet must be within the second half of the fifteenth century.

The key-board is of narrow compass—three octaves and a minor third—from the second E below to the second G above middle C, this note being the ledger-line C between the bass and treble clefs  —an extent about the compass of the human voice, which long ruled that of key-board instruments. In Virdung's time their compass was being extended. It is, however, more than likely that the lowest E key was here tuned down to the still lower C, according to the so-called "short octave" arrangement, which altered the lowest E, F♯, and G♯ to make fourths below F, G, and A, instead of semitones, and thus get deep dominant basses for cadences. Examination of the plectra or "jacks" of this instrument shows they were furnished with little tongues of wire, and not quills or leather, as in later spinet instruments. It is in a painted pine case, the inside being also painted. An unusual feature of the interior is the Calvary below the narrow sound-board, in which the sound-holes, judging by the ornament that remains in one, have been flamboyant windows. There must also have originally been figures, perhaps the Transfiguration or the Crucifixion, but there is no trace of them left. The treatment of the landscape, without other evidence, nearly determines the epoch when the instrument was made.

The stand and the paintings on the door, one of which represents a figure holding a mirror and a serpent, are of later date.

The dimensions of this truly remarkable spinet are: Height, 4 feet 10½ inches; extreme width, 2 feet 3 inches — the key-board being 2 feet wide. The depth of the case at base, 11 inches, diminishes in ascending to 5⅝ inches. The table upon which it stands is 2 feet high and 2 feet 11 inches wide.

excite the inspiration of the composer. Boito signed these various works with the pseudonym *Tobia Gorrio*, which forms an anagram of his name, Arrigo Boito.

It was about this time that Boito wrote the words and the music of an opera entitled *Ero e Leandro*. The verses are exquisite, it is said, and worthy of a true poet, but the music did not satisfy him and he declined to make it known. He then confided the poem of *Ero e Leandro* to the celebrated double-bass player, Bottesini, who was also a distinguished composer, and the opera with the latter's music was performed in 1879 at the royal theatre of Turin. Boito had not entirely condemned his own score, however, and he embodied several fragments of it in his new edition of *Mephistopheles*, among others, the duet *Lontano, lontano*. He wrote librettos for other composers, particularly *Alessandro Farnese* and *le Maschere*, and he published a volume of poems, *il Libro dei versi* (Turin, Casanova, 1877,) which was very well received by the public, and parts of which deserve the honor of being included by Paolo Heyse in his *Antologia dei poeti italiani*.

Boito, whose ideas and principles are very advanced in music, as in literature, put himself at the head of the Wagnerian party in Italy. He was one of the most ardent in sustaining and spreading in his country the doctrines of the German master, being aided at Milan by the musical critic of the *Perseveranza*, Filippo Filippi, who died some years ago, and at Rome by Sgambati, a remarkable pianist and composer, and one of the most distinguished artists of his country. In order to accelerate as much as possible the movement which was manifesting itself in Italy in favor of Wagner, Boito did not hesitate to make a translation of his works. To him is due the Italian adaptation of *Rienzi*, performed at Turin in 1882, and that of *Tristan and Isolde*.

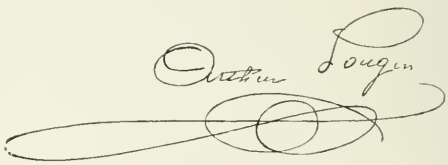
He had not given up, however, appearing again himself as a composer, and he had written the libretto of a lyric drama entitled *Nerone*, for which he also wished to compose the score. But at least ten years have slipped by since this work was first spoken of, the newspapers announcing each year that it is about ready for representation, and nothing has been seen of it yet. So the Italian critics make much sport of Boito and his long promised work. However, while waiting for *Nerone* to be finished, Boito has written for Verdi, who has a very deep affection for him, the librettos of two great works, one of them dramatic, the other comic, the subjects of which he has borrowed from Shakespeare. The first is *Otello*, which has been so successful for a number of years, and which Verdi did not hesitate to attempt after Rossini; the second is *Falstaff*, of which the master has finished the score, and which is to be performed in the near future at the Scala, Milan.

And this is where we find Boito to-day. But we would hardly know how to pass over one incident of his life which is greatly to his honor, and which suffices to show the deep and true brotherly affection which united him to his unhappy friend Franco Faccio. In 1890, when the death of Bottesini made it necessary to select a successor to this great artist as Director of the Conservatory at Parma, Verdi was extremely anxious that Boito should accept the office, which he persisted in declining. Then Franco Faccio was proposed and accepted. But Faccio, whose health had begun to fail, was, before he could go and take possession of his post, seized with a mental aberration at Graetz, where he had gone for rest. At the first news of the event, Boito left for Graetz, lavished upon his friend the most devoted care, and with some members of his family, took him back to Milan, then to Monza, where the unfortunate man died at the end of about eighteen months. Until the last they were hoping against hope for a recovery; but meantime the Parma Conservatory was without a director, a thing prejudicial to the labors and the studies of the pupils. At this juncture Boito generously volunteered to go to Parma as a substitute for his friend at the Conservatory until his health should permit him to fulfill its functions. He was named "honorary" director, as is stated in the following despatch addressed from Rome at that time by Dr. Giovanni Mariotti, syndic of Parma, to the Vice director of the Conservatory of that city: "Arrigo Boito, to whom, before all others, and on several occasions, Verdi has vainly offered the directorship of our Conservatory, consents to-day, through a very noble sentiment, to become our director in place of his afflicted friend. Yesterday was signed the royal decree which names Boito honorary director of our Conservatory, confiding to him the supreme authority during the absence of the real director. He is a precious

acquisition, of which Parma will, no doubt, be proud." Boito, indeed, went to Parma and assumed temporary charge of the Conservatory. Then, when poor Faccio died, he resigned the duties which he had accepted only as a service to his friend, and resumed the simple course of his private occupation and labors. Is it not very true that this fact does honor to Boito's character?

Boito is certainly a distinguished artist, but one who carries boldness almost to the point of temerity, and the desire to be original to the point of eccentricity; and this applies to the poet as well as to the musician. Thus his own countrymen find fault with certain daring peculiarities in his *Mephistopheles*, for instance, from a scenic point of view, his prologue with the chorus of angels, which has nothing to do with the subject; and from a poetic point of view, the use of odd and affected metres, as well as the use he makes from time to time of verse written in Milanese dialect, which has nothing to do with the true Italian language. As a musician also, he is criticised for having broken so radically with the ancient Italian melodic forms, without daring, however, to accept frankly the Wagnerian theories, but permitting whimsicalities and eccentricities which seem useless and appear only calculated to offend sensitive ears. Notwithstanding all that, he is very talented and remarkably clever. In a letter which Rossini wrote to Tito Ricordi, the famous music publisher of Milan, on the 21st of April, 1868, that is to say some weeks after the appearance and fall of *Mephistopheles* at the Scala theatre, I find these interesting lines: "I desire to be remembered to Boito, whose great talent I appreciate infinitely; he has sent me his libretto of *Mephistopheles*, by which I see that he is too precocious in desiring to be an innovator. Do not fancy that I would make war on innovators! I simply prefer that people should not claim to do in a day that which can only be accomplished in several years. Let the dear Giulio (Tito Ricordi's son, an excellent musician and composer) read *benignly* my first work, *Demetrio e Polibio*, and *William Tell;* he will see that I was not a crab! * * * * * " Rossini meant by this to indicate the artistic progress which he had made between his first and his last opera; he had gone steadily forward. Boito had wished to go too quickly, and had broken too openly with all the traditions. Hence the sad reception which the public gave to his *Mephistopheles* in its first form. Profiting by this warning of the public, Boito took his work in hand, modified it without destroying its character, by smoothing the rough places, made the desirable concessions and saw himself recompensed for his pains by a success as complete as had been its previous failure.

It is very difficult, however, to judge an artist and estimate fairly his talent on the strength of a single work. The score of *Mephistopheles* can only give an idea of the author's tendencies, only serve to indicate his temperament and his artistic nature. It is insufficient to permit of classifying him, and of fixing his place among contemporary composers. If Boito continues to preserve the obstinate silence which he has preserved now for quarter of a century, his fugitive dramatic passage can only be regarded as an accident in the musical history of this century. If he decides at length to shake off his idle inclination and break that silence by offering to the public that *Nerone* which has been so long talked about, and at which he works so slowly, perhaps it will be possible to form a rational opinion of his worth and of his personality. Until then, criticism will be very difficult and will run a great risk of going astray.



GIOVANNI SGAMBATI

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GIOVANNI SGAMBATI

FOR what he has done as composer, pianist, and conductor, and because of the strong and wholesome influence that he has exerted upon the musical life of his countrymen, the name of Giovanni Sgambati will be an honored one in the history of Italy for the last half of this century. His influence has been not less potent from the fact that his writings and concert performances have been unconnected with the stage. Italy is no longer what it was, essentially the greatest land of opera; its glory has largely departed, the mighty music-dramas of Richard Wagner and, in a lesser degree, the works of Meyerbeer, Gounod, Bizet, Massenet, Tschaïkowsky, Goldmark and others, having over-shadowed all of the Italian operas excepting one or two by Bellini and Rossini, the later and greater works of Verdi, and the "Mefistofele" of Boito, and it is to-day much more natural than formerly for an Italian who is called to high musical work to turn to that kind of composition in which the fame of the greatest masters has been made. While a strong liking, and even preference, for opera will always characterize the Italians, it is certain that a taste for symphonic and chamber-music is gradually being acquired, as the knowledge of these forms becomes more common. As forwarding this work, the names of Bazzini and Martucci should also be mentioned.

Sgambati has been obliged in a fashion to make his public, but it is at any rate a very different one from that of years gone by, to which the Herz variations and the Thalberg and early Liszt operatic fantasias represented the highest form of pianoforte music, and for which the Mercadante, Bellini, Donizetti and the first Verdi operas were composed. In his success in accomplishing this educational result is to be found a lesson for all artists who, from lack of conviction or of courage, are tempted to let mediocrity have its way, and not to strive for the higher cultivation of music, wherever their lot may place them.

Giovanni Sgambati was born in Rome, May 28th, 1843, his mother being English, the daughter of Joseph Gott, a sculptor who had for many years lived in Rome, and his father an advocate. It was intended that he should pursue his father's profession, but his strong and evident talent for music determined it otherwise. He studied, as a boy, pianoforte playing and harmony with Natalucci, a pupil of Zingarelli, and from an early age we find him singing in church, playing in public, conducting small orchestras and composing to a certain extent. In 1860 he settled in Rome, quickly becoming known for his pianoforte playing, and especially for the solid and classical character of his programmes; for Italian taste and music had not at that time begun to show their later divergence from the old ideals. Rossini was still living and productive; Bellini and Donizetti had so far shown no signs of becoming old fashioned.

Beethoven, Chopin, Schumann and, best of all, Bach and Handel were Sgambati's favorite authors, by means of whom he sought to purify and educate the taste of his audiences. Shortly afterwards, just when he was on the point of going to Germany to continue his studies, Liszt came to Rome. His plans were changed, for from this time Liszt was his teacher, and he was able to work long and well under that wise, authoritative and suggestive guidance, to which, doubtless, is owing much of the consummate mastery in piano-forte playing for which he is famous, although his style of composition seems to have been little affected by Liszt's influence. Sgambati is well known to be one of the greatest exponents of the Liszt school, and from all accounts, in his playing there is also present that same feeling for formal and sensuous beauty which is to be found in his compositions; a most interesting account of him as a pianist and teacher is to be found in Bettina Walker's

"My musical experiences"; the story is told in such a charming and personal way as to give a capital idea, both of the man and the musician.

Besides his other concerts, we find him also at this time giving orchestral ones, at which some of the great symphonies were heard for the first time in Rome. In 1869 he and Liszt made a visit to Germany together, Sgambati making his first acquaintance with Wagner's music at Munich: it was some years later, in 1877, that through Wagner's recommendation his pianoforte quintets were published by Schott of Mayence. It is interesting to read, in this connection, a part of a letter which Wagner wrote in November, 1876, to Dr. Strecker, the head of the firm of Schott. It has been published, with Sgambati's permission, in Miss Walker's book, and is here taken from it.

"But, to say the truth, my letter of to-day has another end in view, namely, to commend to you most earnestly for publication two quintets (pianoforte and stringed instruments) composed by Signor Sgambati, of Rome. Liszt had already, and in a most especial and emphatic manner, called my attention to this distinguished composer and pianist. I recently had the genuine and extreme pleasure of, for once, coming into contact with the possessor of a truly great and original talent — a talent which, as he is in Rome [?!], and therefore possibly a little out of place, I would gladly be the means of introducing to the wider musical circle of the world at large."

In 1886 he was made one of the five corresponding members of the French Institute to fill the place vacated by the death of Liszt.

As a pianoforte teacher, he has been from the first one of the leading men, being a professor at the Academy of St. Cecilia at Rome, and has had a multitude of pupils, among them not a few Americans. To show the high standard that is maintained at the Academy, the requirements for a diploma are here quoted. The pupil must be prepared with the twenty-four preludes and fugues of the first book of the "Well-tempered Clavichord," with twenty-four studies from Clementi's "Gradus ad Parnassum," and must play some large modern piece by heart, read a manuscript composition at sight, and answer *viva voce* questions in harmony and composition.

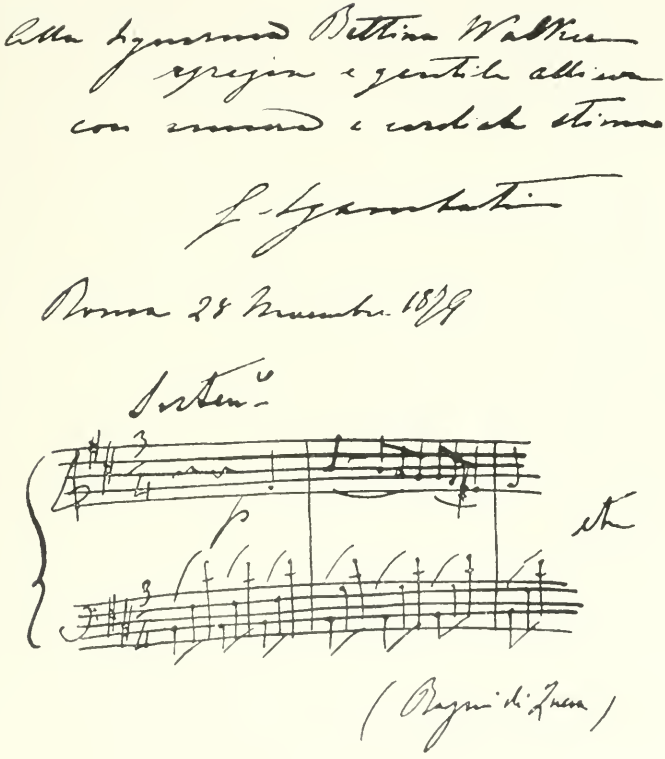
In his pianoforte compositions two features are salient: a remarkable feeling for melodic and harmonic refinement, with a clear and beautiful formal structure, and as a complement to these, an abhorrence of everything trite and common; this last trait, however, does not degenerate into affectation and ugliness.

Sgambati has published but little, probably partly on account of the severe self-criticism that is evident in his work, the result of which is seen in the qualities above mentioned. But this is not by any means to imply that his music is lacking in freshness or force; on the contrary, his best work has, which is not too common, a distinction of its own, and there is great vigor and strength in the pianoforte concerto and the symphony, his two works written in the largest form. As every musician, however, in thinking of Dvořák, Brahms, Tschaïkowsky, St. Saëns, etc., has always unconsciously in his mind certain characteristics that he associates with their music, without which it would not be theirs, so in Sgambati are we attracted by his great polish and refinement, as well as by a certain personal charm of manner that is always present (perhaps that is the Italian side of him).

Of vocal music, there have been published three sets of songs (Op. 1, 2, 19) and a cantata for one voice with orchestral accompaniment; of chamber music, there are two quintets for piano and strings (Op. 4 and 5) and a quartet for strings in the unusual key of D-flat major. Of these last, the first quintet, in F minor, is generally considered the most striking, but although it and its companion and the string quartet have made their way, it is by his pianoforte works that he is best known. They are: a Notturno (Op. 3); a strong and characteristic Prelude and Fugue (Op. 6); two Etudes (Op. 10); the "Fogli volanti" (Op. 12), several of which are peculiarly charming; the well-known and truly original Gavotte (Op. 14); four pieces; "Preludio," "Vecchio Minuetto," "Nenia." "Toccata" (Op. 18); "Three Nocturnes" (Op

20) ; Suite (Op. 21) ; "Pièces Lyriques" (Op. 23), and the Concerto in G minor (Op. 15).

These pianoforte pieces do not cover a great number of pages, but in them we often feel something that is none too common, and that it is to be highly prized: we find a personality. It is easy now-a-days to be personal by being vulgar and obtrusive, but it is not so usual to find that quality combined with the reticence and knowledge that mark the finest work, and it is perhaps Sgambati's best trait that we do find that in his music. Most of the pieces are under the disadvantage of being



Fac-simile autograph and musical manuscript written by Sgambati.

less easy to play than they sound, and the opposite feature is so much liked by players that it is surprising that they have obtained popularity. The Gavotte is not run in the common mould, which has been so much employed for the turning out of numberless pieces of the old dance forms, but is piquant and interesting, and with its appropriate drone like Musette, is as well-known as any; the "Fogli Volanti" has made many admirers for its author, while the "Vecchio Minuetto" and the "Toccata" from Op. 18, and the first of the Nocturnes (Op. 20) in especial are much played. The first study

of Op. 10, in F-sharp minor, has especial interest to pianists in that a clever application is made in it of the system of pedal notation proposed by Hans Schmitt; in this desire to set down exactly what he wishes to express at the pianoforte, Sgambati exhibits a certain likeness to Sterndale Bennett, and indeed the two are somewhat akin in their musical way of thought.

The pianoforte concerto is written in a large style, especially the first movement, and has several portions that are striking and unusual; it is grateful for the player, and sure of success. The fact that three trombones are in the score would lead one to fear a certain over-doing of effect, but the brass is so judiciously used as to justify its presence; and in the symphony also the orchestration is skilful and well contrasted, good effects being often obtained by the use of but few instruments. The symphony has had varying fortunes, being received with great warmth in Italy and in London, but having the opposite fate when performed in New York; it was produced at a concert in the Quirinal, March 28, 1881, the King and Queen of Italy being in the audience, and the King conferred upon the composer the order of the Crown of Italy upon that occasion.

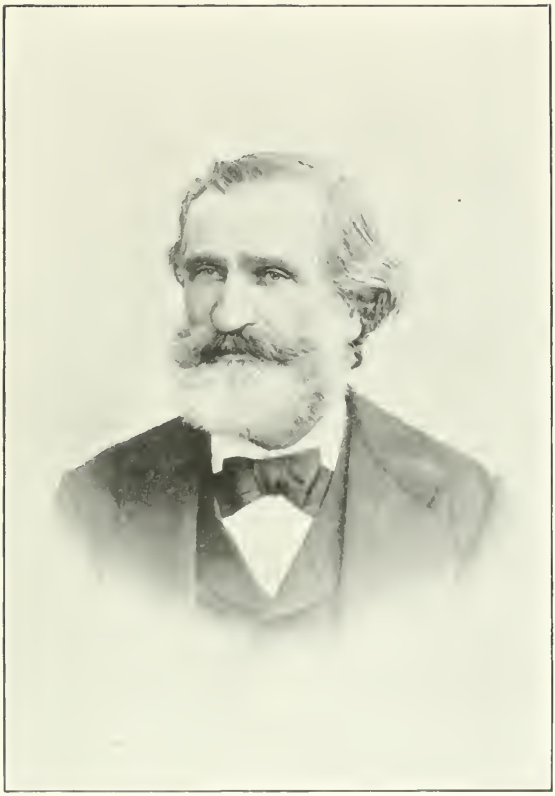
To sum up the characteristics of Sgambati's work: in him is found all the old respect for form and style that was once supreme, but that now is not so universally accepted; he is not fond of making dabs of contrasting colors and calling the result a picture, but everything with him must be well-drawn, and the values must be right. His melodies are clearly cut, their harmonization interesting, and with all his adherence to the classic models, there is so much individuality that his music is his own. It is interesting to find a leading composer of Italy so distinguished for sobriety and reticence, while for extravagance of expression we look to the new men of Germany, France and Russia. And, as Sgambati is still in the prime of life, with ripened powers, even more is to be hoped and expected from him than in the past.

Here follows a list of his published compositions:

Op. 1. Album of songs.
Op. 2. Album of songs.
Op. 3. Notturno for piano.
Op. 4. Quintet for piano and strings in F minor.
Op. 5. Quintet for piano and strings in G minor.
Op. 6. Prelude and Fugue for piano in E flat minor.
Op. 10. Two Etudes for piano.
Op. 12. "Fogli Volanti" (pieces for piano).
Op. 14. Gavotte for piano in A flat minor.
Op. 15. Concerto for piano and orchestra in G minor.
Op. 16. Symphony for orchestra in D major.
Op. 17. String quartet in D flat major.
Op. 18. Four pieces for piano: Preludio; Vecchio Minuetto; Nenia; Toccata.
Op. 19. Songs.
Op. 20. Three Nocturnes for piano.
Op. 21. Suite for piano.
Op. 23. Pièces Lyriques.

A second symphony is written, but not yet published

Arthur Foote



GIUSEPPE VERDI

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VERDI

GIUSEPPE VERDI

GIUSEPPE VERDI, the last representative of the long line of Italian opera composers of the old school, was born Oct. 10, 1813, at Roncole, a little group of dwellings about three miles distant from Busseto, and occupied by some two hundred impoverished and ignorant laborers. His origin was very humble, his parents being poor and the keepers of an insignificant inn and also of a small shop where were dispensed sugar, coffee, pipes, tobacco and liquor. Of Verdi's earliest infancy little is known. His surroundings were miserable enough, and the atmosphere in which he lived was not of a nature to foster art aspirations. As a child he was sad and taciturn, and showed no inclination to indulge in those amusements that are so eagerly enjoyed by youngsters generally. He manifested at a tender age that fondness for music which has been so often chronicled in this work of the youth of those who afterwards became famous as composers. His only enthusiasm was when an organ-grinder passed through the village, for then he could not be kept at home, but would follow the ambulant music-maker from place to place. This is almost all that is current regarding his earliest musical taste, and it is by no means an evidence of any abnormal partiality for music, since it is not rare in children to be attracted by street music even when the player is not a pied piper of Hamelin to draw them after him by a magic spell. However, the child Verdi must have borne other testimony to his instinctive love of music, for when we next hear of him it is as the owner of a spinet, which, by the way, is still in the composer's possession. He was then seven years old. That a poor innkeeper should have squeezed from his scanty earnings sufficient to buy his son such an instrument must be received, in absence of other proof, as evidence that his musical gifts were of a precocious order that caused them to be considered worthy encouragement. An old friend of Verdi's father has placed on record the earnestness with which the lad practised on this spinet. We are told that he was at first content with his ability to play the first five notes of the scale, and then busied himself in trying to combine the notes in chords, falling into a rapture of delight when he by chance sounded the major third and the fifth of C. We read, furthermore, that when he could not find the same chord again the next day he lost his temper, and seizing a hammer began to break the spinet to pieces, for which foreshadowing of a certain school of pianoforte playing that has since then come into vogue, he received an exemplary blow on the ear from his angry father. The next we hear of him is as a pupil of one Baistrocchi, the organist of the little church of Roncole, who had been engaged by Verdi's father to give the boy music lessons. At the end of a year the old story so often told of the youth of great artists was repeated. Baistrocchi confessed that the pupil had learned all that the teacher had to impart, and therefore young Verdi's connection with him ceased. As the boy was then only eight years old, the question is rather one regarding the extent of the pedagogue's knowledge than of the pupil's capacity. Be this as it may, two years later Verdi, at the age of ten, replaced Baistrocchi as organist of the church. His salary the first year was about $7.20 of our money. The second year it was increased by eighty cents and consequently amounted to $8.00, or a trifle over two cents a day! — certainly far from munificent. In the mean while Verdi had received no schooling, and his father thought it time to look after the lad's education. A cobbler who lived at Busseto and by name Pugnatta, agreed to give young Verdi board and lodging and to send him to the principal school in the town, in return for six cents a day to be paid by the elder Verdi. Extortionate charges were not

the rule in and about the birthplace of the future composer of "Aïda," the "Manzoni Requiem" and "Falstaff." At school the boy studied industriously, and walked the three miles between Busseto and Roncole twice every Sunday and feast-day to play the organ at his church in the latter place. His wretched income was increased annually by some ten or twelve dollars, received from christenings, weddings and funerals; and at the annual harvest festival, when it was customary for the organist of the place to go about from door to door with a sack over his shoulder to make a collection for himself, he added a trifle to his finances. Such experiences were severe for a sensitive boy.

In two years at Busseto, while under the protection of the cobbler, whose lodger and ward he was, Verdi learned to read, write and cipher. About this time he made the acquaintance of a Signor Barezzi, who took a deep interest in him, gave him employment, and aided him in enlarging his musical knowledge. In the house of Barezzi the rehearsals and concerts of the Philharmonic Society of Busseto took place. Here, for the first time, Verdi had an opportunity to study music seriously. He attended all the rehearsals, and seemed so absorbed in his love for the art that Signor Ferdinando Provesi, who was the conductor of the concerts as well as chapel master and organist of the cathedral, took a fancy to him, and under his excellent guidance Verdi was led into a more serious course of study. Under Provesi, who was a good contrapuntist, a composer of numerous operas of which he was the author of both words and music, and who was, in addition, a man of wide reading, Verdi studied until he was sixteen years old. In the mean while he had improved rapidly, and he frequently replaced his master as organist at the cathedral and as conductor of the Philharmonic concerts. He likewise wrote numerous works, which he copied, taught and conducted himself. Nevertheless, as a composer he manifested no very brilliant precocity and no special genius. His talent for music was clearly indicated, but nothing has appeared to show that his early artistic development was akin to that of a Mozart, a Schubert, or a Mendelssohn.

At the age of sixteen it was thought advisable that he should go to Milan in order to study in the conservatory there. His own means did not encourage any hope of realizing this step forward. However, Signor Barezzi came to the front again and induced the Monte di Pietà, an institution with a fund to assist promising young men without means in the study of art or science, to award Verdi six hundred francs a year for two years. To this Barezzi added the funds for music lessons, and for board and lodging in Milan. Under these encouraging conditions Verdi went on his way to Milan, where he arrived in due season, full of hope and enthusiasm; and with this incident ended the least interesting and the most painful period of the young composer's life: not that he did not suffer afterward, for his first experience in Milan was a very discouraging one; but he was never again to know the extreme misery of poverty and obscurity that had colored his life up to that time.

When the young artist presented himself at the Milan conservatory to pass the examination which was to test his fitness for entrance to that institution, he was refused admission because, as was claimed, he gave so little evidence of musical talent. This was a severe blow, and for a moment caused the applicant to doubt his capacity for the art he had adopted through the promptings of his instinct: but he soon recovered from the shock, and on the advice of Signor Alessandro Rolla, conductor of La Scala, offered himself as a pupil to the then celebrated composer Lavigna, who, after due consideration, consented to give him lessons in composition and orchestration; and it was from Lavigna that Verdi received his first valuable and practical instruction in music. Verdi was now eighteen, and for two years he devoted himself to the earnest study of harmony, counterpoint, fugue and composition. In 1833, Provesi, his earlier teacher in Busseto, died, and Verdi fulfilling a promise he had made before leaving for Milan returned to Busseto to take the place of Provesi. He went unwillingly, for he had higher aspirations than to become an organist in a small town; but such were the conditions that were made when his friends there subscribed money for his musical education, and Verdi felt that it would be dishonorable to break his word. It happened, however, that there was another candidate for the place, a certain Giovanni Ferrari, an indifferent organist and a still more indifferent musician, who, having influential friends in the church was warmly supported by them. The result was that Verdi was defeated and his rival elected. Verdi plodded along as best he

could, and soon fell in love with the oldest daughter of his patron, Barezzi. The young composer was poor; the father of his beloved was rich: but Barezzi made no opposition to the betrothal of the young people, and in 1836 the lovers were made man and wife. Two years later Verdi again turned his back on Busseto, where he was little appreciated and where an art career was impossible. He went again to Milan with his wife and two children, carrying with him the score of his first opera, "Oberto, Conte di San Bonifacio," in the hope of having it performed. On reaching Milan he found that his former teacher and devoted friend, Lavigna, was dead. He experienced the usual difficulties in placing his earliest opera on the stage. At one moment he was full of hope, and then he was cast down by despair. He was bandied to and fro with his score under his arm, until at last his opera was accepted for La Scala and was put into rehearsal. Then, one of the principal artists was taken suddenly

VERDI'S BIRTHPLACE IN RONCOLE

ill, and all chance of a performance vanished. The anxieties, the alternations of feeling he had experienced, caused the young composer to lose heart completely, until one morning he was summoned to the theatre by the *impresario*, who, informing him that having heard Ronconi speak very favorably of "Oberto," he was willing to produce it under certain conditions. These were agreed to eagerly, and on the evening of Nov. 17, 1839, "Oberto" was performed for the first time. The work, which is little else than a reflection of Bellini, was well received and was performed several times. Among the changes he had been called on to make in the score before it was finally accepted by the *impresario*, Signor Bartolomeo Merelli, was the introduction of a quartet which was one of the most successful pieces in the opera. Later, the composer achieved other and still greater successes with opera quartets.

The favor with which "Oberto" had been re-

ceived induced Merelli to engage Verdi to write three operas, to be played either in Milan or Vienna. Eight months' time was given in which to compose each opera, and the price that Verdi was to receive for each was 4,000 livres ($670.00), the profits of the copyright to be divided between composer and manager. Verdi agreed to everything, and Merelli commissioned the poet Rossi to write a libretto for the composer, "Il Proscritto" being the result. Verdi did not like the book, and had scarcely reconciled himself to set it to music when Merelli suddenly demanded a comic opera from him, whereupon Verdi began to compose "Un Giorno di Regno." Then disaster after disaster crowded on him. His two children died suddenly within a few days of each other, and his wife also died after of inflammation of the brain. Three coffins passed out of his house in three months, and he was left without a family. In the midst of this appalling affliction he was obliged to finish his comic opera. It was completed and was a dead failure, only one performance having been accorded it. What could be expected from a comic opera written under such terribly tragic conditions? Naturally, Verdi lost heart, and for the moment discouraged by the failure of his opera, resolved to compose no more. Merelli remonstrated with him, but Verdi was inexorable; and, therefore, the manager cancelled their contract. Later, Verdi and Merelli met again by chance, and the latter, after vainly urging the composer to resume his art, thrust a libretto on him and hastened away. It was the book of "Nabucco." On reaching home Verdi angrily threw the libretto on his writing-table, determined to have nothing to do with it; but his eye, falling on the open page, was attracted by a certain line which he read, and then he was impelled to read page after page and was much impressed by the poem. The result was, that after many struggles with himself the score was completed, and taken to the now triumphant Merelli. The parts were copied out, and at the end of February, 1842, the first rehearsal took place; and on March 9, twelve days later, the first performance was given. The work was an overwhelming success. With this opera, and when he was twenty-nine years old, Verdi's career as a composer began in earnest.

About one year later, or, to be more exact, on the evening of Feb. 11, 1843, "I Lombardi" was produced, and again success crowned the composer's efforts. It was a great advance on its predecessor in point of style and individuality, and is still performed. Commissions now began to pour in on Verdi, and his name was becoming known beyond the borders of his native land. Managers sought eagerly for scores from him, and the *impresario* of the Fenice Theatre in Venice obtained his next work, which was "Ernani." It was first performed March 9, 1844, and excited immense enthusiasm; and within the nine months after it appeared it was performed in no less than fifteen opera houses, making later a tour of the world, and remaining for many years one of the most popular of modern operas. In November of the same year "I Due Foscari" was brought out at the Argentina Theatre in Rome, and though it had a fair success, it did not increase Verdi's reputation. He was now writing with great rapidity, and in three months "Giovanna d'Arco" was played at La Scala. It did not become popular and has fallen into oblivion, its overture alone surviving. Six months after "Alzira" was produced at La Scala, and again the composer failed to repeat the triumph he had won in "Ernani." His next opera, "Attila," was written for the Fenice, and on the evening of March 17, 1846, it excited a furore equal to that which attended his "Ernani" at the same house. Then came "Macbeth" one year later, which was a failure owing to the absence of a part for a tenor singer.

"Ernani" and "Attila" had given Verdi a European fame, and it was not long before he received offers from managers from abroad. The first came from Lumley, then lessee of Her Majesty's Theatre; and Verdi at once accepted a proposition to compose an opera for England. "King Lear" was suggested as a subject, but was rejected because its plot did not turn on love. Schiller's "The Robbers" was at last decided on, and it was performed under the title, "I Masnadieri," in London, July 22, 1847, with Jenny Lind, Lablache and Gardoni in the cast. It was not a success there, and met with no more favorable reception elsewhere. As Costa, after the production of this opera, left Her Majesty's Theatre to join Covent Garden, Lumley made Verdi a proposition to become his conductor for three years at a very handsome salary. The offer was favorably entertained by the composer, but there stood in the way a contract with the publisher, Lucca, of

Milan, by which Verdi had agreed to write two operas for him. Efforts were made to buy Lucca off, but he held to his bargain, and the result was that Verdi did not remain in London. He went to Passy, and there composed "Il Corsaro" and "La Battaglia di Legnano" for Lucca. The former was brought out at Trieste, Oct. 25, 1848, and was a complete failure. The other opera was produced in Rome, Jan. 27, 1849, with no more gratifying results. The composer, however, was not dismayed by these disasters, but set to work at once on "Luisa Miller" for the San Carlo of Naples, where, on Dec. 8, 1849, it was given for the first time with a success that was as merited as it was overwhelming. His next work, "Stifellio," first performed at Trieste, Nov. 16, 1850, culminated in failure, and even when rewritten and revived as "Aroldo" seven years later, achieved no very encouraging popularity. Verdi had now written sixteen operas, all of which have fallen into oblivion except "Ernani," "I Lombardi" and, perhaps, "Luisa Miller." Despite the failure of most of them, their composer had become a great favorite with the public, owing to the appeal that much in the texts of his operas made to the patriotism of his fellow-countrymen, then fretting under Austrian rule. For example, the chorus in "I Lombardi," beginning *O Signore dal tetto natio*, excited great enthusiasm because of the application the public fastened on the words. It was the same with the chorus, *Si ridesti Il Leon di Castiglia*, in "Ernani." The censorship was very severe in that day, and so easily excited were the people by anything that bore even the most remote reference to the spirit of revolution prevailing, that the authorities would not allow a conspiracy to be acted on the stage, and hence "Ernani" had to be changed before the police would give consent to its performance. In "Attila," the aria, *Cara Patria già madre e Regina*, afforded the people an opportunity to testify violently to their animosity toward the Austrian government. The house was in an uproar; the audience shouted and screamed; hats, canes, umbrellas, fans, bonnets and flowers were hurled to and fro; the roaring of the public drowned the tones of the singers and the orchestra, and the police found the greatest difficulty in reducing the noise-makers to order. This all reflected favorably on Verdi as far as the public was concerned, and he became a popular idol of the time. With "Luisa Miller" ended what may be considered the first period of his musical development.

GIUSEPPE VERDI.

From a portrait engraved by Dellos.

In 1851 he began that series of operas which established his fame as the greatest of living Italian opera composers. A libretto founded on Victor Hugo's "Le Roi s'amuse" was prepared for Verdi, with the title "La Maledizione." The censorship objected to a king being presented in the light in which Francis I. is made to appear in the original story, especially when cursed by a court fool.

After much anger and much debating, the monarch was turned into a duke of Mantua and the title into "Rigoletto," Verdi retired to Busseto and labored vigorously at his score. It was completed in forty days, and was performed at La Fenice, March 11, 1851. Its success was enormous. The work was soon given in every opera house in Europe with the same results that attended it in Venice. The composer rested on his laurels for two years. Then "Il Trovatore" appeared at the Teatro Apollo, Rome, Jan. 19, 1853. Its triumph was immediate and brilliant, and this opera also made an instant tour of the civilized world. It was only some five weeks later when "La Traviata" was produced at the Fenice. This opera, however, fell flat and was an utter failure. The composer, who rated the work very highly, was in de

spair. The fault was not with his score but with the singers, especially with Signora Donatelli who sang and acted Violetta. She was an exceedingly fleshy woman, and when the doctor, in the third act, announced that the heroine was emaciated by consumption and had only a few hours to live, the audience burst into roars of laughter. The opera was damned for Venice. Nevertheless, elsewhere it experienced a better fate and met with an enthusiastic reception. These three operas may be pronounced the best as well as the last of the Italian opera school as developed through Rossini, Bellini and Donizetti.

Verdi's next work was "Les Vêpres Sicilliennes," written for the Paris Grand Opéra, and given for the first time there June 13, 1855. It is a brilliant work, but made no advance on its immediate predecessors from the same source. Then came "Simon Boccanegra," for La Fenice, produced March 12, 1857. It was an irretrievable failure, despite its fine and intensely dramatic last act. This was followed by "Un Ballo in Maschera," brought out at the Teatro Apollo, Rome, Feb. 17, 1859. There was again trouble with the police, who objected to the original title, "Gustavo III.," a monarch who was assassinated. The text was also deemed objectionable, and the composer was commanded to choose other words for his music. Verdi indignantly refused, and the manager of the San Carlo at Naples, for whom the work was written, brought an action against Verdi for damages to the extent of two hundred thousand francs. This affair almost excited a revolution in Naples. The populace assembled outside Verdi's house and cheered him and followed him through the streets, shouting "Viva Verdi!" his name, read acrostically, signifying "*V*ittorio *E*mmanuele *R*e *D*i *I*talia"; the cry, though apparently honoring the composer, carrying with it a revolutionary significance. However, the title was changed; a governor of Boston replaced Gustavo III., and the opera was one of Verdi's most decided popular successes. His next opera was composed for St. Petersburg, and was "La Forza del Destino." It was brought out with mild success Nov. 10, 1862. Then succeeded "Don Carlos," for the Grand Opéra in Paris, produced March 11, 1867, and enthusiastically received; but it added nothing to Verdi's fame. He was now fifty-four years old, and had written twenty-six operas. His fame was world-wide, and he was the greatest living Italian opera composer. Wealth and honors had followed glory, and the son of the poor innkeeper of Roncole was now one of whom his native land was proud.

In the mean while Verdi was elected a foreign member of the Académie des Beaux Arts in Paris, to take the place vacated by the death of Meyerbeer. More than this; for, when the duchy of Parma resolved to annex itself to the new kingdom of Italy and formed its first legislative assembly, Verdi was elected deputy to this body by the district of Busseto. He became a member of the Italian parliament upon the urgent solicitation of Count Cavour, but at the end of two or three years sent in his resignation. This, however, did not prevent King Victor Emmanuel making him a senator in 1875; but he had no taste for politics, and after having taken the oath, he never again sat in that body. The honors that were showered on him did not turn his head, and he was never more pleased than when his friends, forgetting his titles, addressed him simply as Signor Verdi. In 1862 he composed a cantata expressly for the inauguration of the World's Fair in London. Four great musicians had been called on to represent their country musically at this exposition. They were Auber for France, Meyerbeer for Germany, Verdi for Italy, and Sterndale Bennett for England. Verdi is the only one of these masters still living. His work was an "Inno delle Nazioni," which was performed at Her Majesty's Theatre, May 24, 1862. The hymn comprised an introduction, a chorus, and a soprano solo sung by Mme. Tietjens. The *finale*, which is on a vast scale, skilfully combined the English, French and Italian national airs.

After "Don Carlos," Verdi did not produce a new opera for four years, and then appeared "Aida," written for the opening of the Italian Theatre in Cairo, in December, 1871, the most brilliant and most original work he had composed up to that time, and, on the whole, the most impressive evidence of his musical genius. His next achievement was his splendid Requiem, written to commemorate the anniversary of the death of Manzoni and produced at Milan, May 24, 1874, in the church of San Marco. Its success in the church was immense, and elsewhere it was no less enthusiastically received and admired. In April, 1881, a revised version of "Simon Boccanegra" was given at Milan. The work was more successful than it was

in its original form, but it did not become popular. His other works up to this time were a string quartet, written at Naples and performed in the composer's own house, in April, 1873; a "Pater Noster" for two sopranos, contralto, tenor and bass; and an "Ave Maria" for soprano and strings. Both these last-named works were given for the first time at La Scala, April 18, 1880. Verdi was now sixty years of age, and could well afford to rest on his laurels. He had worked industriously and had reached a time of life when the inventive faculties begin to show signs of exhaustion. His growth in his art had been constant, and his latest works were his masterpieces. His fecundity, however, was not yet exhausted; for, after a silence of sixteen years, he produced "Otello," another magnificent opera, at La Scala, Feb. 6, 1887; and still later, when eighty years of age, he brought out "Falstaff," a work full of youth, inspiration and beauty, and marvellous as the invention of a composer who had reached fourscore years, though the opera calls for no excuse for shortcomings on account of its writer's advanced age. It is his latest effort, up to date, though there are reports that this

VILLA SANT' AGATA.

The residence of Verdi near Busseto.

wonderful old man is busy in the composition of an opera founded on Shakespeare's "King Lear."

In addition to the immense mass of music already mentioned, Verdi has published for the voice six *romanzas*, two bass songs, a nocturne for soprano, tenor, and bass, with flute obligato; an album of six *romanzas*, and other lighter compositions. His youthful works that remain unpublished include marches, symphonies, concertos and variations for the pianoforte, duets, trios, church compositions, including a "Stabat Mater," and cantatas. He also wrote choruses to Manzoni's tragedies, and set music to many of the same author's poems. In 1862 he was one of the thirteen Italian composers who combined to write a requiem as a tribute to the memory of Rossini. For this Verdi composed a "Libera me," which so impressed Signor Mazzucato that he urged Verdi to compose the whole work. Manzoni dying soon after, Verdi offered to write a requiem in the poet's honor, and the last movement is the same "Libera me" that was written for the Rossini memorial.

After mourning deeply the loss of the wife and children that had been taken from him with such

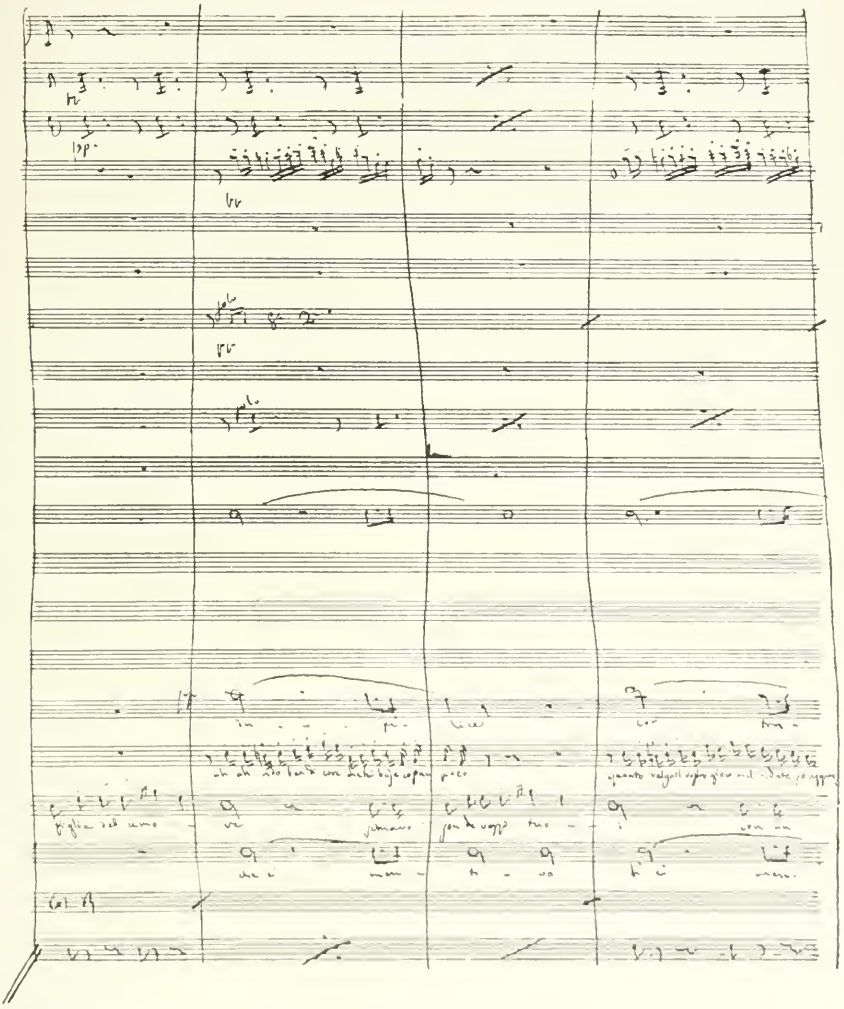
agonizing rapidity, Verdi married Signora Strapponi, by whom, however, he has had no children. He resides on his handsome estate near Busseto, except during the winter months which he passes in Genoa. He has a beautiful garden and a large farm, to whose cultivation he devotes himself with enthusiasm. He is very fond of his animals, especially his horses. To young musicians he is especially kind. His modesty is excessive, and he objects strongly to talk of himself and his art triumphs. He lives quietly the life of a well-to-do country gentleman, and is delighted to see his friends, if they are not over-prone to discuss music. His disposition is charitable, and he gives freely but unostentatiously to the needy. Some of the splendors of his garden, which appear to be the mere caprice of a rich man with a taste for the luxuries of life, were conceived and carried out for the purpose of giving to poor working people out of employ, the means of earning a livelihood. He gave ten thousand francs toward building a theatre at Busseto, because the inhabitants desired one. It is a small but handsome and elegant building, on the front of which is inscribed, in letters of gold, the name of the great master, who years before, when a poor boy, played the organ in the church of the neighboring village of Roncole for the yearly pay of $7.20.

Verdi is described as "tall, agile, vigorous, endowed with an iron constitution and an energy of character that promise lifelong virility." His friend and *collaborateur*, Signor Ghislanzoni, says of him: "I have known artists who, after having been recklessly prodigal of good humor and affability in their youth, have become gloomy and almost irritable under the burden of glory and honors. Verdi, on the contrary, seems to have left behind him at each upward step in his career a part of that hard, rough exterior that belonged to his earlier years." At eighty he is still young, still vivacious.

That Verdi is one of the most popular opera composers of his time must be freely conceded. That he is a great musician in any exacting sense of the word cannot be so readily granted. He has been in no sense an innovator, and as far as his influence on opera is concerned, he leaves it where he found it, except inasmuch as he has followed the changes that the musical development of his time has made in every branch of the art. He has not been an epoch-maker in opera, as was Rossini, and in nothing that he has written has he made such an impression on his contemporaries in opera as was made by the "La Sonnambula" and the "Norma" of Bellini, and the "Lucia di Lammermoor" and the "La Favorita" of Donizetti. As it seems to us, he was the logical outgrowth of the latter, as Donizetti was of Bellini, as Bellini was of Rossini, and as Rossini was of the *finales* of "Il Nozze di Figaro." Gifted with an inexhaustive fund of melody, and a strong feeling for dramatic effect, he trusted to these gifts without paying especial heed to any philosophical principle on which operas should be composed, and appealed to the nerves and the ephemeral emotions of his public, rather than to its heart or its intelligence, for its plaudits. The immense vogue he has won, not only in his own country but in every land where a taste for opera is cultivated, shows that this form of appeal was not made in vain. Nevertheless, the twenty-seven operas which form the great bulk of his musical life-work, in spite of their wealth and variety of melody, the extraordinary resources of invention they exemplify in their composer, and the fluent skill exhibited by him in saying the same thing in an infinite number of ways, do not present anything of the highest order, even in their kind. Not one of these operas is great in the sense that Rossini's "Il Barbiere di Seviglia" is great, or in the sense that the first act and the meeting of the cantons in the same master's "William Tell" are great. There are beauties innumerable in them, but they do not lie deeper than the surface. They are affluent in inspiration of a certain order, but it is the inspiration of a prolific tune-maker, with an instinct for opera writing, and without any very high musicianship or any very sincere artistic feeling. More spontaneous, perhaps, than Meyerbeer, in the invention of melody, he has never risen to the height of the magnificent duet between Raoul and Valentine, in the fourth act of "Les Huguenots," and the fine trio in the last act of "Robert le Diable."

We have said that Verdi was the logical out-

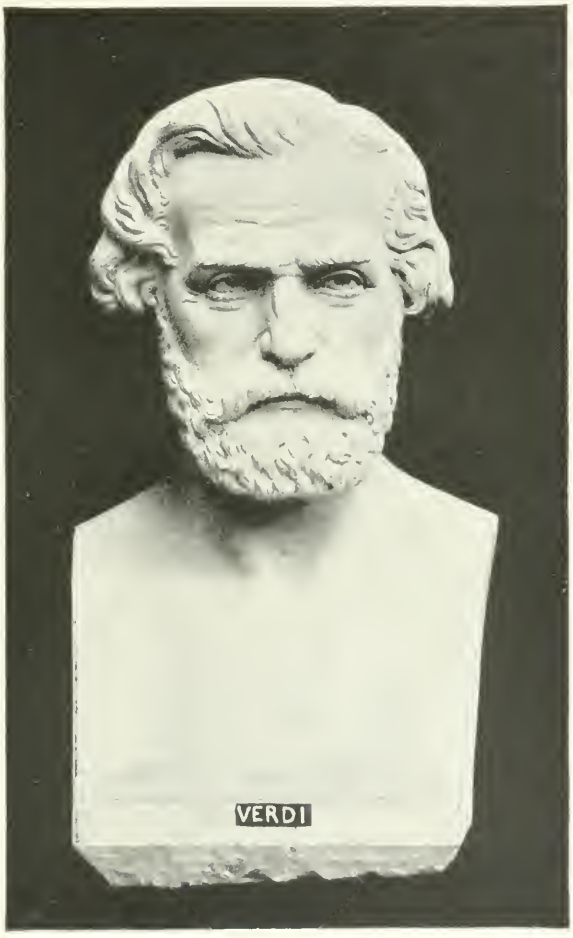
Rigoletto-(1851)-Quartetto Atto III



Fac-simile musical manuscript written by Verdi.

growth of Donizetti. It would be more exact to say that, up to the time that "Aïda" appeared, he continued to follow in the same path as that trodden by the composer of "Lucia." The latter, after all, had a certain originality, inasmuch as his operas were, in many distinctive ways, different from those of any of his predecessors; though it may, with some show of justice, be claimed that the "I Puritani" of Bellini provided him with his model. The difference between Bellini and Donizetti, however, is far greater than is that between Donizetti and Verdi, though there is a marked family resemblance between all three, as far as conventional forms are concerned. Until quite recently, however, these forms were the monotonous characteristics of Italian opera. In saying this we do not mean that the operas of this school are not in harmony with the views that have of late prevailed regarding the absurdity of this form or the propriety of that form of opera: in other words, that Italian opera, with its *cabballettas*, duets, quartets, and its *scenas*, consisting of a recitative, an andante, and a brilliant allegro, its adherence to flowing melody and to tunefulness generally is wrong in principle, as opposed to that form of opera or music-drama advocated by Wagner and his followers, which, it is claimed, is more natural and more logical. When the characters in a drama, instead of speaking, resort to singing in order to express themselves, whether they do it according to the methods of Wagner or the methods of Verdi, the absurdity is equally great. Ortrud giving vent to her hate in song is no less untrue to nature than is Azucena. There is no more truth, no more logic, in the "endless melodies" of Wagner than there is in the regularly formed and terminable melodies of Verdi. The opera music of Wagner, when performed by an orchestra without the assistance of voices, says no more than does the music of Verdi given under the same conditions, except that the latter is more intelligible as music pure and simple. We do not intend to draw any comparison between the respective qualities of the music of these composers, but we insist that no one who hears the music of either master for the first time, as mere instrumental music, can tell what it is intended to express on the stage. Hence it is folly to urge that the opera music of any school expresses more than that of another. It is folly to speak of nature in connection with the emotions of love, hate, hope, despair, joy and woe, when sung by actors to the accompaniment of an orchestra. The only logic that can enter into so illogical a process is that which, having conceded that song may take the place of speech, concedes all the rest. The opera composer should not be judged by any other canon of art than that which he has followed in writing his work; and when Wagner's Tristan sings his love according to the composer's idea of musical and dramatic propriety, he is no less ridiculous, *per se*, than is Verdi's Ernani in the like situation. The composer who creates the precise impression that he strives to create by the music he places in the mouths of his characters is the composer who has made all that can be made of his art, whether he be Wagner or Verdi. It is not the way in which it is done, but it is the result achieved, that is to be considered. That the two masters will express the same sentiment by methods directly contrary is nothing to the point. The effect is all that is of importance, and it is in the power of nobody to prove that the one method is right and the other wrong, or to impress greater propriety on the one than on the other, except arbitrarily and irresponsibly.

Verdi's reputation began to spread after "Nabucco"; it increased with "I Lombardi" and was established firmly by "Ernani." In all these works, affluence of melody and rhythmical variety are conspicuous. In none of them is there any profound musicianship. They suggest brilliant improvisation rather than deep thought. In certain portions of the scores of "I Lombardi" and "Ernani" there is vigorous dramatic color, but it is of the perfunctory type made familiar by Donizetti. The orchestration is conventional, and orchestral color is rarely sought except by violent contrasts. The overture to "Nabucco" is one of the few works in this kind that the composer has attempted. It is made up of melodies from the opera, put together with no special skill, and, though effective after a noisy fashion, is of no musical value. It is the best of his overtures, but in common with the others, is wholly barren of thematic development. In this purely instrumental branch of his art he has written nothing as good as Donizetti's overture to "La Fille du Regiment," in respect to form, instrumentation, and musicianship generally. His overtures to "Giovanna d'Arco," "Les Vêpres Sicilliennes," "Aroldo" and "La Forza del Destino," though



BUST OF VERDI

From a photograph at the Paris Opera Library

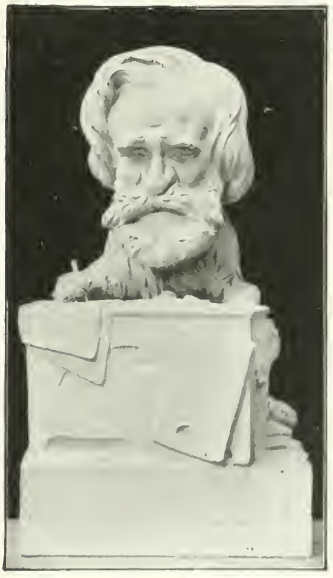
tuneful and effective in their way, are without any merit on which we need dwell.

Verdi did not attain to fame without meeting with opposition. It was claimed that he was overnoisy, a charge not wholly without foundation, notably in his "I Due Foscari" which succeeded "Ernani," and in which the predominance of the brass wind instruments, a novelty then, was almost overpowering. Then, too, it was charged that his music, if it should be sung much, would ruin the voices of the singers, so addicted was he to write for them in their highest register. It was not until "Rigoletto" appeared that his instrumentation showed any marked care, or that he seemed to be impressed by the variety of effects that could be produced by a judicious use of the wood wind. In Gilda's air, *Caro nome*, the scoring is delightful in its grace, delicacy and charmingly contrasted coloring. In the last act of this opera, too, is the famous quartet, in which are so felicitously mingled impassioned love, mirth, suspense and vengefulness, — the best thing in its kind that had appeared since the sextet in "Lucia" and the trio in "Lucrezia Borgia," and which was soon to be followed by the more popular but less artistic *Miserere* in "Il Trovatore." It is true that he had written the stirring and effective *Carlo Magno* finale to one of the acts of his "Ernani," and that it attained to immense popular favor; but the "Rigoletto" quartet is the most brilliant and most musicianly of all his efforts in its kind. "Rigoletto," which was composed in forty days, has outlived the sixteen operas that preceded it, and its wealth of melody and its powerful dramatic effects, cause it to be listened to still with much of the pleasure and interest that attended its first production forty-two years ago. It is one of the works in which the composer will live.

In "Il Trovatore" Verdi made another stride in advance. During the two years that passed between the production of "Rigoletto" and that of "Il Trovatore," a great change had taken place in his style. There is observable in the score of the later opera a larger variety in his harmonies, and the basses move more independently and more fluently. The accompaniments are less perfunctory, and are given a more artistic taste than that of merely emphasizing the rhythms in a conventional way. The instrumentation is richer, the parts often move more freely, and the general effect is more serious and impressive; while the varieties of tone-color are more affluent than in any of the composer's earlier scores. In other respects, notwithstanding the popularity of the opera, we do not think it is superior to "Rigoletto." On the contrary, it seems to us to lack something of the artistic dignity that pertains to its immediate predecessor. It is overfull of mere tune-making that does not fairly echo the dramatic sentiment of the situations on which it is expended. In "Rigoletto," Verdi seems to have escaped wholly from the influence of Donizetti. In "Il Trovatore" the methods of Donizetti are constantly recalled, and the opera seems cast in the same mould as "Lucrezia Borgia." The music given to Azucena, graceful and ear-pleasing as it is, for the most part appears trivial and frivolous when it is considered in relation to the passion it is intended to emphasize. Still, forty years after its birth it remains one of the most popular operas on the stage, even in Germany. "La Traviata" overflows with exquisite melodies, but here the composer has been more successful in wedding sound to sense. His theme was sentimental rather than dramatic, and the sensuous tunes harmonized well with the spirit of the text. Elegance, refinement and warmth of style characterize the score throughout, and the proprieties are not violated except in the vulgar air, *Di provenza*, the music of which, to say nothing of its reiteration of the same rhythmical phrase bar after bar, is ridiculously inappropriate to the sentiment of the situation. "Les Vêpres Sicilliennes" showed no further change in the composer's methods, and the same may be said of "Un ballo in Maschera," "La Forza del Destino" and "Don Carlos." There are fine dramatic and instrumental moments in all these works, but in none of them is there any advance beyond "Rigoletto." Moreover, there are many lapses back to the composer's "Ernani" period. He was not yet able or willing to break wholly with the past. It is true that he continued to give more and more care to those portions of his score that dealt with the action of the drama, instead of bestowing attention on the composition of catching melodies and *ensembles*, to the neglect of the intermediate parts. In his "Simon Boccanegra," however, which succeeded "Les Vêpres Sicilliennes," he gave the first impressive indication of his sympathy with the more modern school of opera that existed outside of Italy; and in

this work he essayed a more declamatory recitative, a deeper regard for tone-color, and a more serious devotion to the dramatic sentiment of the scene and action, and less to the mere formal aria. In other words, Verdi became, to some extent, a revolutionist in his art, and was the first Italian master to recognize what was going on in the world of opera beyond the confines of his own country. The work in which this cry of progress was sounded met with complete failure, and for a time he returned to the old order of things, or else approached the new with faint-heartedness. When, after four years' silence, he was heard again, he was boldly and unequivocally an advocate of the new movement, as "Aïda" amply testifies. Here he abandons, for good and all, the conventional forms to which he had so long adhered. He has considered his libretto as a whole, and not as so many opportunities for tune-making; he has attempted to maintain a proper and uniform local color — has tried to create the impression of an unbroken and self-consistent dramatic entirety; he has essayed to impart as much interest to the recitatives, and to the more declamatory aspects of his score, as to the more purely melodious. The melody flows on with the familiar fluency, but it is tempered by dignity. The orchestra looms into primary importance as part of a logical whole, instead of remaining the mere accompaniment, more or less artistic, that it is in the composer's other scores. It is Verdi still, but a Verdi matured in style and fully ripened in artistic judgment, — a Verdi thoroughly awake, for the first time, to the fact that the horizon of art is bounded only by the height from which it is viewed.

In "Aïda" there is little that can be detached from its stage surroundings without loss of effect. That Verdi was satisfied with the results achieved by him in this opera is evidenced by his revision and rewriting of "Simon Boccanegra," in which the earlier melodies are retained, but in which the dramatic portions of the score are deepened and intensified, and made even more impressive than were the like features in the score of "Aïda." His "Othello," if not a still further step in advance, maintains to the full the position now assumed by the master. It is interesting to compare his treatment of the tragedy with that of his predecessor, Rossini. In all that pertains to dignity, sympathy with the spirit of the poem, seriousness of style and sincerity of art, the advantage lies wholly with the modern composer. Rossini's "Othello," however, emphasized an epoch in serious opera, for it is the first opera written throughout in *recitativo strumento* to the exclusion of the customary *recitativo secco*.



CARICATURE OF VERDI BY DANTAN.

From the Carnavalet Museum Paris

"Othello" exemplified that Verdi's conversion to the methods of modern musical thought was complete. The spectacle of a composer whose fame is established, whose labors have met with a substantial return that has placed him beyond the need of further toil, who has reached an age at which most artistic careers have closed, beginning as it were, *de novo*, is a rare one. That he said anything in his more recent operas that he had not already said is doubtful, his methods of thought remained unchanged, but the language in which he uttered them was more refined and more dignified. He was, however, to make a still greater departure from his past, and it was accomplished in his "Falstaff," in which at fourscore he was to show himself a modern of moderns. The progress was astonishing, but after all, it only emphasized one of the composer's familiar sayings, "If you want the new in art, you must return to the old", for he has gone back to the fundamental principles of opera as enunciated by Gluck. There is here a wholesale

abandoning of the formal divisions in opera. Complexity has given way to simplicity. The music harmonizes with the characteristic spirit of the text; the melodies are brief; recitative is sparingly used, and musical declamation makes up the greater portion of the score. The orchestra no longer follows, but has risen to equal importance with the voice, and lends its own appropriate color and accent to the illustration and enforcement of the sentiment of the text. Graceful and exquisite tunefulness is maintained, but it falls into its proper place and continues no longer than it justly expresses the sentiment of the situation. There is a beautiful balance between the voices and the orchestra, and though the instrumentation is strikingly modern, it is free from the restless and wearying Wagnerian polyphony and excess of tone-color. Part-writing, an essential to which little attention has been paid by Italian composers of opera, comes into unusual though not brilliant prominence, and always with delightful effect. The scoring is never overloaded: the right touch always comes in the right place; and every change of color has its special meaning as a strengthening of the emotion of the moment, as indicated by the stage action. In brief, the latest work of the composer is his most masterly, musically considered; and what is most astonishing is, that it suggests nothing of its creator's age, except the experience, the mellowness, and the enlarged art feeling that have come with it. And yet it is more important as a manifestation of the composer's capacity to receive and to adopt new impressions in his extreme old age, than it is as a work of art. In other words, its value is of a personal rather than of a general nature, and Verdi remains to the end a great opera composer of world-wide popularity, who has exercised no influence and made no impression on the art of which he is so brilliant a representative.

In closing this estimate of Verdi as a composer of opera, we may add that even in his most absolute departure from the traditions of Italian opera, as he found them, he has remained essentially Italian. It has been argued that in his later works he falls under the sway of Wagner; but this, we think, would be difficult to demonstrate. He may not have remained uninfluenced by the German master's theories regarding the character of opera librettos, but musically, he is always a true son of his native land. His younger Italian contemporaries have far outrun him as reformers. From present indications it would appear that Verdi is destined to be the last of the long line of Italian opera composers whose theories were those of the old school, more or less modified in respect to style or fashion, as time passed. He has had no imitators and he will leave no disciples. In this he will also be singular, for from the dawn of opera to the present time every great composer of Italian opera has left behind him a survivor who has followed in his footsteps — at least until he has found out an individual path for himself. From the era when Nicolo Logroscino invented the concerted *finale* for comic opera, and it was first extended to serious opera by Pasiello, Italian serious opera began to break away from its earlier rigid form and to congeal into that which prevailed down to the period when the reform, with which we have just dealt, gave to it a death blow. From Pasiello and Piccinni, composer after composer appeared, each succeeding one overlapping his immediate predecessor and carrying the development of the school a step farther. Cimarosa followed Piccinni in this way, and was in turn followed by Rossini, who was succeeded by Mercadante, Pacini, Bellini, Donizetti and Verdi. Here, as we have already observed, the line abruptly ends, and not with the greatest of the brilliant group. Which, if any, of Verdi's operas will survive it is difficult to predict, but we think that "Rigoletto" has the best chance; but none of them is destined to the immortality of "La Serva Padrona," "Il Matrimonio Segreto," "La Sonnambula" and "Il Barbiere di Siviglia."

It only remains for us to consider Verdi's Requiem, a work that has been praised with as much enthusiasm as it has been condemned with acrimony. Dr. Hans von Bülow, speaking for one school of criticism, and with no very great discretion, asserted this composition to be a "monstrosity" that would do no credit to an ordinary pupil of any music school in Germany. It is possible that Dr. von Bülow viewed the work from a purely pedagogic standpoint and with special reference to transgressions of musical grammar. In matters of this kind much depends on the esteem in which the composer holds arbitrary rules, and on his right to heed or to disobey them as he may see fit. Much, too, depends on the standpoint, prejudiced or otherwise, from which the critic considers

PLATE VII.

OLIPHANT.

AN ivory hunting horn belonging to Earl Spencer, called oliphant because it is of ivory, and bearing in the ornament the arms and badges of Ferdinand and Isabella of Portugal, may be regarded as belonging to the first half of the sixteenth century, the strap and buckle being evidently an addition of later date. The beautiful carving, so conspicuous in this horn, is supposed to have been executed by negroes of the West Coast of Africa, who carved ivory for the Portuguese ; the arms of Portugal, with the supporters, two angels, holding the shield upside down, often appearing on their work.

Philip II of Spain married Mary, daughter of the King of Portugal, in 1543 ; she died in 1545. The carving of the horn was probably completed within that interval. When Philip came to England to marry Mary Tudor he may have brought the horn with him.

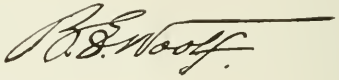
Besides the uses named under burgmote horns (plate I), horns were blown to give alarm in circumstances of danger, to announce the arrival of visitors of distinction, and for summoning the household and guests to dinner.

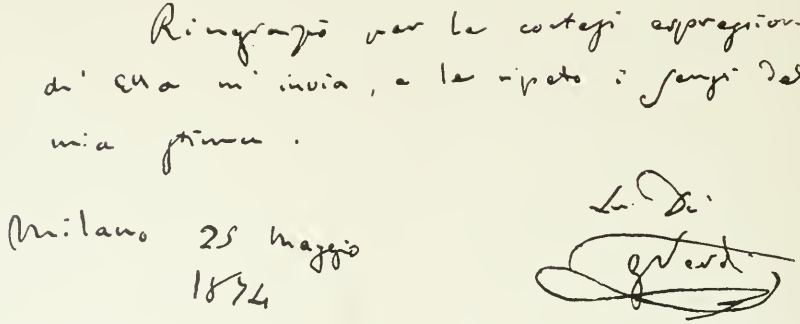
The extreme length of this horn, measuring along the outside of the curve and including the mouthpiece, is 28¼ inches. The greatest circumference is 11½, and the least 2¾ inches.

the work. An ordinary pupil of any music school in Germany may or may not be able to write more correctly than Verdi has written in numerous places in this Requiem, but there is more in music than a strict observance of the rules of musical grammar; and it is in no need of demonstration that it is beyond the power of any ordinary pupil in any music school to write music of so high an order. In fact, be the work what it may, it has not been equalled in its kind by any contemporary graduates of one of the schools to which Dr. von Bülow refers. Another fault that has been found with this work is that it is not sacred in character. Reduced to its simplest terms this charge means that Verdi's Requiem is not conceived in the same spirit that Bach conceived his "Matthew-Passion" and Handel his "Messiah." This, in turn, indicates a belief that it is compulsory on a warm-blooded and highly emotional Italian to appeal to God in the mood that is favored of the more stolid and less impulsive German. The mere matter of difference in temperament makes it impossible to institute a comparison between the sacred music of Verdi and that of Bach and Handel. Then, too, there is overmuch of cant in perfunctory discussion of what is and what is not sacred in music; and after all, the words to which the music is composed would seem to have more to do with the matter than does the music itself. Considered in the abstract, it is no more reasonable to argue that Bach's music is essentially religious than it would be to argue that Verdi's is not. The argument must be decided, in either case, on arbitrary principles and according to the prejudices of those who participate in it. It would not be easy to define exactly in what the religious element of so called sacred music is apparent, whether such music be of German or of Italian origin. It is beyond all contradiction that Handel utilized many of his Italian opera airs for his oratorios, and that what began by being profane ended by becoming serious. These airs were none the more profane for their operatic origin, and none the more sacred for their transferences to oratorio. The English and German speaking races have accepted Bach and Handel as the noblest exponents of what is understood by them as the religious sentiment in music; but that acceptance does not make a law for the Latin races, — for the Italians, the Spaniards and the French. Of the unequalled genius of Bach and of Handel, and of the large nobility of their music, there cannot be two opinions; but they wrote after the fashion of their day, and the musical style they adopted was not chosen because it was abstractly religious in character, but because it was the only style they knew, and it was the style common to the stage and the church, save that when adapted to the latter it was more contrapuntal in treatment. That choral fugues, single or double, strict or free, are radically or essentially religious in feeling, still remains to be proved. No man and no body of men are entitled to decide dogmatically that this or that style is the only one appropriate for sacred music. If Handel can be permitted to take airs written for purely dramatic works, and in what was then considered a purely dramatic spirit, by the most dramatic composer of his time, and use them for sacred works, why shall Verdi be condemned for composing his Requiem in a dramatic spirit, at first hand? It may be argued that Palestrina, among Italians, set the pattern for a dignified and undramatic style of church music; but it can also be urged, and with justice, that the music which Palestrina set to solemn words differed in no wise from the madrigals he composed to words of far other import. In judging Verdi's Requiem, as in judging other works of art ably and conscientiously made, we should try to look at it from the composer's point of view. In the abstract, there is nothing more suggestively sacred in the music of *I know that my Redeemer liveth*, than there is in that of *Home, Sweet Home*. The text makes the only difference. The foundation of the art and science of music is wholly arbitrary, but the laws of the school stop at the point at which the individuality and the imagination of the master composer begin to manifest themselves.

Verdi's Requiem is conceived in a spirit wholly antipodal to that in which Bach and Handel conceived their works. His, however, is the spirit of his time and nation, as was also theirs. Those who have accepted the "Matthew-Passion" as the culmination of what music can achieve in religion, condemn this Requiem as theatrical, maintaining that its melodies are constantly suggestive of opera and its more vigorously dramatic moments of stage effect; but the composer does not view it in the same way. He has written as an Italian Roman Catholic of to-day felt inspired

to write, and has made no pretence of attempting to write as a German Lutheran wrote over one hundred and fifty years ago. That the work is one of great power in its way, and often reaches a high point of impressiveness, has never been denied. Whether it is religious music or not cannot be determined except according to the prejudices of those who believe, on the one hand, that it is, and of those who believe, on the other, that it is not. Verdi and the majority of his countrymen are of the former opinion, and there is no universally received principle of musical art that can be brought forward to prove that they are in error. It is an argument that must be settled on either side by race partialities. Moreover, at what point a composer shall be checked in interpreting his text as he best understands it, cannot be easily decided. The Requiem was written to do honor to the memory of Verdi's friend, Manzoni, and that the composer acquitted himself of his task in a spirit of sincerity, both devotional and artistic, admits of no doubt. It is an Italian Requiem, and was so intended to be; and, therefore, it is useless, and something more, to find fault with it because it is not German. Its ultimate fate will not be decided by the critics, but will rest on the success or the failure of the appeal it makes to posterity. Verdi, though he has left no permanent mark on his art, has been the most popular opera composer of his time, and his extraordinary musical growth toward the close of his career indicates that there was in him a capacity for far higher work than he achieved. It is to be regretted that he did not sooner fall into line with the musical spirit of the age; nevertheless, he has made an honorable and dignified name in his art, and one that must always be mentioned with veneration.





MVSIC IN ITALY

MUSIC IN ITALY

TOWARD the end of the Middle Ages, the morning of a new and powerful intellectual life began to dawn. Renewed industry and commerce created wealth. In large and flourishing cities, the sense of liberty and of independence from the pressure of feudal rule united citizens in powerful corporations.

With wealth and liberty, literature, art and science found a favorable field in which to fructify.

From Italy the new light spread over the other European countries. The Italians, everywhere surrounded by the sublime remains of Greek and Roman art, recovered first from the lethargy and confusion, caused by the great immigration of Northern nations. In Bologna, Pisa, Padua, Parma, Naples and other cities, universities and high schools were founded, where it is said, thousands of students from all countries flocked to listen to the teaching of great masters; and in this rich, inspiring and varied spectacle, Dante was the noble central figure.

The development of music, in Italy, kept pace with that of literature, and its first emanations were based on the music of ancient Greece, so far as its few surviving musical hymns could be deciphered.

Greece disappeared as a nation after the Roman conquest, and its music vanished at the same time. The musical revival was an entirely new departure which dated from the appearance of the early Christian converts at Rome, during the time of the Apostles. These neophytes tried to introduce the old tunes which they had heard in the holy city. But such strange melodies could not, of course, find ready adoption, and they were suppressed during the general persecutions. They were, it is true, used in the worship which was secretly carried on in the catacombs. Here they survived, transmitted from generation to generation by oral communication only, during the three centuries that preceded the formal recognition of Christianity by the state.

As text and music were greatly corrupted through such transmission, Saint Ambrose, bishop of Milan, made, about the year 384, a collection of the sacred tunes then in use, trying to restore them to their original form; and he appended to the collection a code of technical laws, in order to prevent future corruptions of the music. Saint Gregory the Great made many additions (590 A. D.) to the work of Saint Ambrose, and at the same time tried to establish more comprehensive musical laws. He was the first to revive, in their completeness, the eight modes used by the Greeks, and which supplanted the four used in the time of Saint Ambrose. The collection of Gregory included, also, many new tunes and hymns, together with music to the antiphones for the entire ecclesiastical year. All this he gave in an improved mode of musical notation (Semiography), and he called this new collection "Antiphonar."

The next stage in musical development was the important work of Guido of Arezzo (1030), a Benedictine monk of Pomposa, who wrote voluminously on musical theory and on the condition of the music of his time. It has been the rule with historians of music to attribute to Guido many discoveries which were doubtless made by other monks. Thus, he is credited with the invention of counterpoint, solmisation, the staff, the hexachord, the harmonic or Guidonian hand (see page 137), and the monochord. It is doubtful if research will ever be able to establish with accuracy exactly what we owe to Guido, but it is certain that he invented solmisation, by applying to the diatonic scale certain syllables of a hymn dedicated to John the Baptist, and they introduced new light and greater facility into the study of music. The modification of Guido's solmisation by the substitution of the more vocal syllable "do" for "ut," has been generally adopted; but the French, whose tongue is, by nature, sufficiently vocal, have not felt the need of this change.

In the early middle ages the entire study and teaching of science and art, so far as it is known, was in the hands of the monks. They did their utmost to maintain a clear distinction between learned and popular music. Thus it happened that the folksong, the utterance of the people, had its own line of development. The earliest attempts in writing learned music date from the time of Hucbald, a Benedictine monk of Flanders (840–930 A. D.) and of the staunchest of his followers, Jean Perotin; but Hucbald was not the inventor of counterpoint. The principle of imitation and the foundations of canon and fugue, were laid in Northern Europe; the first great school of composition was established in the Netherlands. Elsewhere in this work will be found a systematic and full treatment of this period. We need therefore only direct attention to that essay on the subject, which establishes the chronological connection of the Netherland masters with the great era of ecclesiastical music at Rome.

The first Roman school owes its salient characteristics to the marked preference accorded Flemish singers in the choir of the Sistine Chapel, at Rome. The founder of the school was the Belgian, Constanzo Festa, who obtained a place in the choir, in 1516. His compositions and those of his pupils show distinct traces of the influence of the successors of Josquin des Près, but they possess sufficient individuality to prove the existence of innate genius of a very high order. Festa is believed to have been the first Italian composer who became a thorough master in counterpoint. But his Netherland tendencies did not prevent his foreshadowing that tenderness, purity and simplicity which distinguished the works of the great Italian masters who followed him.

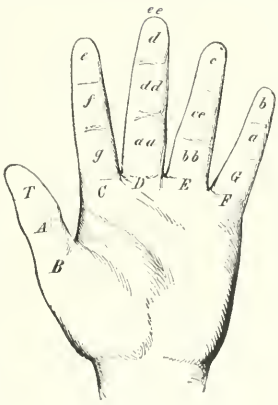
The golden age of ecclesiastical music begins to dawn with the second Roman school and the appearance of Giovanni Pierluigi Sante Palestrina, one of the greatest and most original geniuses the world of art ever produced.

Numerous changes had taken place in musical style up to the time of Palestrina's appearance. When the rude forms of discant and organum, practiced by Hucbald and Guido of Arezzo, had been abandoned in consequence of the invention of counterpoint, the composers of the time, following the course of development already indicated, struck out in an entirely new art-form, called fugue. There were two kinds of fugue,—the free or unlimited, and the strict or limited. Both kinds still exist, but not under the same names. The former is now called real fugue, to distinguish it from modern deviations from the classical model. The latter kind we now call canon.

In earlier times the polyphonic styles, as well as the secular and ecclesiastic, had each enjoyed a separate existence and undergone a separate development; but the work of the Flemish masters did much to counteract these natural tendencies, and to bring, as it were, all musical grist to one mill. These writers not only made use of secular tunes, in order, as they thought, to give more variety to their music, but they often gave these tunes undue prominence, and thus rendered impossible a really artistic performance. We meet with innumerable masses based on secular themes, such as the first line of a well-known romance. "L'homme armé," for instance, a very popular song of the period, was thus used. It would be wrong, however to attribute any irreverence to these composers. They were merely following the promptings of laudable and genuine artistic feelings, in employing that which should readily appeal to the musical sense of their listeners. Nor are we without examples of similar practices in other arts. In the works of the old Flemish painters, for instance, not only do we see anachronisms in their "Nativities," their "Marriages at Cana" or their "Festivals of Simon of Bethany," but the scene is laid in some well known inn; we find in the background a faithful copy of kitchen utensils of every description; and through an open door we descry the familiar face of a tradesman, or the portrait of the stout and coarse-looking inn-keeper. It was a sign of the times, and no one dreamed of censuring the artist who thus worked. Those great painters threw on their canvas what they saw in every day life, never thinking that it should be otherwise; and the composers did likewise in their art. They used in an elaborate way the melodies most frequently heard; but in the course of time this manner of writing had disgraceful consequences. Musical degeneracy became so great and so general that it could only be termed musical debauchery. It was against absurdities such as these that the Council of Trent protested.

Pope Pius IV., having made thorough investigation, came to the conclusion that the style of

music generally cultivated was open to serious objections. It was in 1564 that he convened a commission of cardinals to consider the evil and to prescribe a remedy. This commission was inclined to banish from the church all music except unisons and unaccompanied plain chant; but it was decided, before issuing such a far-reaching decree, to canvass the possibilities of introducing "modern" music which should be free from frivolity. After much deliberation, they commissioned Palestrina to write a mass in the purest attainable church style. The result of their bidding was the composition of the Missa Papæ Marcelli. The success of this remarkable work far exceeded the high expectations that it had aroused. The Pope himself was present at the first performance in the Sistine Chapel, June 19, 1565. So moved was he by the work that, on leaving the church, he exclaimed: "This certainly must have been the harmony of the New Song which the apostle John heard sung in the heavenly Jerusalem, and of which this other John (Palestrina) has given us a foretaste in the Jerusalem on earth." And so it was formally determined that this mass should stand as a model for all church music thereafter to be composed.



GUIDONIAN HAND.

This composition by Palestrina, as well as very many others, not only displays a complete mastery of counterpoint and vocal style, but also deep religious feeling and a rare ability in writing for the human voice. The sterling value of his works cannot be overestimated. Their influence upon later periods has been immeasurable. Indeed, we may say without exaggeration, that never in art has such a mighty change taken place as that caused by the immortal Palestrina's reformatory efforts.

The earlier contrapuntists collected, stone by stone, the materials which served their successors as foundations for further work. Ockeghem was the first to use these fragments in a symmetrical way and to bequeath a systematic style of music-writing to his followers. Among these was Josquin des Près, who attempted to vivify and to infuse blood into the hitherto lifeless counterpoint. But although his success was considerable, it was reserved for Palestrina to free his art from fetters, and to bestow upon it, as far as was possible, individuality. The most noteworthy of Palestrina's Roman contemporaries were Vittoria, Giovanni Maria and Bernar Nannini, Felice and Francesco Anerio, and the famous composer of madrigals Luca Marenzio. But other cities of Italy had also their schools, all, however, more or less under the influence of Palestrina. The most prominent was the Venetian school, founded by Adrian Willaert.

Adrian Willaert, born at Bruges in Flanders, in the year 1490, is said to have been a pupil of Jean Mouton, possibly also of Josquin des Près himself. He first studied law at the university of Paris, which, however, he soon abandoned for music. As a young man of twenty-six he had already made a name in his own country with his compositions. It seems, however, that he was not successful in obtaining a position in Rome; he went, therefore, to try his fortune in Venice. He succeeded so well there that in 1527 he had already obtained the position of chapel-master in the church of St. Mark. Under Willaert's direction the music at St. Mark's became famous, and the office of chapel-master at that church reached a high point of eminence; and thence until the eighteenth century the place was occupied only by masters of the first rank. Willaert's influence as a composer and as a teacher of musical art and science was great and beneficial. He was the founder of the Venetian school of music from which sprang so many distinguished composers, theorists and singers. He was the first to introduce the double chorus in the antiphonal form. Up to his death (1562) he kept his position at St. Mark's. He was a pioneer in the broadest sense, for though his style was founded on that of Josquin and his disciples, he began almost where they left off. Willaert's introduction of double choruses in combination, at church service, led afterward to a style of music which his followers developed to its utmost limits, and which resulted in such monstrosities as masses for forty-eight voices. They, of course, were no more than cold, mathematical calculations, barren of intrinsic musical value.

Willaert, with his countrymen Arcadelt and Verdelot, was also the founder or promoter of the madrigal, as a highly refined style of music. Hitherto it had been a kind of wild-flower, a simple pastoral. But now it assumed more importance. The so-called "sacred madrigal" was an offshoot of this new style, and does not differ essentially from contemporary motets. At a later period the comic madrigal came into vogue, through Vecchi and others; and finally, the madrigal was introduced on the dramatic stage in the earliest beginnings of opera, and gave rise to the modern opera chorus. The most celebrated of Willaert's pupils were Cyprian de Rore, also Flemish by birth, Zarlino, the great theorist, Costanzo Porta, Nicolo Vincento (or Vincentino) and Della Viola.

Cyprian de Rore was born at Mecheln. He was Willaert's successor at St. Mark's in 1563, and died at Parma two years later. His originality was manifested in his madrigals, which became so popular that the Italians called him "Il divino." De Rore did not hesitate to use chromatic intervals, and boldly entered upon the new path which his teacher had merely pointed out. Considerable opposition was made to this innovation at first; but soon other bold masters, such as Orlando Lasso and Luca Marenzio, adopted chromatic intervals in their writings. These masters deserve the honor of having prepared the way for the modern system of major and minor keys and the chromatic scale. They did more toward the attainment of a newer and higher type of music than all the speculations of learned theorists and scholars had been able to accomplish.

De Rore's successor at St. Mark's was Giuseppe Zarlino, the greatest musical theorist of the sixteenth century. Zarlino's specialty was the theory of music rather than composition; hence, it is rather difficult to form any idea of his talent as a composer, from the few compositions that are at hand. His great work on the principles of music entitled "Istituzioni harmoniche" holds a very high place in musical literature. Before his day, musicians avoided the third in the last chord of the final cadence of a composition; all pieces ending either with the simple octave, or the octave with the fifth. Orlando Lasso was the first to adopt this innovation in practical music, but he did not extend it to the minor third, which was not used at the close of a piece until far into the eighteenth century.

Zarlino justified the use of major and minor thirds and sixths as concords, by his so-called diatonic system of "tempered intervals," which was an improvement on the pure-fifth system of Pythagoras. This new system recognized large and small whole tones in the series of intervals comprising the diatonic scale.

The foundation of modern organ-playing was laid at Venice. The most celebrated organ-players of the sixteenth century were offshoots of the Venetian school. With regard to organ music of the Venetian masters, it consisted of short pieces, the form resembling that of the modern prelude. Free running passages and broken chords, with now and then some hints of stricter counterpoint, were the characteristics of this music. The titles indicated greater variety than the contents. Some of them were named: Ricercari, Symphonia, Praeambula, Toccata, Capriccio, Intermezzo, Canzone, and so on.

Von Winterfeld, a celebrated German author, gives, in his masterly work, "Giovanni Gabrieli and his Age," the following complete list of the organists of St. Mark's: De Berghem, Parrabosco, Claudio Merulo and Andrea and Giovanni Gabrieli. These two last, Andrea and his nephew Giovanni, were the two greatest masters of the Venetian school.

Andrea Gabrieli was born in 1510, at Venice. He was appointed organist of the second organ at St. Mark's and held this position till his death (1586). He was a productive composer, and enriched church music by the accompaniments of various instruments. He was a remarkable organist, and was the teacher of Merulo, who was very famous as a composer and player on the organ.

Giovanni Gabrieli was born in 1540 and was appointed, in 1584, first organist at St. Mark's in place of Merulo. His genius was manifested in all branches of musical composition. His church music is as solemn and as elevated as that of Palestrina. Although he employed the church modes, he seemed to mould their rigid forms into a more modern expression than had hitherto been imparted to them. Ambros, another great musical historian says: "He prays and we pray with him." If we compare the same text with Palestrina, whose style is not less glorious, nor less elevating to the soul, we feel an immense difference; for Palestrina is the last purest sound of the older direction in music, while Gabrieli announces, in a wonderful manner, the

coming musical emancipation of the individual. In unaccompanied vocal music he has never been equalled in the production of rich effects of musical coloring; in separating and massing together "choral harmonies." His compositions for two, three and four choruses are wonderful exhibitions of skill and judgment.

Giovanni della Croce was the last representative of the Venetian school, which died with him in 1609.

Florence, Naples, Bologna and Milan had also distinct polyphonic schools, all of which exercised a decided influence upon foreign schools, not only in their beginning but in their later development. Thus, the Venetian school had a great influence upon the schools of Nuremberg and Munich, the former founded by Hans Leo Hassler, a German, and the latter by the famous Netherlander, Orlando di Lasso (Roland de Lattre.) The influence extended even to Spain.

But these great workers were not destined long to enjoy that public favor which they so richly merited. New forms of composition and new means of expression were being carefully considered.

The rise in popularity of the monodic, the "one melody" style, involved a sudden decline of interest in the polyphonic school. It is impossible to give with exactness the date of the total disappearance of this later style of writing in Italy. With the gradual introduction of madrigals and through the influence of dramatic music, the hitherto accepted rules of musical construction were subjected to a great change. In the compositions in the old church modes we note, as distinctive traits, an unrelaxing adherence to diatonic scale progressions and a strict preservation of half-tone interval (mi-fa) in all the modes. By this usage each key required, of course, its own special harmonic treatment, and each of the cadences, or endings, differed in character from all the others. The distinctions between the various mediæval keys were, indeed, far more strongly marked than are those which exist between the modern major and minor scales. These great differences led the older church composers to attribute to each of the modes distinct powers of expression; but just as no modern theorist has been able satisfactorily to explain the nature and character of the major and minor keys, so the mediæval composers had widely diverging ideas concerning the modes, and employed them variously, according to their personal preferences.

Toward the end of the sixteenth century less strict laws came to be applied to the use of the old church modes, and gradually their peculiar diatonic was wholly lost. Through the efforts of the madrigalists, and especially through the agency of the masters of the Venetian school, the chromatic element became established in music, and the severity and harshness of the church modes greatly lessened.

The most common forms of secular music in Italy during the fourteenth and fifteenth centuries were the Frottola, the Villotta or Villanella, and the Madrial or Madrigal. They were all part songs, more or less elaborate, according to the sentiment of the poetry. The Frottole were four-part songs, of a gay and trivial nature, generally popular street songs; but some of them were more earnest and sentimental, being set to good poetry (arcadica).

The Villotte or Villanelle were originally peasants' songs, as the name implies. They resembled the frottole, but were more extended and musicianly. The Villotte alla Napoletana were the most artistic songs of this class, but were often sung to frivolous words. The Madrigal was known as early as the fourteenth century, but it did not rise into universal prominence as the representative form of secular music before Willaert's day.

The word madrigal is derived from mandra, a flock, and denoted, originally, a shepherd's song (Pastorale). As formerly stated, early composers often selected for their masses Gregorian chants, or secular melodies. In the madrigal, however, the composition rested upon original invention, thus allowing more variety in form and contrapuntal treatment. In the madrigal, the composer's endeavor was to express through adequate music, the meaning of the poem: he followed closely, with appropriate motives, the sentiment of the different verses. Strict and elaborate canons and fugues were therefore out of place in the madrigal, in which, though seemingly simple in its construction, the composer found ample opportunity to display his mastery in contrapuntal writing. Great variety in rhythm, poetical expression, characteristic melodies, new and striking harmonies, were considered the necessary qualities of the madrigal. It was generally written in three, four, five, six and even more parts, though writing in five parts seems to have been most in favor and use.

The words of a madrigal generally consisted of twelve or fifteen lines, which had no fixed metre, so

that the poem appeared more like a free, than a versified recitation. The closing lines often expressed some witty or happy thought like an epigram. The music was governed more strictly by the meaning of the words than it was in the mass, and the counterpoint was more simple and expressive. In some madrigals the voices were treated with exquisite refinement, in a delicate web of counterpoint. Others were composed in simple harmony, note against note. This latter style possessed a diatonic character, out of which the chromatic element of modern music could gradually be developed. The first hints of this new method we owe to Willaert.

Adrian Willaert is considered, if not as the inventor of the madrigal, at least as the composer by whom it was given its first artistic form. It may be regarded as the highest form of chamber-music of those days, written and composed for the refined and appreciative amateurs of the best social circles, principally in Venice and Rome. All composers of repute produced works in this favorite form; among others (beside the two most prominent, Willaert and Cyprian de Rore) Constanzo Porta, Constanzo Festa, Verdelot, Arcadelt, Orlandus Lassus, Orazio Vechi and Luca Marenzio, the last named being the best madrigalist of his time.

There were other favorite vocal forms of a more general character, which were composed according to a chosen metre, to which the poem was afterward set. The name given to this species of composition was *modus* (still to be found in the Portuguese term for folk-song, *modinha*) or *aer*, and from this source was derived the modern name, air or aria, which signifies the manner of singing (as we say a person has a certain air or manner), and does not refer, as many suppose it does, to the medium of song; that is, the sound of vibrating air.

These forms of secular song were inspired, undoubtedly, by the beautiful poetry which enriched Italian literature at that period, — the age of Dante, Petrarch, Torquato Tasso and Bocaccio.

Petrucci published (1504–1508) as many as eight books of Frottole, some nine hundred numbers in all. These are characteristic, though primitive examples of Italian music, and mark the essential difference between that and Flemish music. The latter, like the Gothic architecture of the North, was developed organically from germs or motives, while the former corresponds to simpler forms, the grand curves and arches of Roman churches, within whose walls the pure and elevated harmonies of Palestrina have resounded through the centuries. The innovations which resulted from these new ideas rapidly became popular, and in the course of time, old church modes fell permanently into disuse.

The last noteworthy representatives of the polyphonic school of the sixteenth century were Orlando di Lasso (Munich), Giovanni della Croce (Venice) and, chiefly, Gregorio Allegri.

Allegri, a beneficed priest attached to the cathedral at Fermo, and a member of the same family which produced the painter Coreggio, was a composer of much distinction. He was born at Rome about 1580, and died in 1652. He was instructed in music by G. M. Nannini. During his residence at Fermo he acted as chorister and composer for the cathedral. Certain motetti and concerti, published at this time, attracted the notice of Pope Urban VIII., and Allegri received from him, in 1629, the appointment to a vacancy among the cantori of the Apostolic Chapel. Allegri's name is chiefly associated with a Miserere in nine parts for two choirs, which has been sung annually in the Pontifical Chapel, during Holy Week. This is held to be one of the most beautiful compositions ever dedicated to the service of the Roman church. There was a time when it was so much treasured that to copy it was a crime punished by excommunication. But in various ways it came to be known outside the Sistine Chapel. Dr. Burney (1726–1814), the famous English historian of music, obtained a copy of it. Mozart, when a boy of fifteen, took down the notes while the choir sang it. Choron, the well known French musician, managed to insert it in his collection of pieces used in Rome during the Holy Week.

In the Sistine Chapel this Miserere has always excited the enthusiasm of musicians owing to a certain indescribable intensity of sadness that characterizes it, and to its perfect rhythmical adaptation to the words to which it is wedded.

We have now to deal with an epoch in the history of music which saw the culminations of a great reform. New artistic ideas manifested themselves, and thrust into the background the achievements of polyphonic science. The movement had its beginnings in Florence. There, at the palace of the Count Bardi, was formed a society of art connoisseurs, composed principally of men of noble birth. The fundamental purpose of this coterie was to

reëstablish the Greek drama on a basis at once artistic and modern; but the final result of their experiments and discussions was the invention of the opera and the oratorio. Curiously enough, through the fact that only few musicians belonged to the Bardi circle, their ideas were able to make greater progress than they would otherwise have done; for professional musicians in that age were not willing to grant, even for purposes of dramatic expression, the smallest freedom in harmonic or contrapuntal treatment. Here, for the first time in the history of music, we may justly pay high tribute to dilettantism, since it was owing to the efforts of these ardent Florentine amateurs that two of the noblest and most popular branches of musical art were originated.

We find among the friends of Count Bardi the foremost men of the time. The count himself was a gifted poet and composer. Corsi, who afterward became president of the society, was a man of great learning. Ottavio Rinuccini, a highly accomplished poet, supplied the libretti for the first two operas ever performed. Pietro Strozzi was also a poet and composer with advanced ideas. Emilio del Cavalieri, the creator and inventor of the oratorio, was "ducal superintendent of fine arts." Prominent in the society was also Vincenzo Galilei, father of the immortal astronomer, and himself a distinguished composer and clever mathematician. He and Battista Doni were the society's chief representatives in the literary war carried on with the celebrated Zarlino, who furiously condemned the new ideas, and prophesied the ruin of musical art if such innovations should be permanently adopted.

The credit of having introduced a new, fresh and enlivening element into the artistic attempts of the Bardi society is to be attributed chiefly to Giulio Caccini and Vincenzo Galilei. The former was a composer, a singer, and a writer on musical matters. He was generally considered to be the staunchest defender of the new art. In his much discussed work "Nuove Musiche," he places himself in the front rank of the battle and urgently demands the recognition of solo song, so heartily despised by the professional musicians of the time. Caccini, whose own singing gave his hearers intense delight, felt that this department of the art could never reach individual development while the Palestrina style of composition prevailed. He had little theoretical knowledge of music; but, following the example of Galilei, who was the first to use recitative in his musical productions, Caccini enlarged and improved this form, and sung his compositions to the Bardi society. His only accompaniment was the theorbo, a species of lute, but his efforts gained enthusiastic approval. From the small beginnings thus made he passed, in company with Galilei, to the composition of long dramatic scenes, the text being furnished by Count Bardi. This gave to the effort in the direction of reform a new and unexpected significance. Galilei's chief endeavor in his artistic experiments was to introduce the popular element into composition; for, as he insisted, music was not simply the scientific occupation of a few learned men, but belonged to the whole world. Hence, almost all his music is homophonous. No doubt unison vocal music, with little or no accompaniment, had been heard in the canzonetta, villanella, and other forms of popular melody, ages before the birth of Galilei. That the recognition of what we call now the "leading-note" as an essential element of melody was no new thing, may be gathered from the words of Zarlino, who, writing in 1558, says: "Even Nature herself has provided for these things; for not only those skilled in music, but also the contadini (peasants), who sing without any art at all, proceed by the interval of the semitone in forming their closes." The

GREGORIO ALLEGRI.
From an engraving by C. Deblois, 1867.

germs of this new element, destined to work one of the most sweeping revolutions known in the history of art, are evidently in all the early attempts of the monodists. In exchange for the contrapuntal glories of the sixteenth century, the composers of the seventeenth offered the graces of symmetrical form, hitherto unknown. The idea was not thrown away on their successors. It was not long before symmetrical form was cultivated in association with a new system, not of counterpoint, as it is sometimes erroneously called, but of part-writings based on the principles of modern harmony, and eminently adapted to the requirements of instrumental music. Thus, in such slight indications of regular phrasing, reiterated figures and prearranged plan as are shown in Caccini's unpretending little arias, we may recognize the origin of much that delights us in the grandest creations of modern musical genius.

The Bardi society wholly failed to attain that for which it struggled, — a revival of the Hellenic drama; but, in the same way that their contemporaries, the alchemists, failed to find a formula for making gold and yet discovered a new science, so these connoisseurs, while failing to impart Greek character to their productions, gave new individuality to music, and introduced into it many important things.

The first embodiment, in large form, of the new ideas was accomplished by Jacopo Peri in his opera, "Daphne," privately performed at the Palazzo Corsi, in 1597. Later works were the "Conte Ugolino" of Galilei, and three operas by Emilio del Cavalieri, entitled "Il Satiro," "La Disperazione di Fileno," and "Il Giuoco della Cieca." The musical style of these compositions was called "lo stile representativo" or "musica parlante." The first publicly performed outcome of this little society's activity was Peri's opera, "Euridice." The text was by Ottavio Rinuccini, the renowned poet of the Bardi coterie. Both Caccini and Peri wrote music to it; but the work of the latter was preferred, and it was given for the first time on the occasion of the marriage of Henry IV. of France and Maria di Medici, in December, 1600.

It was, however, as a result of Monteverde's great genius that the opera, as such, was definitely established. The name "opera" was first used in 1650. Before that time a musical drama of this kind had been known as "melodramma" or "dramma per musica." Monteverde determined certain laws and rules which have ever since served to determine the outlines of the opera form. This great artist was born in 1586 in Cremona, and pursued his first musical studies under the Cremonese theoretician, Ingegneri. It was, perhaps, the too strict discipline of this master that caused Monteverde to throw off the fetters which scholastic pedagogy was accustomed to impose on rising genius. His first published compositions were two madrigals, which gave evidence of revolutionary tendencies. In the works of similar form which followed, however, he wholly cast aside the many cherished traditions of the Palestrina style, and drew on himself the condemnation of all the orthodox musicians of his time. The great theorist, Artusi, author of "Delle Imperfezione della Musica Moderna" (Venice, 1600) was, at first, a spirited advocate of the ideas of Galilei and the Florentine school. Later, on the publication of Monteverde's six volumes of madrigals, he declared himself as decidedly opposed to the plan of renewing the Greek drama, and wrote biting articles against Monteverde in particular. He condemned this composer's violations of the laws of harmony and counterpoint, and, indeed, went so far as to deny him all musical talent. Monteverde was unmoved and uninfluenced by this adverse criticism. He felt himself irresistibly drawn to the composition of homophonic and dramatic music, and felt that artistic ideals could be realized only by a total disregard of the existing canons of musical art.

Another ducal marriage, that of Francesco Gonzaga, son of the Duke of Mantua, brought to Rinuccini the command to write a new libretto. The poet, full of inspiration, produced two texts, one of which, "Arianna," was composed by Monteverde and achieved great success. The Duke of Mantua then proved to be the general protector of the new art, for we note that he commanded Monteverde to write operas for different occasions. "Orfeo" (1608), "Combattimento di Tancredi" (1613), "Le nozze d' Enea," "Il Ritorno d' Ulisse" are all occasional works of the great reformer. Monteverde died in 1643, and was buried in the Chiesa dei Frari.

The great success of Monteverde's works turned the tide of composition towards the creation of operas, and the popularity of these productions soon suggested the desirability of erecting theatres which should be chiefly devoted to the presentation

of opera. The first opera house was built in Venice in 1637, and was called the Teatro di San Cassiano. The owners of it were Benedetto Ferrari and Francesco Mannelli, who wrote respectively the libretti and the music to the first two operas represented there. Francesco Cavalli, Monteverde's favorite pupil, also composed operas for this theatre. Two other opera houses were built at Venice within a short space of time. For these theatres operatic novelties were supplied in rapid succession. The names of the composers were Carlo Pallavicini, D. Giovanni Legrenzi, Antonio Sartorio, and Marc Antonio Cesti. Cavalli was a very prolific writer, having composed between 1639 and 1665 not less than thirty-four operas. The best among them were "Il Giasone" (1649) and "L' Erismera" (1665), of which the manuscripts are preserved in the library of St. Mark at Venice. Legrenzi wrote seventeen operas, the most successful being "Achille in Scyro" (1664) and "I due Cesari" (1683). Opera became more and more fashionable; and, as Venice was one of the greatest musical centres as well as one of the most popular pleasure resorts, the city of the laguna possessed, before the end of the seventeenth century, no less than eleven opera houses, all of which were filled to overflowing whenever performances were given. In Rome, the first opera house, known as the "Torre di Nona," was opened in 1671 with Cavalli's "Giasone"; the second, "La scala dei Signori Capranica," was inaugurated in 1679. A third theatre was that of the Palazzo Alberti (1696.)

From these musical centres, the love for opera soon spread to Naples, to Bologna, to Padua, and other places. The courts at Vienna, Dresden and Paris sought to cultivate a taste for Italian opera, and huge theatres were built for this purpose. Ottavio Rinuccini, the poet, went to France in the suite of Maria di Medici, and made an unsuccessful attempt to introduce Italian opera. It was not until the time of Jean Baptiste Lully, an Italian by birth, that the new art-form attained a firm foothold in France.

Meanwhile, the oratorio, which, as has already been said, came into existence almost as early as the opera, was also becoming very popular. This species of sacred composition was the direct descendant of the mysteries and miracle-plays of the middle ages. These mysteries were primarily intended for the instruction of the masses in biblical history. The dramatic facts and occurrences of the Scriptures were treated, it is true, in a rather coarse manner, but the rugged poetry which many of these works contain has not been justly appreciated by either moralists or historians. A remnant of these ancient works is still to be found in the periodical representations at Oberammergau, and some prominent composers of the present epoch have tried to revive this old form of art. We transcribe from the preface of the miracle-play, "Maria Magdalena," produced with great success at Berlin and several important English centres, the following sentences: Mysteries, or miracle-plays, were representations of dramatic scenes borrowed from the Bible, and were performed in the Middle Ages, chiefly by roving Franciscans. This brotherhood, wandering from hamlet to hamlet, from place to place, saw in these shows, performed often with great pomp in churches or public squares, the most effectual means of spreading abroad the principles of the Christian religion. At first, the dramas rested upon a purely declamatory basis, but at the end of the fifteenth century choral songs with incidental solos, accompanied by the organ and other instruments, became incorporated in the representations. We find the embryos of musical mysteries in 1289 at Friuli and at 1343 at Padua. In France, too, these performances were called mysteries, and in Spain "autos sacramentales." Lope de Vega wrote a great number of these holy dramas. It was the universal custom at that epoch for the spectators, previous to the beginning of the drama, to recite some antiphons having connection with the action of the play.

We may regard it as a very striking coincidence, that in the same year which witnessed the production of Peri's "Euridice" at Florence, the first oratorio was performed at Rome, in the church of S. Maria in Valicella, then recently built by St. Philip Neri, the founder of the congregation of the Oratorians. St. Philip, a friend of Palestrina, was a firm believer in the power of sacred music, and its utility as a means of exciting healthy devotional feeling. For the purpose of encouraging a general love for it, he warmly supported the guild or brotherhood called the Laudisti. On certain solemn occasions this order paraded the streets singing hymns of a melodious character, called "lauds spirituali," one of which — "Ada trinità beata" — is still to be heard as a popular hymn

tune. It was probably in the oratory attached to the new church, that the first oratorio was performed, in the month of February, 1600; and it is certain that it was from the name of the edifice that this form of composition derived its name.

The title of the first oratorio was "La Rappresentazione dell' Anima e del Corpo" (The representation of the Soul and the Body). The words were by Laura Guidiccioni and the music by Emilio del Cavalieri. The subject was allegorical, and the style of the music was that of the monodic school, a style wholly declamatory and recognizing no distinction whatever between recitative and air. The inventor and the early masters of the oratorio treated this "sacred drama" more in the manner of the miracle-plays than in that of classical tragedy.

The broad distinction between the mediæval miracle play — which, for a long time, had been popular in Italy, France, Spain, England and Germany — and the oratorio, was that while in the former the dialogue was spoken, in the latter it was recited to musical notes. The oratorio, in fact, as invented by Emilio del Cavalieri was neither more nor less than an opera, based on a sacred subject; and in Italy it never assumed any other form. Other attempts of the same epoch were made by Kapsberger, a German living in Rome: also by Loreto Michelangiolo Capellina, "Il lamento di S. Maria Vergine" (1627); by Stefano Landi, "S. Alessio" (1634); and by Michelangiolo Rossi "Erminio sul Giordano" (1637). The most successful, however, was Domenico Mazzocchi's "Repentimento di S. Maria Maddalena."

Another important composer in this epoch, and connected chiefly with the early evolution of oratorio style, was Ludovico Viadana (Mantua) who wrote concerti da chiesa (church-concertos), pieces for one or more voices with an organ-bass, and thus introduced into chamber music the newly invented monody of Caccini. He is also the first prominent writer who used the basso continuo, so called because it continues with the upper chief melody and gives it a steadfast, harmonic basis. The long-cherished belief that Viadana was the inventor of this device is erroneous.

The early efforts of Monteverde and Cavalli prepared the way for a later generation of composers, whose works are even now regarded as masterpieces of a style of composition none the less beautiful because no longer cultivated. The most prominent composers of the brilliant period which followed the inauguration of the monodic school were Carissimi, Colonna, Alessandro Stradella, Francesco and Luigi de Rossi, and, greatest of all, Alessandro Scarlatti, of whom a special biographical account is included in the present work. Giacomo Carissimi (born in 1604 at Monino, died in 1674 at Rome) devoted himself chiefly to the composition of sacred music. His works are characterized by sweetness and grace, combined with a richness of instrumental accompaniment very much in advance of the age. His chief compositions are the oratorios "Jefte" and "Iona." Giovanni Paolo Colonna (born in 1640 at Brescia, died in 1695 at Bologna) wrote sacred music of a massive, dignified character, and in every way worthy the school to which it belongs. The manuscript of an "offertorium defunctorum," by Colonna, for eight voices, is in the library of the Royal College of Music in London. This master trained a large number of talented pupils (the Bolognese school), among others, Clari, the composer of many fine works and especially of a collection of charming vocal duets and trios; Giovanni Bononcini, a rival of Handel, in London; and Perti, Aldovrandini, Passarini, Pasquale, and the celebrated composer and historian, Padre Martini.

Alessandro Stradella, whose name has been so frequently mentioned in connection with a fatal love-adventure, wrote many operas and oratorios. The aria "Pietà, signore," attributed to him, is not of his composition. For a long time it was thought to have been written by Alessandro Scarlatti; but it is evidently in the style of Francesco di Rossi, a canon of Bari, who died in 1688.

Rossi wrote the operas "Il Sejano," "Clorilda," "Mitrane." The beautiful aria "Ah! rendimi," well known to all singers, is from his opera "Mitrane." Luigi Rossi, of whose presence in Rome we hear as early as the year 1620, was also a very talented composer. His only known opera is "Il palazzo incantato." But none of these composers rivalled, either in talent or reputation, their great contemporary, Alessandro Scarlatti, who was born in 1659 at Trapani in Sicily and died in 1725 at Naples. He was a pupil of Carissimi. The secret of his great power lay in his recognition of the true value of counterpoint. He was wise enough to see that the art for which Peri and Monteverde had expressed their undisguised contempt, formed

the technical basis of all true greatness in music. Scarlatti was considered the most learned musician, as well as the greatest genius of the age. His power of production was almost incredible. His first opera, "L'Onesta nell Amore" (1680), was followed by no less than a hundred and fourteen other operas. He is known to have written two hundred masses, and far more than that number of cantatas. Very few of these were printed, and the majority have been consequently lost. Signs of rapid progress are everywhere apparent in these operas, — most of all in the recitative and the form of the aria. Scarlatti is supposed to be the inventor of the recitative obligato (with accompaniment) and the da capo (repetition of a musical movement). His son, Domenico Scarlatti, of whom we shall have later to speak, became one of the greatest harpsicord players on record. Alessandro's greatest contemporaries in Germany were the older members of the Bach family, who steadily made advances in musical art, more especially in the higher branches of sacred music, culminating in the great Sebastian Bach.

BENEDETTO MARCELLO.
Reproduction of a lithograph portrait.

The followers of Scarlatti during the earlier years of the eighteenth century, claim our admiration, not so much on account of their inventive power, as on the ground that they made progress in matters of technical perfection. Nevertheless, the century gave birth to some composers whose genius was not merely great in comparison with the talent displayed by contemporary writers, but so truly great in itself that it seems impossible they should ever be forgotten.

Among the Italian followers of Scarlatti was the favorite pupil of Legrenzi, Antonio Lotti (1667–1740). He invested the form left by Scarlatti with a melodious grace so modern in character that some of his arias, e. g. "Pur dicesti," are still regarded as standard compositions. He wrote more than twenty operas. In 1736 he was elected maestro di capella at St. Mark's, and in the same year he was commissioned by the Venetian Republic to compose, in honor of the Doge's wedding the Adriatic, the famous "Madrigale per il Bucintoro," entitled "Spirito di Dio."

Antonio Caldara (1678–1736) was also a pupil of Legrenzi, at the time when Lotti studied with him. In 1714 he went to Mantua as maestro di capella, and later in the same capacity to Vienna. He wrote ninety-six operas, of which the most successful was "Temistocle." His finest composition is a Crucifixus for sixteen voices, still very often sung in prominent churches. Among Lotti's pupils was Baldassare Galuppi (1706–1786), who wrote fifty-four operas, and a great deal of delightful chamber-music.

Another pupil of Caldara, and a prominent figure in musical history, was Benedetto Marcello (1686–1739). He was a Venetian nobleman and musical amateur who, though possessing the musical ability of neither Lotti or Caldara, nevertheless succeeded, by hard work, by keen artistic zeal and by literary mastery, in winning fame for himself even outside his native country. His masterpiece, the paraphrases of fifty psalms set to music, at once brought him to the attention of all the prominent musicians of his time, and established his reputation. The library of St. Mark in Venice has a manuscript "Teoria musicale" by him; the court library has many autographs and other works of Marcello, including the cantatas "Addio di Ettone," "Clorie Daliso" and "La Stravaganza." Marcello's satirical pamphlet, "Il teatro alla moda," is a valuable source of information concerning society life in Venice toward the middle of the eighteenth century. Rossini borrowed

one of the principal themes of his overture to the "Siege of Corinth" from Marcello's twenty-first psalm.

While the Palestrina epoch was called the "Golden age of ecclesiastical music," the Neapolitan dramatic school, founded by Alessandro Scarlatti, covers a period in the eighteenth century which is called the "Second golden age of Italian music." Almost all of these prominent composers were pupils of Alessandro Scarlatti. Francesco Durante (1684–1755) was a highly accomplished musician, and one of the best writers of the age. His sacred compositions, which are numberless, are as graceful as they are tempered with true dignity of style.

Emanuele d' Astorga (1688–1736) was celebrated as a singer and as a composer, and also for his romantic and rather melancholy life. His "Stabat mater," is a composition full of religious fervor and sweet pathos, as well as original in form and melodic invention. Leonardo Leo (1694–1741), who was superior to Astorga, wrote about fifty operas (one for the debut of the soprano Caffarelli), many masses, and a famous Miserere for eight voices. Francesco Feo (1699–1750) was a noble and learned master, who wrote the operas "Ipermestra" and "Andromache."

PADRE J. B. MARTINI.
Reproduction of a lithograph portrait.

Lionardo da Vinci (1690–1732), who is sometimes confounded with the great painter of the same name, wrote the operas "Silla" and "Siface." A love quarrel caused his untimely death by assassination.

Giovanni Battista Pergolesi (1710–1737) was a pupil of Greco, Durante, and Feo. As an opera composer his only success was "La Serva Padrona," an intermezzo which was performed in nearly every theatre in Europe. Among Pergolesi's productions as a church composer, the "Stabat Mater," for two female voices with a string quartet accompaniment, enjoyed for a while extraordinary popularity.

Nicolo Jomelli's (1714–1774) tender and pathetic style rendered him exceedingly popular, both in Italy and in Germany. He wrote sacred and dramatic music. Mozart said of Jomelli: "He is so brilliant in his own particular way that none of us will be able to put him aside: but he should not have attempted to compose church-music in the old style." Nothwithstanding this judgment by Mozart, it is an undeniable fact that Jomelli was the only composer of his time who treated the ecclesiastical style in an almost perfect manner.

Giovanni Paisiello (1741–1815) showed his true greatness most clearly on the stage, and attained a reputation so enduring that his best opera, "Il barbiere di Siviglia," produced at St. Petersburg in 1777, was only after great opposition displaced to make room for Rossini's masterpiece of the same name.

Nicolo Porpora (1686–1766) was very celebrated as a teacher of singing, but also enjoyed, for some time, great popularity as an opera composer.

One of the most important scientific musicians of the eighteenth century was Padre Martini, who was born at Bologna in 1706. He was first taught music by his father, Antonio Maria. He learned singing and violin playing in his youth, and had lessons in counterpoint from Antonio Riccieri, a castrato of Vincenzo and a composer of merit. In 1725, after having been ordained, he became maestro di capella of the church of San Francesco in Bologna. He thus gradually acquired an extraordinary and comprehensive mass of knowledge, with an amount of literary information far in advance of his musical contemporaries. His library was unusually complete for the time. He possessed, for

instance, ten copies of Guido of Arezzo's very rare Micrologos. Scientific men of all countries took pleasure in sending him books.

It was chiefly in the development of means and details of expression that music was advancing during this period. The art of singing, too, was receiving much attention. The head of the Neapolitan school, Aless. Scarlatti, in addition to his mastery of counterpoint and fugue, was also a great vocal artist, and all his successors tried to cultivate the art of *bel canto*. This art of purified and unsophisticated singing was the foundation-stone in the career of all dramatic composers, and hence their great ability to write in a wholly singable style.

The climax of *bel canto* was reached when the celebrated vocal artist, Pistocchi, founded at Bologna his training school for vocalists. Many of his earlier pupils were the celebrities and stars of the London Italian opera, during the brilliant epoch in which Handel wrote for that stage. Among them were the male soprano Senesino, and Sgra. Cuzzoni and Faustina Hasse, wife of the opera composer. But the medal had also its reverse. Haughtiness and boundless conceit were prominent characteristics of these artists. Everybody knows how Handel, not always sweet of temper, treated Cuzzoni, who whimsically refused to take a part in a new opera unless the composer would rewrite it for her. As if endowed with superhuman strength, he seized her, held her out of a window, and threatened to drop her if she did not consent to sing the part as written. But those who had not at their command such violent means to subdue singers, had repeatedly to suffer from their tyrannies.

Indeed, as vocal art came to be more and more the central point of interest in the opera, consideration for the composer grew less and less; and, finally, he became simply the slave of the almost musically-ignorant vocalists. He was obliged to modify his compositions to their satisfaction, whether the changes were in accord with good taste or not. In the operas of the eighteenth century the musical work was esteemed valuable only in proportion as it offered opportunities for vocal display. The composer, in many cases, gave no more than a skeleton of the aria, and the singers were left free to add any embellishments that would display their vocal abilities to the best advantage. Nevertheless names like those of Cuzzoni, Faustina, Durastanti, Frasi, Strada, La Francesina, Nicolini, Senesino, Bernacchi and Carestini lent brilliancy to the epoch. They were all favorite singers in Handel's day. They were great singers when he engaged them, and he no doubt made them greater. In like manner, Porpora, notwithstanding the weakness of his operas, created the school which produced Caffarelli and Farinelli. The Italians may, with just pride, dwell on the fact that the great majority of the prominent singers of the nineteenth century were pupils of Italian masters, such singers, for instance, as Mesdames Mara, Catalani, Pasta, Malibran, Sontag, Grisi and Persiani; the great tenors Manuel Garcia, Rubini and Mario, and the incomparable bassi Lablache and Tamburini, all of whom owed their faultless method to the purely vocal style of the music in which it was their ambition to excel.

GIOVANNI PAISIELLO.

From an engraving in Clément's "Musiciens Célèbres."

But, in spite of its grace and its richly melodious flow, there were serious faults in the older opera of Italy. There was, in the first place, insincerity in dramatic expression.

As eminent representatives of the closing days of this brilliant period of Italian opera, we may mention Nicola Piccinni, Domenico Cimarosa, and Nicolo Zingarelli. Piccinni (1728–1810) gained

greater fame than any of his precursors. It was at Rome in 1760 that he produced "Cecchina la buona figliuola," perhaps the most popular buffo opera that was ever written, and which for years had an extraordinary vogue. Among many improvements Piccinni introduced in his operas, were the extension of the duet, hitherto treated in a conventional undramatic way, and the variety and importance given to the finale in many movements, the invention of which, however, is due to Logroscino. His fame was equalled by his industry. In the year 1761, alone, he wrote six operas, three serious and three comic. Through the appearance of a rival and former pupil of his, Anfossi, who also won great success with comic operas, he fell seriously ill, and after his recovery he was induced by his friends to leave Italy and go to Paris, which he did in 1776. After this, a surprising change of style took place when he wrote the French operas, "Roland" and "Atys," both of which were successful. Then followed the famous contests between Gluckists and Piccinnists, an episode which has been treated in detail in the special article on Gluck.

DOMENICO CIMAROSA.
From an engraving by C. Deblois, 1867.

Logroscino, another celebrated opera-composer, built his finale upon only one subject or theme; Piccinni, on the contrary, chose several contrasting movements in different keys, and thus gave more dramatic motion and effect to his finales.

Domenico Cimarosa, born at Naples about the year 1749, is said to have been educated under Sacchini, Piccinni and Fenaroli, an eminent Italian theorist at the conservatorio di S. Maria di Loreto. The influence of his genius upon modern Italian opera was so great and so long-continued, that he must be considered as one of the foremost of Italian operatic composers. Up to 1780 he had written about fourteen operas. He then became the acknowledged rival of Paisiello, although their merits were of a different order. Cimarosa's flow of melody was already more genial and infinitely less restrained than Paisiello's, and the concerted movements of the latter bear no comparison with those of his younger rival. By invitation of the Empress Catherine II., Cimarosa went to St. Petersburg in 1787. He remained until 1791, and he produced about six operas in the Russian metropolis. His greatest triumph, however, was achieved in Vienna, where he became court conductor, with the "Matrimonio segreto," one of the finest masterpieces of Italian opera. Subsequently he returned to Naples, and was accorded every possible honor by king Fernando. But he was imprudent enough to join the French terrorists at the outbreak of the revolution, and accordingly he fell into disgrace and was condemned to death. Escaping, he fled to Venice, where he died in 1801. Cimarosa was a prominent genius in the opera buffa, so excellent a master, indeed, that it is scarcely possible to class his works with any others than the masterpieces of Mozart and Rossini's "Barbiere." Beside his operas, seventy-six in all, Cimarosa composed several oratorios, cantatas and masses, which were much admired in their day. His real talent lay in comedy, in his sparkling wit and unfailing good humor. His invention was inexhaustible in the representation of that over-flowing and yet naïve liveliness, that merry, teasing loquacity, which is the distinguishing feature of the genuine Italian buffo style. His chief musical excellence lay in the vocal parts, but the orchestra is delicately and effectually handled, and some of his ensembles are real masterpieces.

Nicolo Zingarelli (1752–1837), whose "Romeo e

Giulietta" was so much admired, was unsurpassed in purity of style and refinement of detail. Zingarelli was director of the Conservatory at Naples, and later held a similar position in Milan. Among his numerous pupils the most celebrated was the "swan of Catania," Vincenzo Bellini. All these masters contributed something towards the perfection of outward form, which Italian opera was gradually assuming.

Vincenzo Bellini (1802–1835) was undoubtedly one of the most gifted as well as one of the most popular Italian composers of this century. He studied with Zingarelli at Naples, Mercadante being his class-mate. After some more or less fortunate attempts in opera-writing, he scored a full success with the "Montecchi e Capuletti" in 1830, Pasta appearing. His two greatest successes, however, were "La Sonnambula" (1831, Milan) and "Norma" (1832), with Pasta as heroine. Each of these creations found its way in an incredibly short space of time to every opera house in Europe. Bellini later went to Paris, where he produced "I Puritani" in 1835, with Mme. Grisi and MM. Rubini, Tamburini and Lablache. This was no less a success than the popular works which had preceded it. The excitement attendant upon the production of the latter work was more than Bellini's delicate constitution could endure, and eight months after its performance he died, at Puteaux, near Paris.

Gaetano Donizetti (1798–1848), one of the most prolific writers of the school of the first half of this century, also studied at Naples with Zingarelli. In 1830 he scored his first triumph with "Anna Bolena" (Pasta, Lablache). Rubini sang in it, and a large number of comic and serious operas followed; among them being "L' elisir d' amore" (1832), "Lucrezia Borgia" (1824), "Lucia di Lammermoor" (1835), the last written expressly for the celebrated Madame Persiani and the French tenor Duprez. These are his best operas, and none of his later works were able to win the great popularity attained by them. His last work, "Catarina Cornaro," was produced at Naples in 1844. Soon after, his health broke down completely, and in 1848 he died of paralysis at Bergamo, his native place.

But the glory of the two last mentioned composers was far surpassed by that of their great rival Gioacchino Rossini (born at Pesaro, 1792, died at Passy, near Paris, 1868.) Son of roaming musicians, he became early acquainted with stage-life, and after some incomplete studies, he ventured to write an opera, "La Cambiale di Matrimonio" (1810, Venice). Two others followed, and with the fourth, "La Pietra di Paragone," he scored a great success at Milan. In 1813 "Tancredi" was given and created a furore, making for him a world-wide reputation. "Il Barbiere di Siviglia," the greatest master-piece of opera buffa, was a fiasco at Rome (1816). "La Cenerentola" (1817), "La Gazza ladra" (1817) and "Moise in Egitto" (1818) were his greatest successful operas. He went afterwards to Vienna, where he was received with enthusiasm, and succeeded in making the Viennese quite forget that they had Beethoven living among them. In 1825 he settled in Paris and produced "Guillaume Tell." After this he wrote no more for the stage, but in 1842 he completed his exquisite "Stabat Mater," and in 1864 "La Messe Solennelle." To the end of his life he possessed the art not only of attaining popularity, but of gaining the affections of all with whom he came in contact.

It may not be without interest to quote some sentences of the celebrated French writer Eugene de Mirecourt (in "Les Contemporains") to show in what quite different ways French people of the time gave their opinion about Rossini. Mirecourt says: "In spite of his immense musical genius we do not accord him the *feu sacré*. He never cared for any dignity in his talent, nor had he any pride in his art. God gave him melody, and he might have sung like the nightingale, which warbles among the branches of the tree, but Gioacchino did not care for that sort of thing. He aspired only to become a millionaire as quickly as possible. At the top of every sixteenth note he saw a gold coin, and hence he wrote as many semiquavers as he was able." Another characteristic incident may be mentioned, which will show Rossini in another light. Nourrit, the celebrated French tenor, who created the part of "Arnold" in William Tell, suggested that Rossini should make an addition to the score, writing a new duet between Matilda and Arnold, and trying to emulate in it the celebrated duo from "The Huguenots." Rossini, as he had finished the full score of the opera, did not see his way clear to comply with Nourrit's wish, and his letter to the great tenor is significant. He writes: "I have finished completely my 'William Tell.' And it was a very hard work, I may say, not because

of the many notes with which I filled the staves, but for the emotion, for the continuous keeping up of a high-pitched excitement during the composition. There are many who firmly believe in my *fa presto* way, in my careless writing, because they have seen me, over and over again, laughing, joking, perhaps also attending to the cooking of a dish of savory maccaroni with tomato sauce; and they think I could write serious music, while talking and gossiping with my friends; but they are all sadly mistaken. When the heart's fibre is touched, I am moved, I suffer agony, I weep." And I think whoever listens with unbiassed feeling, to the strains of Arnold's aria, or to the many other musical inspirations, must be capable of distinguishing the composer of the "Barbiere" from that other one who wrote "Guglielmo Tell."

DOMENICO SCARLATTI.
Reproduction of a lithograph portrait.

Although we of the nineteenth century think of Italy chiefly as an opera-producing country, we must not forget that she was, in earlier days, identified with important phases in the development of instrumental music. Not only were the piano and violin invented in Italy, but the latter instrument was brought in that country to the highest possible degree of perfection; and the achievements of Italian organists are of primary importance in the history of music. The art of harpsichord, or pianoforte, playing could claim, at the end of the seventeenth century, worthy and ingenious performers and composers. The greatest among all was Domenico Scarlatti, born in 1683. He was a pupil of his father and of Gasparrini, at Naples. He was the first composer who studied the peculiar characteristics of the free style of harpsichord music. His bold innovations were by no means appreciated in Italy, for Dr. Burney remarks in his "State of Music in France and Italy," that the harpsichord was so little cultivated that it had not affected the organ, which was still played in the grand old traditional style. After having composed many operas for Naples, Scarlatti went to Venice, where he made the acquaintance of Handel. Later, in Rome, Cardinal Ottoboni held a kind of competition between the two masters which was undecided in respect to the harpsichord; but when it came to the organ, Scarlatti was the first to acknowledge his rival's superiority, and to declare that he had no idea that 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. Though the technique of pianoforte playing owes so much to Domenico Scarlatti, he did little toward the development of the sonata. Other distinguished performers and composers at the same time, were Durante, Paradies, Porpora, Gasparrini and Alberti.

Gerolamo Frescobaldi was the greatest and most important of all Italian organists. He was born, 1587, at Ferrara, and studied under Alessandro Milleville, also a native of Ferrara. Quadrio tells us that he possessed a singularly beautiful voice, and it is certain that while still a youth, he enjoyed a great reputation both as singer and organist. In 1516 he went to Rome, and before long was appointed regular organist at St. Peter's. His first performance there, according to Baini, attracted an audience of thirty thousand persons. Frohberger, the great German organist and composer, was Frescobaldi's pupil from 1637 to 1641, and thus the noble style of Italian organ playing was handed on to other schools. His compositions are important and give us a high idea of his powers. He

PLATE VIII.

QUEEN ELIZABETH'S VIRGINAL.

THIS beautiful spinet is probably Italian, not Flemish nor English. Italian spinets had no stands or legs, but when required for use were withdrawn from an outer case, as this one would be, and placed upon a table, or in some other convenient position. They were even taken in gondolas, as Evelyn records, for pleasure and the performance of serenades.

The date of this instrument is approximately 1570. The green and gold decoration, including a border of gold two and a half inches broad around the inside of the top, is of later date, perhaps by nearly one hundred years. An indistinct number on the back of the case, inside, appears to be 1660. The royal arms of Elizabeth are emblazoned on one end to the left of the keyboard; to the right a crowned dove is seen rising. The dove holds in its right foot a sceptre; beneath it is an oak tree. This decoration, whether original in 1660 or the copy of a former one, goes far to support the claim for this spinet having been Queen Elizabeth's. Her musical taste, inherited from Elizabeth of York, and her skill as a performer upon the spinet, need no more than a passing reference.

This instrument is here characterized as a spinet because a true virginal is a parallelogram not a trapeze-shaped instrument. The attribution of virginal is, however, not incorrect as a generic term; for all key-board stringed instruments with jacks were known in England as virginals from the Tudor epoch to that of the Commonwealth.

There are in this instrument fifty quilled jacks (plectra). The natural keys, thirty in number, are of ebony with gold arcaded fronts, and the compass is of four octaves and apparently a semitone, from B to C. But the lowest natural key was tuned G when the instrument was in use. The semitone keys, twenty in number, begin apparently as C♯, but this was tuned A to continue the "short octave" arrangement. They are very elaborate, being inlaid with silver, ivory, and different woods, each consisting, it is said, of about two hundred and fifty pieces. The painting of the case of the instrument is done upon gold with carmine and ultramarine, the metal ornaments being minutely engraved. The outer case is of cedar, covered with crimson Genoa velvet, and lined inside with yellow tabby silk. There are three gilt locks, finely engraved. The entire case is five feet long, sixteen inches wide, and seven inches deep.

was the first to play fugues on the organ. His works consist chiefly of organ-compositions, which even to-day are considered worthy the attention of students of that instrument. Other great Italian masters of the sixteenth and seventeenth centuries, distinguished and gifted composers for the organ, were Girolamo, Parabosco, Andrea and Giovanni Gabrieli, and Merulo.

The early history of the stringed instruments in Italy is one of the most important episodes in the general history of the art. The famous Italian makers have earned a well deserved immortality, and never were their instruments as highly prized as now. The parent of the violin was the rebec, specimens of which may still be seen in numerous museums. We find indications of the use of the rebec in the twelfth and thirteenth centuries. In manuscripts of that period it is represented as not unlike the mandolin in form, with trefoil sound-holes, and a carved head in the place of the modern scroll. It was fitted with three strings and was played with a bow of somewhat rounded form.

GIROLAMO FRESCOBALDI.
Reproduction of a lithograph portrait.

The leading-spirit of the Amati family was Andrea Amati (1520–1577), whose improvements upon the stringed instruments made at Brescia by Maggini and Gasparo da Salo, the most celebrated artists of the still older Brescian school, prepared the way for that perfection that was so soon to be attained. Andrea's brother, the elder Nicolo, confined his attention chiefly to the bass viol. Antonio (1565–1670) and Geronimo, Andrea's two sons, carried out their father's ideas with intelligence and zeal; but the greatest genius of all was Geronimo's son, the second Nicolo (1596–1648), whose best works are simply priceless. Under his son, another Geronimo, the celebrity of the house declined, never to rise again.

Another famous family of Cremonese artists was that of the Guarneri. The founder of the house, Andreas Guarnerius, whose instruments bear dates from 1650 to 1695, was a pupil of Nicolo Amati. The greatest of the family was Joseph, surnamed del Gesù (1683–1745), a nephew of the venerable Andreas, and so excellent a maker that one of his violins can scarcely be bought at the present day for less than twenty-five hundred dollars. We may add, as a matter of interest, that Joachim, when in London, received the present of a Guarnerius valued at more than six thousand dollars; that Sarasate uses an instrument, granted him for life, but belonging to the Spanish crown, worth fifteen thousand dollars; and that a similar price was paid by Mr. Crawford Leith, of Scotland, for the celebrated "Messiah Stradivarius." This violin is the product of another famous Cremonese maker, the last and greatest artist of the school, Antonio Stradivarius (1649–1737), whose instruments have equal value with those of his fellow townsmen Nicolo Amati and Joseph Guarnerius.

The first famous Italian violin virtuoso was Arcangelo Corelli (1653–1713). He settled permanently in Rome in 1683, and found there a happy home in the palace of Cardinal Ottoboni, whose concerts he conducted up to the time of his death. His violin playing was characterized by a refinement of taste which no other performer of the day was able to equal, and the same quality embodied in his compositions render them still delightful, although the technique demanded for their per-

formance would now be regarded as infantile. Among his numerous pupils the most eminent were Geminiani, Locatelli, Somis, Baptiste and Castrucci.

Of equal significance was Giuseppe Tartini (1692–1745). His fame rests on various grounds. He was one of the greatest violinists of all times, an eminent composer, and a scientific writer on musical physics. His contemporaries agree in crediting him with all the qualities that make a great player, a fine tone, unlimited command of fingerboard and bow, perfect intonation in double stops, a brilliant trill and double-trill, which he executed equally well with all the fingers. He was also a remarkably good teacher, as is evidenced by the large number of excellent pupils he sent forth and of which the most eminent are, Nardini, Bini, Manfredi, Ferrari, Graun and Lahoussaye. Some of these have borne enthusiastic testimony to Tartini's rare merits and powers as a teacher, to his unremitting zeal and personal devotion to his scholars, many of whom were linked to him by bonds of intimate friendship to the close of his life.

ARCANGELO CORELLI.
From Naumann's History of Music.

The importance of the influence of Italy on the earlier forms of composition was not less important than that which she wielded in other branches. The sonata, as its name indicates, is of Italian origin. For a long time the composition of sonatas was cultivated almost exclusively by the violinists. Corelli and Tartini are its principal inventors and representatives. Although they looked upon it mainly as an opportunity to display their technical accomplishments, nevertheless, the musical ability of these two violinists was so great that they constantly sought a noble classical form for their thoughts, and gave to the composition a harmonic construction which corresponds to the most advanced ideas of the time.

As has already been said, the chief remarkable phenomenon in the development of the sonata among the masters of the violin, was the rapidity with which a firm structure in respect to harmony and the relation of keys was produced. The delicate instinct of Corelli and of some of those who followed him, divined and grasped the effect and importance of the effects of certain keys in connection with others distantly or closely related, and the extended and consistent working out of this principle produced those very works which have made their composers renowned far and wide.

The Italian violinist cultivated principally the "intermediate type" which joins the earlier and later sonata style, and in which the first or principal theme appears at the beginning of the first half and reappears near the end, quite in accordance with the custom of our own day. As a noteworthy example of this style, the tempo di gavotta of the eighth sonata, in Corelli's opera seconda, may be named. Among other good examples are the last movement in Tartini's fourth sonata (Op. 1) and the last movement of that in D minor; also the last movement of Geminiani's sonata in C minor, some parts of Vivaldi's sonata in A major, and some sections also of Nardini's sonatas.

Pietro Locatelli (born in 1693 at Bergamo, died in 1764 at Amsterdam) became, at the most tender age, a pupil of Corelli, at Rome. He travelled and settled finally in Amsterdam. He was a very original virtuoso, and the first who introduced extremely difficult violin passages into his compositions. He is therefore generally called the forerunner of Paganini.

Francesco Geminiani (born in 1680 at Lucca, died in 1761 at Dublin), a pupil of Corelli at Rome, also studied composition there with no less a master than Scarlatti. He possessed an extraordinarily lively temperament, which, according to the testimony of contemporary writers, showed itself strongly in his performances. In 1714 he went to England, where he became very popular, and was received into the house of Lord Essex, who became his pupil.

One of the great names among Italian violinists and composers of sonatas is that of Antonio Vivaldi. He forms, so to speak, the connecting link between the perfection of Italian sonata and the beginning of the cultivation of the same form in Germany.

A brilliant comet appeared in the musical heavens, however, that most celebrated and most eccentric of all Italian violinists, Nicolo Paganini (1784–1839). The extraordinary power of this artist's playing could have had its source only in genius of the first order. If genius, as Michael Angelo justly said, is the power of taking infinite pains, Paganini certainly possessed it in a very high degree; for his power of concentration and perseverance were unexampled. Mere perfection of technique, however, would never have thrown the whole of musical Europe into such ecstasies. With the first notes his audience was spell-bound. There was in him — though certainly not the evil spirit suspected by the superstitious — a demoniac element, which irresistibly took hold of those that came under the sway of his tone. Moscheles, the great pianist, remarks: "His constant and daring flights, his newly discovered flageolet-tones, his gift of fusing and beautifying subjects of wholly opposite natures — all these phases of genius so completely bewildered my musical perceptions that for days afterwards my head was on fire and my brain reeled." He was no mere virtuoso. There was something in his playing that defied description or imitation; and he certainly had, in a high degree, originality and character, the two qualities which distinguish the man of genius from the man of talent.

GIUSEPPE TARTINI.
From Naumann's History of Music.

A star of second magnitude as a violinist, but nevertheless noteworthy, was J. B. Viotti (1735–1824), who wrote many classical concertos for his instrument, but afterward gave up playing altogether. Giardini, Pugnani, Campagnoli and many others, living in various musical countries, made names for themselves as performers and composers.

As has already been remarked, Scarlatti was the principal representative in the development of the form of the clavier sonata. Scarlatti, but a few years older than J. Sebastian Bach, has the same distinguishing marks as his great contemporary. He holds himself firmly to a clearly determined form, conditioned by musical laws. The principal difference between the two composers is that Scarlatti was inclined to make the brilliant technique which he possessed as virtuoso the real object of the composition, while in the case of Bach, even in things of lesser dimensions, introspection and artistic intensity manifested themselves. Nevertheless, the flowing and dazzling manner of writing which Scarlatti possessed and which was the result of his Italian temperament, must have often served Sebastian Bach as a model. Scarlatti's form inclines more toward that of the etude than of the true sonata. It was through Baldassare Galuppi (1706–1785), a pupil of Lotti and a very talented composer, that the piano sonata received characteristic expression. In his works after the manner of Corelli and Tartini, the display and passage work appeared only as a subordinate element. In comparing Galuppi's celebrated sonata in D major with similar works of Scarlatti, we perceive the great difference between the two masters.

The sonata's greatest companion-piece, the symphony, also came into existence through the efforts of Italian musicians. The word sinfonia first appears with a very uncertain meaning. In general, it was used to mark the distinction between vocal and instrumental movements in cantatas, in sacred music, and, later, in opera. At the beginning of the seventeenth century we find the word used for the first time in large vocal works, and applied to interludes, ritornelle and preludes. This became the general custom when opera was introduced, and the short instrumental prelude was always entitled symphony. This last species of composition is, indeed, to be considered as the origin of our classical symphonic form. Not all the early operas had instrumental introductions, although Jacopo Peri himself made use of them. In his "Eurydice" there is a symphony for three

flutes! Monteverde considerably enlarged the form, but seemed to find in it no characteristic expression of his ideas. At that time the form consisted of three parts, a slow movement, a quicker movement, and again a slow movement. This form of the symphony had really no artistic connection with the opera which followed, but was only a musical piece to inform the hearers that the performance was about to begin. Later, however, came works with more marked and pertinent character, which bore the names, overture and toccata. Finally, through the introduction of ballet-melodies, the symphony became of a livelier nature. At the same time, the word symphony gained more significance, and, as its inner construction kept pace with the modest beginning of the sonata form, it became visibly more artistic, more musical and of a more clearly-defined form. We early come in contact, however, with a different kind of sinfonia, invented by an Italian who had become identified with the French school. This form corresponds more nearly to the overture of the present day. Jean Baptiste Lully first used this form. It consisted of a slow, dignified movement, followed by one of light, French style, and closing with a slow movement, which, however, was of less serious character than the first.

The next manifestation of the overture form resembled still more closely our symphony of to-day, in that it began and ended with quick movements. The middle movement was an andante. It is difficult to decide which of the Italian composers first used this form. The details of the development of the separate movements were, in comparison with earlier works of similar character, more careful and more strict. Evidences of the purely musical interest in the perfection of form thus manifested themselves, and the artistic arrangement of ideas made the work much more comprehensible to the public. From its earliest day, this species of composition has borne a clearly defined resemblance to our modern orchestral works, and, under the formative influence of the multitude of composers who used it, the sinfonia italiana made rapid progress towards perfection. By the beginning of the eighteenth century there was that unanimity of ideas among composers which indicates that a musical form exists as an independent thing. We find perhaps the best specimens of these "symphonies" in the overtures to "Catone in Utica" by Lionardo da Vinci and to "Il Mondo alla Riversa" by Galuppi, the latter of which was given one year before Joseph Haydn wrote his first symphony. Another excellent specimen is the overture to the "Bidone" of Piccinni; and, indeed, we find the form in use by Mozart in his first attempt at opera, "La Finta Semplice."

Contemporaneously with the sinfonia there were cultivated, especially in Germany by Bach and Handel, two other art forms of orchestral character: the suite and the concerto grosso. The former was a succession of loosely connected dance movements, such as allemande, courante, gavotte, bourree, passacaglia, passepied, sarabande, etc. The concerto grosso was a species of enlarged sonata for orchestra, which, by means of incidental solos for separate instruments, afforded the various players opportunity to give evidence of their abilities as soloists. Handel wrote many such concertos. These two forms, combined with the technical and musical development of the sinfonia italiana, congealed finally into the form of our classic symphony. The honor of having first given the stamp to this form falls to Sammartini, a Milanese conductor. His symphonies had three separate movements: allegro, andante, allegro. Haydn took Sammartini as a model in everything. He perfected the symphony by bringing the instrumental development to really artistic significance, and by adding another movement, the minuet. Contemporaries of Haydn, Stamitz, Wagenseil, Emanuel Bach, had also attempted the composition of symphonies after the model of Sammartini; but none of them reached the degree of excellence attained by Haydn, although their works, in certain technical respects, were not without influence on Haydn's style.

With the exception of Boccherini and Cherubini, scarcely a single prominent Italian composer gave any attention to the composition of symphonies. This might naturally be expected in view of the enormous popularity of operatic and vocal music. It was not until the later decades of the nineteenth century that certain more or less successful attempts were made by Italians in this field of composition. The two composers who have gained greatest honor in this connection have been the Roman Sgambati, a pupil of Liszt, and the excellent Neapolitan musican, Martucci, at present director of the conservatory in Bologna. Both these artists have composed symphonic works of a high order of

merit. It is hardly to be expected, however, that the Italians will ever make lasting contributions to a species of composition so wholly foreign to the natural tendencies of their national character.

But let us resume the record of things operatic in Italy. It will be remembered that we traced the growth of the opera from its beginning under the hand of Peri, through its development by Scarlatti, Legrenzi, Logroscino, Jomelli, Pergolesi, Salieri and Piccinni, its ennoblement by Gluck, on to its perfection as a purely Italian production, through the genius of Cimarosa. The last-named composer invested his works with a charm which has never been surpassed, and glorified its outward form with a symmetrical grace which raises his compositions more nearly than those of any other composer to the height of Mozart.

We have now to mention another great Italian master of the age, who, though belonging chronologically to a group which we will discuss later, may properly be mentioned here, as he forms the last link of the chain of composers of the Neapolitan school. We refer to Luigi Carlo Z. S. Cherubini. As he, however, passed so many of his active years in France, it is impossible to think of him apart from the country of his adoption. A special article concerning this great master by Dr. Philipp Spitta, will be found on page ninety-three of this work.

Among the other Italian composers of the same period who devoted themselves to the cultivation of French grand opera, and opera comique, are the following: A. M. G. Sacchini (1734–1786) settled in Paris about 1784. Under the patronage of Queen Marie Antoinette, he brought out two of his Italian operas, "Rinaldi" and "Il gran Cid."

Ferdinando Paër (1771–1839) lived in Italy, Dresden, Vienna and Paris. In the last-named city he succeeded Spontini as the director of the Opera Italien. His most popular work was "Agnese."

Michele Caraffa (1785–1864) studied at Paris under Cherubini. His best operas are "Masaniello," not to be confounded with Auber's popular opera of the same name, and "La prison d'Edimbourg."

Gasparo Luigi Pacifico Spontini (1774–1851), after having written some unimportant operas in Italy, settled at Paris in 1803. In 1807 his masterpiece, "La Vestale," with which he won the great state-prize of 10,000 francs, was produced at the Academie Nationale with brilliant and well-merited success. His next opera, "Fernando Cortez" (1809), was received with still greater enthusiasm. Bitterly disappointed by the failure of his third opera, "Olympia" (1819), he accepted a permanent engagement offered by King Frederic William III. of Prussia. At Berlin his operas in a revised form were given at the Royal Opera with great success, and "Olympia" thus had its artistic rehabilitation. Some weeks later — the 18th of June, 1821 — the first performance of Weber's "Freischütz" took place at the same theatre, and its unheard-of success was gall and bitterness to Spontini, whose jealous temper could brook the presence of no possible rival. Accordingly he tried, by every means that lay within his power, to crush the gifted composer, whom he chose to regard as his personal enemy; but of course the "Freischütz" and its author were unassailable. Spontini afterwards wrote "Nurmahal," "Alcidor," and, in 1827, "Agnes von Hohenstaufen." The performance of the latter began a long series of personal attacks in which Spontini defended himself ably, but which made his life in Berlin unpleasant. His second term of ten years ended about the time of the king's death, in 1840, and two years later he returned to Paris. He died in 1851, at his birthplace, Majolati, in Italy, to whose poor, with that of Jesi, he left his money.

Several lesser lights of the same epoch are worthy of mention. Valentino Fioravanti (1770–1837), who wrote "Le cantatrice villane," a delightful opera buffa. This work was held for a long time in high esteem. Giovanni Piccinni (1796–1867) wrote a large number of operas, among which the best known are "Tasso" and "Nicolo de' Lapi." Saverio Mercadante (1797–1870) was one of the best and most learned composers of the Italian school, whom at the beginning of his musical career they used to call "Il Beethoven italiano." His first work, a cantata for the Teatro del Fondo (1818), was followed by another, "L'Apoteosi d'Ercole," produced at San Carlo (1819) with extraordinary success. In the same year he produced his first opera buffa, "Violenza e costanza," and after this came several serious operas, of which "Elisa e Claudio" (Milan, 1822) was the most successful. From this period Mercadante steadily maintained his reputation as an operatic writer, and the verdict of Italy in his favor was endorsed by Vienna in 1824. He passed the years 1827 and 1828 in Madrid, 1829 in Cadiz, and in 1831 returned to Naples. In 1833 he became Generali's successor

as chapel-master at the cathedral of Novara. In 1836 he composed and superintended the production of "I Briganti" in Paris. But the two operas with which he made a decided hit were: "Il Giuramento" (Milan, 1837) and "Il Bravo" (Naples, 1838); both had long and successful runs in the most important theatres. In the opera buffa, "I due illustri rivali," he changed his style, working the accents strongly with the brass instruments. In this respect he set an example which unfortunately has been widely followed, for the continued and injudicious use of the brass instruments in the orchestra led a great many of Italian operatic composers to ruin. In 1840 he became director of the conservatory at Naples, a position which he held up to his death (1870). Though he lost an eye when at Novara, he continued to compose by dictation; but he became totally blind in 1862. His influence with regard to sensible musical development, especially in the dramatic scenes and recitatives of opera, has been undoubtedly a great one, and we owe it to him alone, if since his appearance Italian composers no longer adhere to poor accompaniments and insignificant musical phrasing.

Of Luigi Ricci (1805–1859) and his brother Federigo (1809–1877) it is scarcely necessary to speak, although their opera "Crispino e la Comare" has been given in all the principal theatres of Europe and America.

The brilliant period of Bellini, Donizetti and Rossini is linked with the present by the life-work of one who was their contemporary, and is also still with us, Verdi, the Nestor of all living Italian musicians. Born in 1814, the author of "Ernani," "Il Trovatore," "La Traviata," "Rigoletto," "Un ballo in maschera," "Aïda," "Otello" and "Falstaff" may be regarded as the most successful and most talented of Italian composers of the present time. The variety of styles in which he has written operas shows the breadth of his genius, and his Requiem Mass, written in memory of the great Italian poet, Alessandro Manzoni, is a sacred work of great dramatic power. Full details concerning his life and work will be found in the special article devoted to him.

Quite a number of second rate composers, whose names, however, have to be mentioned for the sake of completeness, appear now on the horizon. Some of these were able to please their contemporaries for a considerable length of time. First of all, and to be thought of in intimate connection with Mercadante, is Lauro Rossi. He was director of the conservatory at Milan, and afterwards at Naples, and retired finally to his native place Macerata. He wrote many opere buffe, among which, "Il Domino Nero" and "La Figlia di Figaro" were very popular. His last work, of more ambitious character, was "La Contessa di Mons" (libretto after Sardou), which met with an uncertain success.

Besides him, Enrico Petrella and Antonio Cagnoni are to be placed. The former, a genuine Neapolitan in the truest sense of the word, a musical "lazzarone" without much refinement, but full of the "frase italiana," wrote a large number of operas, some of them winning the greatest popularity. Cagnoni is on a higher level as a composer, but cannot be numbered among the stars of first magnitude. He wrote most of his operas for a great and popular Italian artist, the famous basso-cantante, Alessandro Bottero. This singer's ability was quite unique, and it is very probable that now when he is no more, Cagnoni's operas also will soon be forgotten. Chief among his works are "Papa Martin," "Michele Perrin," "Don Bucefalo," all of which enjoyed immense popularity. He also composed "Claudia," "Francesco da Rimini." Some of his operas are in the true buffo style, while the others are in the semi-serio.

Of the younger school of Italian operatic composers, we have to mention three names particularly: Arrigo Boito, Amilcare Ponchielli and Carlos Gomez. The last named is a Brazilian by birth, but he studied at the conservatory at Milan, and his operas have been brought out at Italian theatres. We may therefore include his name among Italian composers. As there is a special article in this work dealing with Arrigo Boito, we need only mention the great influence his appearance has had upon the development of modern Italian opera. He has produced only one work, "Mefistofele." His methods in dramatic music are striking and convincing. In spite of his earnestness of purpose, his work does not lack in popularity and power, and one is scarcely surprised at the fact of its immense success wherever it has been performed.

Quite a clique of "avveniristi" (futurists, or followers of Wagner), chiefly composed of the very

best national talent, suddenly sprang up and sought to introduce the new art and the ideas of the German prophet. The nation at large did not sympathize with these proceedings. Many thought that such a movement threatened detriment to Italian art. Hence, they longed for a great national operatic composer and hailed with delight and enthusiasm the appearance of Amilcare Ponchielli, who brought with him everything which was demanded by the conservative party. The peculiar story of this composer should be briefly told. Born at Cremona, he became a pupil at the conservatory at Milan, together with Cagnoni and Boito. He distinguished himself greatly by writing a beautiful cantata for the graduation exercises, and everybody regarded him as the pride of the institution. Of course, his chief aim was to write an opera; and, lacking money to pay for a text by a well known author, he found an obscure poet who willingly arranged a libretto out of Manzoni's celebrated novel: "I promessi sposi" (The Betrothed). The opera when produced was a complete failure, and poor Ponchielli was only too glad to accept the position of bandmaster in a wretched village near Cremona, where he had leisure to meditate on the fortunes of operatic composition. Nothing was heard of him for many years. He was supposed to be writing marches and transcriptions of operas for his own band. Suddenly, after twenty years, an unknown benefactor offered him the means to give the same opera again, but thoroughly revised and elaborated, at the Teatro dal Verme in Milan. The success, of which the writer happened to be a witness, was immense, and at the same time was not without spontaneity. The Italianissimi found in this opera all they desired: a rich vein of melody, strong dramatic accents, and the whole machinery of the Italian stage action of former times. Ponchielli was at once placed beside Verdi. Up to his untimely death in 1882, he produced several other operas, which, however, with a single exception, did not meet with genuine success. The titles were: "I Lituani," "Il figliuol prodigo," "Gioconda" and "Marion Delorme." He also wrote some graceful and sparkling music to a ballet, "Le due Gemelle" (The Twins).

Carlos A. Gomez is quite opposite in type and style. The late emperor of Brazil took a special interest in the promising boy, and sent him in 1865 to Italy, that he might pursue his musical studies. He was a pupil of Lauro Rossi and Mazzuccato, both directors of the conservatory at Milan. This native of Brazil was full of ideas of exotic flavor, and he selected for his opera a plot which gave him ample opportunity to display his racy, national talent. His first opera, "Guarany," deals with a Peruvian story, and the most happy numbers in it are those where Aimorè, king of the Aztecs, and his followers appear on the stage. Gomez in these fragments simply outdoes Meyerbeer in his "Africana," which hitherto has been considered the acme of savage music. Although delightfully successful in this respect the composer was not able to make the rest of his opera of equal merit. The work had only a comparatively short run. Gomez's succeeding operas, far better in musical workmanship, "Fosca" and "Maria Tudor," were failures, but a third, lighter in character, "Salvator Rosa," was a great success, and contains many sparkling and bright numbers, among them the celebrated song, "Mia Piccerella." His last opera, "Condor," given a short time ago at La Scala, did not fulfil the expectations that were formed regarding it. Gomez went several times to Brazil, where all his operas were given. He was a pensionnaire of the late emperor Dom Pedro, who gave him annually, up to the time of his dethronement, 10,000 francs out of his private purse.

Filippo Marchetti, another modern composer, was very fortunate with his "Ruy Blas" (after Victor Hugo). This opera had one of the longest runs on record, and by royalty from it alone Marchetti soon became a very wealthy man. His other works, "Giulietta e Romeo," "Gustave Wasa" and "Don Juan d'Austria," were dismal failures and of no special physiognomy whatever. Marchetti, a favorite of the queen of Italy, is now president of the Accademia di S. Cecilia in Rome.

Bottesini, the celebrated double bass virtuoso, belongs also to this group of composers. His first opera, "Ali Baba," was very successful when given, but did not maintain itself in public favor. "Ero e Leandro," a second opera of his, did not prove a great success.

Of the younger generation we have to mention Coronaro, who wrote "La creola," and who is now professor of composition at the conservatory in Milan. His younger brother, living in Vicenza, was the winner in a late competition for the Sonzogno prizes, which, as everybody knows, brought Mascagni from obscurity to celebrity.

Alfredo Catalani is one of the most gifted and remarkable Italian composers of this period. His musical and general culture is refined in the highest degree. He was a pupil, first, of Bazin in Paris, and afterward, strange coincidence of names, of Bazzini, in Milan. He gave his operas chiefly at Milan (La Scala) or Turin (Teatro Regio). The best among them are "Dejanice" and "Wally," which, however, were not very popular with the public. But Catalani is by far the best musican among all the living Italian opera composers.

Alfredo Smareglia, a Dalmatian by birth, and a pupil of the conservatory at Milan, excited great expectations by the production at this institution of a symphonic poem, "Leonora," founded upon Burger's ballad. He subsequently wrote the operas "Preciosa" and "Il vassalo di Szigeth," the latter of which was given successfully at the opera house at Vienna, and afterwards at the Metropolitan in New York. Smareglia, who is as industrious as he is highly talented, is now writing a new opera to be given at Vienna.

Alberto Franchetti, a grandson of the rich Jewish banker Rothschild, is a composer of unusual talent and with daring, striking ideas, which are not always successfully realized. His *curriculum vitæ* reminds one very much of that of Meyerbeer. Educated in music at the conservatory at Dresden, under the celebrated Dræseke, he soon distinguished himself by the production of a symphony in E, which has been performed in many prominent orchestral concerts. After this he wrote the opera "Asrael," a curious mixture, an empirical Italian salad, composed of all that has been and is. He shows, however, in this work a decided talent for the stage, though the symphonic element is rather too prominent. This opera, also, has been given at the Metropolitan opera house in New York. Chiefly influenced by the mannerisms of Wagner, without fully catching his spirit, and never forgetting his severe German musical education, Franchetti is an original figure in the modern history of Italian music. He received the honorable commission of the municipality of Genoa to compose the music to the opera "Christopher Columbus," which was performed at the Teatro Carlo Felice in connection with the Columbian centennial festivities and won a great success.

The Wagnerian enthusiasm in Italy is, however, more of an outward manifestation than an inner power in the life and feelings of the inhabitants of the Apennine peninsula. Even if the fascinating and intoxicating orchestral coloring of the great Bayreuth master is not without effect on the sensuous Italian, his music cannot be fully understood until a regular and thorough study of the classic composers, including Schumann, shall have become a second nature with the Italians. Meanwhile the realists, having invaded literary and artistic France, found their way over the Alps, and many ardent emulators of their methods are to be found among Italian artists. Cremona and Domenico Morelli among the painters, and the two daring Sicilian authors, Giovanni Verga and Luigi Capuana, have been the chief representatives of the movement. About 1878, Verga published a volume of Sicilian peasant sketches, powerful and attractive, imbued with the warm and realistic coloring of his native soil. Curiously enough, these clever little sketches, which bear in themselves the germ of effective libretti, had never been made to serve for operatic plots, probably on account of their small dimensions and too realistic contents, until a strange contingency led many young composers to make use of them. The music publisher, Sonzogno of Milan, a man of great wealth and enterprise, having for a considerable time been aware of the fruitless attempts of young national composers to produce their operas, instituted a competition for short operas in one act. About ten of the competitors went to Verga's rich novel-collection for the plot of their musical compositions. As everybody knows, Pietro Mascagni was the fortunate winner with his now world-famous "Cavalleria rusticana." The subject is a happy one for a one-act opera. Within a very short space of time a powerful dramatic action, with all the glowing and varied Southern coloring, takes place. It is the old, old story, already a thousand times told, of love's conquest and faithlessness, and the natural tragic consequences. The scene is laid in a country of daggers and stiletti. There is no practical use in applying the critical dissecting knife to prove that the enormous success with which the "Cavalleria" met was disproportionate to the real value of the work. We think that never since the beginning of opera has a work by a youthful composer had such a large and international popularity, bringing at the same time nearly an independent fortune to the composer. Before Mascagni competed

for the Sonzogno prize his little family was actually starving, and he had not money enough to hire the piano so necessary to the exercise of his profession.

The particular and very uncertain success of Mascagni's second opera, "Amico Fritz," was a great disappointment to those who had looked upon the young author as a coming king in the realm of opera. But the great triumph of his third work, "I Rantzau," produced at Florence in November, 1892, has revived the hope that Mascagni is not merely a lucky child of fortune, but that he possesses an out-spoken musical and dramatic individuality. That he is only an opera composer is beyond a doubt. The sudden changes in stage situation, the sharp contrasts, and, above all, the musical scene-painting which he does with coarse but sure brush, these are factors whose fitness to the genius of Mascagni stamps him as wholly in the trend of his theatrical talent. The chief significance of the new opera, "I Rantzau," lies, in our opinion, in the fact that Mascagni has at last composed something which seems to be the product of a personal and characteristic style.

PIETRO MASCAGNI.
Reproduction of a lithograph portrait.

There are two other composers whose reputations are still young, one of whom, Giordano, has been brought to public attention through the Sonzogno competion. The other, Leoncavallo, a man of literary as well as musical gifts, was able to choose the most practical way of introducing himself as an operatic composer, by paying the expenses of the performance of his opera, "I Pagliacci," at the Teatro del Verme in Milan. The work had an almost unparalleled success. We may well believe that this opera will, in the course of time, enjoy even greater popularity than attended its fortunate twin sister, "Cavalleria Rusticana." Leoncavallo himself wrote the text of his opera. Giordano treated another sketch of the Verga collection. In this work, "Malavita," he displays all the qualities required by an operatic composer — rapid musical development, broadly melodious phrasing, great variety of coloring, and vivid, sparkling rhythm, both in vocal and instrumental writing. There is every hope that Giordano, if his further artistic and musical development should fully realize its brilliant promise, may one day rank among the most prominent of Italian stage composers. But neither Mascagni nor Giordano can reach the surprising and striking originality found in Leoncavallo's "Pagliacci." W. von Sachs, a well-known New York critic, attended in Vienna a performance of "Pagliacci," and we have from him the opinion that Ruggero Leoncavallo may be called the head of the new Milanese school of composers. The plot, founded partly on the "Drama Nuevo" of Estibanez, and in its essential details not unlike the French play "Tabarin," presents the oft tried experiment of a play within a play. The hero is a mountebank who, deceived by his faithless wife, enacts in earnest the mimic scenes of jealousy. The principal characters, five in number, as in the "Cavalleria," belong, with one exception, to a company of strolling players, who, in the typical rôles of the old Italian *comedia dell' arte*, tell in pantomime the familiar tale of deception, jealousy and revenge. There is to be noted in the condensed, picturesque action of this opera, an evident attempt to reproduce the more striking characteristics of Mascagni's work. Many of the latter's distinguishing musical methods are used, though without sacrifice of originality of musical idea. Like Mascagni, Leoncavallo has more than a super

ficial acquaintance with Wagner's works, and the great master's example can surely be traced to the fact that he, too, is the author of his own libretto. In each of these most modern operas of "Cavalleria," "Tilda," "Malavita" and "Pagliacci," a keen striving after the new realistic is to be observed. Each work has met with unqualified success, and this success has been certified by the approbation of such a critical body of judges as gathered at Vienna on the occasion of the Theatrical Exhibition.

The secret of such phenomenal successes lies partly in the rapid advance toward the denouement, in a frank and rich melodious flow of catching phrases, but mainly in the fact that all these young composers belong to the class of musical realists. Their works, then, are powerful because they conform to the spirit of the age. Lastly, their authors have an instinctive knowledge of stage effect, which enables them to use to the best advantage the materials at their disposal.

We recognize in these products of the present time the possibilities of a great musical advance for Italy. The younger composers, unlike their predecessors, have zealously studied the technique of composition with truly international breadth of interest. It is also to be noted that this same generation has completely freed itself from the idolatrous worship of Wagner. Those phases of Wagner's genius which should not be imitated have been shunned, and the Italians have turned to the passionately melodious song-phrase, which is truly characteristic of their nature. They have returned, in a word, to their own feelings and their own inspirations, as well as to their own belief in the power of rapid stage action. Although elaborate musical workmanship has never been a prominent feature of Italian composers, much has nevertheless been done in later years to improve matters in this respect. There is therefore reason to hope, that, if once the system of musical education can be founded on a solid basis, the most gratifying results may follow in Italian music of the future. The inhabitants of the Apennine peninsula, with their sensuous nature, their musical language, and their overflowing love for singing and music in general, must perforce continue to cultivate an art without which their life as a nation would be incomplete.