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VOLUME TWELVE

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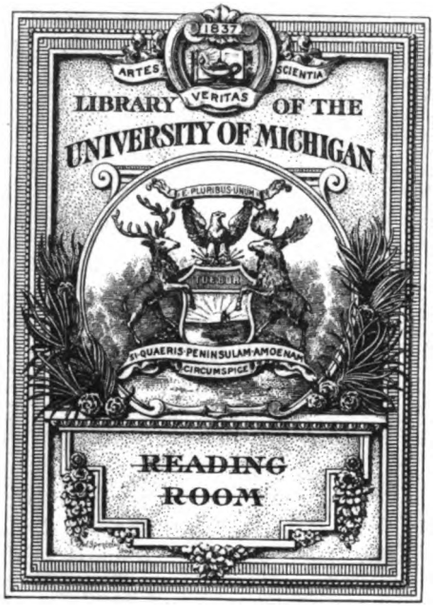

H. Purcell

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VOLUME XII

TEXT

MUSIC

MEDAL STRUCK IN 1859 IN COMMEMORATION OF THE ONE-HUNDREDTH ANNIVERSARY OF HANDEL'S DEATH.

GEORGE FREDERICK HANDEL

BY

HORATIO PARKER

THE childhood of Handel was sufficiently like that of other people to pass without extended comment.

His grandfather was a coppersmith, his father a barber's apprentice who became a successful surgeon with a court appointment and a position of some influence. His was a middle-class family of entire respectability and small means, albeit not without ambition and a certain upward tendency.

Handel's father, already sixty-three at the birth of Georg Friedrich, was reluctant to see the son of his old age become a musician. To this circumstance we owe the romantic story of the visit of father and son to the court of Sächse-Weissenfels, the prince pleading with the father that the boy be educated as a musician instead of a lawyer. Handel himself was too young to show any inclination toward law,— what boy ever did? — but seems already to have given evidence of fitness for an artistic career by disregarding or disobeying his father's directions to let music alone, and by having his own way in spite of parental opposition, presumably of a somewhat strenuous nature. Handel and his father must have been very far apart at best, for when the father died at seventy-five the son was but twelve.

He seems to have had great vitality and strength even as a child, and in his youth to have towered above his companions by sheer force and wealth of energy, physical and mental. His nature was intensely active, his ambition restless, constant, irresistible, yet perfectly consistent and

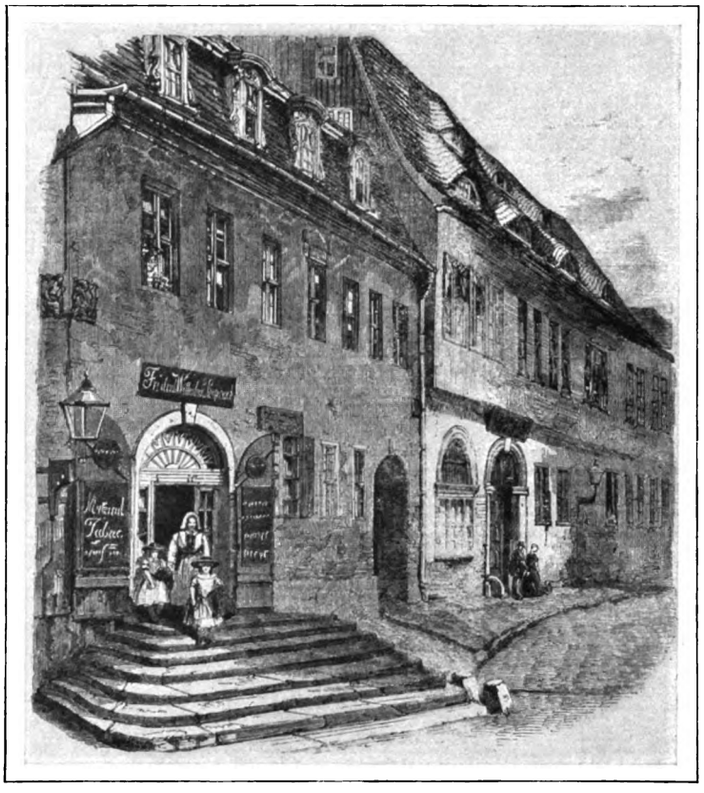
admirable. As a boy of seventeen he had an exceptional appetite for hard work. He apparently went out of his way to find it, and to the already sufficiently engrossing duties of organist at the Schloss- und Dom-Kirche in Halle he voluntarily added others during his year's tenancy of that post, for which his successor can hardly have been grateful. He perceived what he needed for further development, and pursued it without hesitation. This is shown by his journey to Hamburg at the first moment he was free to go, and by his further progress to Italy and England.

We need not dwell upon the immediate circumstances which impelled him to such wide, restless wanderings, but we must recognize his general impulse toward something more and better than he already knew. Handel had plenty of confidence in himself, but not more than was justified by the opinion of those who surrounded him, and he had always a fund of rather grim humor, which must have done him good service throughout life and taught him the real proportions of things. Mattheson says that when he came to Hamburg he played second violin in the orchestra, and acted as if he did not know how to count five. But when he had a chance to play harpsichord at the opera, which amounted to conducting the whole performance, he acquitted himself like a man, although no one but Mattheson supposed him capable of doing so.

That his intellect was of a close-grained, muscular quality is indicated by his success in what were called the polite studies. It was before the day of percentages in education, so we cannot determine the exact volume of his attainments in Latin or even in counterpoint. There can be no doubt, however, that both were more than sufficient. His standing in the University of Halle was high. He distinguished himself in Latin and gained command of French, Italian, and, later in life, of English. His musical erudition and facility were prodigious, and, as was true of all great musicians before our romantic school, they were practical as well as theoretical. The counterpoint of all sorts and other musical tricks which he learned in his youth were not abstract studies of a scientifically interesting nature, but were gradual additions to the vocabulary of a language in which he had to learn to express his musical thoughts readily and fluently. The canon- and fugue-making which he studied and practised were not confined to paper, but were instantly vitalized at the keyboard. They were as available and probably as correct when he extemporized in public on harpsichord or organ as in the seclusion of his study, where his sketches were made and developed.

Both as composer and performer he sought opportunity to measure his powers with those of the masters of music who were within his reach. Counterpoint and the partly mechanical music of his time he regarded at their true value, and although familiar with their utmost resources, he early used them as a means rather than an end. Perhaps owing in part

to his connection with the theater, he estimated mere musical learning more justly according to our ideas than most of his contemporaries. The need of addressing his music directly to the public, as one must in opera, gave him a breadth and simplicity which were rare at the time. Such a



BIRTHPLACE OF HANDEL AT HALLE, SAXONY.

view of Handel's estimate of mere mechanical skill is confirmed by the fact that an important part of his ideas usually remained in his mind, to be carried out in detail extemporaneously. This was common custom at the time, but in Handel's case the number of his ideas was so great that he apparently could not command the time to elaborate his sketches. I shall refer to this habit later.

Handel in Italy was a full-blooded, warm-hearted, short-tempered young virtuoso, who was cordially admired and loved, though in his masterful manner he must have trodden upon many toes. There is a characteristic anecdote that he once impatiently snatched the violin and bow from the hands of Corelli to show how a passage must be performed. The gentle Corelli's reply is significant of his courtesy, patience, and love of Handel: "But, dear Saxon, this music is in the French style, which I do not understand." We can hardly doubt that Handel saw the incident in its true light.

Before his first visit to England Handel's work, so far as we know it, was scarcely so different from that of his contemporaries as to account for the place which he now holds in music. It was genial, well made, and effective, admirable to the public and his colleagues, but it was not yet the work of Handel as we know him. He learned to use instruments in Germany, to use voices in Italy, but the full fruition of this learning was first made manifest in England. I may add that if Handel had made no progress after his fiftieth year he would hardly occupy a much higher place in music than that held by Scarlatti, Rameau, Couperin, or even by other contemporaries whose names the casual student of musical history recalls with difficulty.

No one will deny the unmistakable genius shown in his earlier work. The rough vigor, the strength, not without grace, but never merely graceful, of his instrumental works, the splendidly powerful, entirely competent workmanship of the "Utrecht Te Deum," the "Chandos Anthems," and other similar works, would always have appealed to musicians as they now do. But they are studies for the final style, and the effect of the qualities we admire in the early works is so strongly reinforced, so confirmed and completed, by what followed, that it scarcely could have been felt in the same degree were we not looking at them through the atmosphere which characterizes the later, greater compositions. I think the opera "Rinaldo" first shows the great Handel unmistakably, and even then not in the guise familiar to us.

Handel of the English opera period is a fascinating study for the historian, perhaps even more than for the musician. Successful, intensely active, constantly before the public, surrounded by enemies and rivals as well as by friends and admirers, he was a power in the world of music such as has seldom been seen. But even here we do not find the real, the ultimate Handel whom we seek.

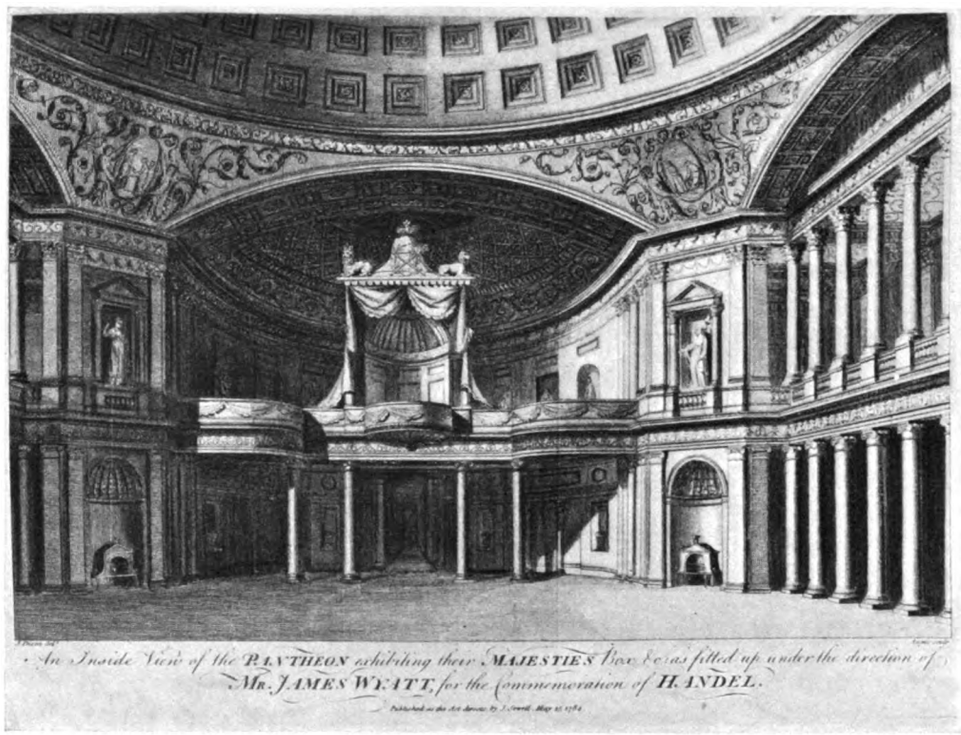
The opera resulted eventually in his financial ruin, and we now see in that fact a blessing (pretty thoroughly disguised for him, it is true), for the opera, vital as it seemed to him and his contemporaries, was really but a training-school, a continuance of the educational process which culminated in his oratorios, which were experimental at first, as "Esther," "Deborah," etc., but magnificently perfect in "Israel in Egypt" and "The Messiah." "The Messiah" does not need the stamp of our approval. Mozart, Franz, and innumerable lesser lights have worked over it with enthusiasm. The public in many lands, though most of all in England, have given it a measure of approbation such as never yet has distinguished any other work by any musician. And although through much use parts of it are worn well-nigh to tatters, the whole stands as fast and firm as ever, a tie of tremendous strength between Handel and the world.

In claiming Handel as an English composer, Rockstro says: "Handel

HANDEL IN THE GARRET.

PAINTED BY MARGARET ISABEL DICKSEE (1893).

conceived his last and greatest style of composition to meet the taste of his English auditors, used it only when setting English words to music, and found himself, through its influence, placed so closely *en rapport* with the public that, attracted by a sympathy more powerful than that of pa-



triotism, he at once made common cause with his new friends, forsook his fatherland, and dwelt among us as an English subject for the remainder of his life. Handel has given us a school of English oratorio which owes its existence to the peculiar bias of our national taste as truly as does the literature of the Elizabethan era or the pointed arch of Early English architecture. And the school is for all time. As long as Englishmen are Englishmen it will speak to their religious faith and artistic sense of beauty as no other music has spoken since the days of Tallis and Byrd and Farrant and Orlando Gibbons, for it is as truly English as the cathedral music of the sixteenth century." This is a rather radical view, and by an Englishman, but I think it well founded.

Like every great composer, Handel inherited all previous music. He knew the music of the past thoroughly, and nearly all that of his contemporaries, and he did not scruple to use parts of it if they seemed suitable to his purposes. Dr. Crotch, in his "Lectures on Music" (1831), states that Handel quoted or copied from the works of Palestrina and others, giving a list of twenty-nine names, ending with a most significant "etc."

SINGERS IN HANDEL'S ORATORIOS IN LONDON.

Sir Frederick Bridge, in the Gresham lectures for 1899, draws a picture of Handel as a genial old musical pirate with only a faint appreciation of the difference between "mine" and "thine."

The German Handel Society prints five volumes of "Sources of Handel's Composition," including an entire Magnificat of large dimensions, which Handel appropriated almost bodily and diverted to his own uses. In these days, when many critics spend their energies and intellects in the hunt for reminiscences, and their sarcasm on them when found or imagined, this seems a shocking, a scandalous thing. The natural inference is that if he stole an entire cantata he certainly would not call on his own inventive powers for smaller things. It may be that this practice was sometimes due to absent-mindedness. But this can hardly account for Handel's use of the whole Magnificat in many movements (by Erba). It is rather difficult to defend this habit of musical cleptomania, even if there were but one instance of it, and there are many, in spite of Rockstro's vigorous denials. Heine says there is no eighth commandment in art. Was not Shakspere a most comprehensive, conscienceless, and consistent plagiarist? And who thinks less of him for it? I confess that to me these reminiscences, plagiarisms, or whatever one may wish to call them, seem much more interesting than important; nor, looked at fairly, do they reflect upon his artistic integrity. Handel always treated his captives or his booty well; he always improved, never abused or abased, them. The element of financial loss to the original owner was almost a negligible quantity, for copyright in music hardly existed in those days. The first statute granting copyright came into effect under

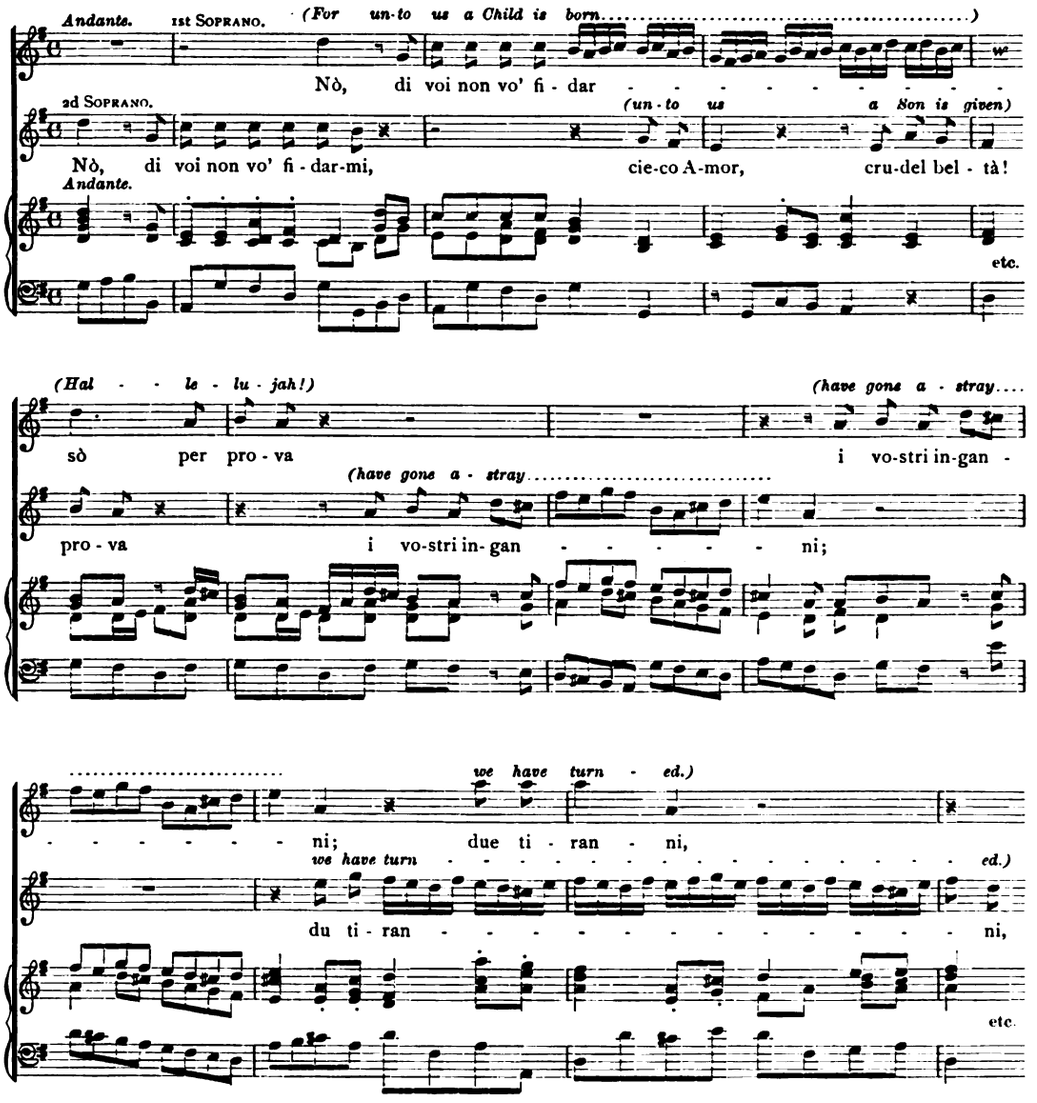
SINGERS IN HANDEL'S ORATORIOS IN LONDON.

Queen Anne, in 1710, and we get a vivid impression of its real value to a composer from Handel's facetious proposition to his publisher, Walsh, apropos of "Rinaldo" (published in 1711), that Walsh should compose the next opera and Handel publish it. Moreover, Handel cribbed with perfect impartiality, and from his own works as freely as from those of others. He was, perhaps, an early believer in the present wide-spread theory that substance is unimportant in comparison with workmanship. We see that he was fond of using the same idea repeatedly, especially if it was a good one. The beautiful, well-known air in "Rinaldo," "Lascia ch'io pianga," appears first in "Almira" (1705), and again in the "Trionfo del tempo e della verita" (1708). The same whole finale serves for the "Organ Concerto in D Minor," one of the suites for piano, and one of the great concertos for orchestra. Finally, his borrowed ideas are infinitely less important, less imposing, than his original ones.

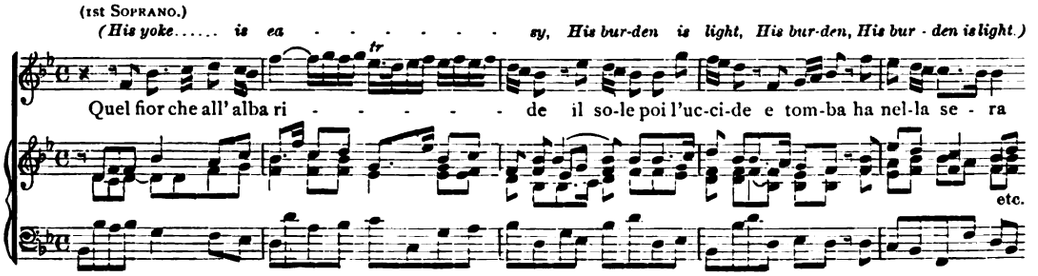
This whole phase of Handel's character seems to me merely an incidental eccentricity of a large and genial nature—not one to be imitated, surely, but, like a mole on a strong face, not without a certain rugged charm if one can regard it without prejudice. And, I repeat, I do not think it reflects upon his honesty either as a man or a musician.

Later in life Handel often put his own musical children through a process of artificial sanctification, and we may see many arias, etc., profane in their original estate, regenerate with pious words in the oratorios. A striking instance of this habit is seen in the following duet, which is dated "London, July 3, 1741," and contains some of the most familiar ideas in "The Messiah," which was begun seven weeks later.

DUET—"Nò, di voi non vo' fidarmi" (1741).



A second illustration of the same kind was composed July 1, 1741. The key and notation are the same as in the chorus from "The Messiah."



C. Jäger pinx

J. Bankel sculps.

George Frideric Handel. 1730.

G F Handel 1739 BLIND.

FROM A LITHOGRAPH PUBLISHED BY F. BRUCKMANN, MUNICH. BY PERMISSION.

But to say truth, the difference between opera and oratorio at this time was mainly in the text and in the usual absence of important choruses in opera. The arias were usually as good for the one as for the other. It is frequently the case in the works of Bach as well as in those of Handel that the line between the sacred and the secular is not at all clear save by association with words. Except in a few instances of playful or ponderous secularity, we find no difference. This has puzzled many writers who insist on taking sacred music much more seriously than the other kind. The truth is that these men's religion was part of their daily life, as natural as any regular bodily or mental function, and bore a much closer relation to their daily work than we are apt to remember or appreciate. Witness to this is found in the ascriptions "S. D. G." ("Soli Deo Gloria"), etc., upon the manuscripts, and additional proofs might be adduced almost indefinitely.

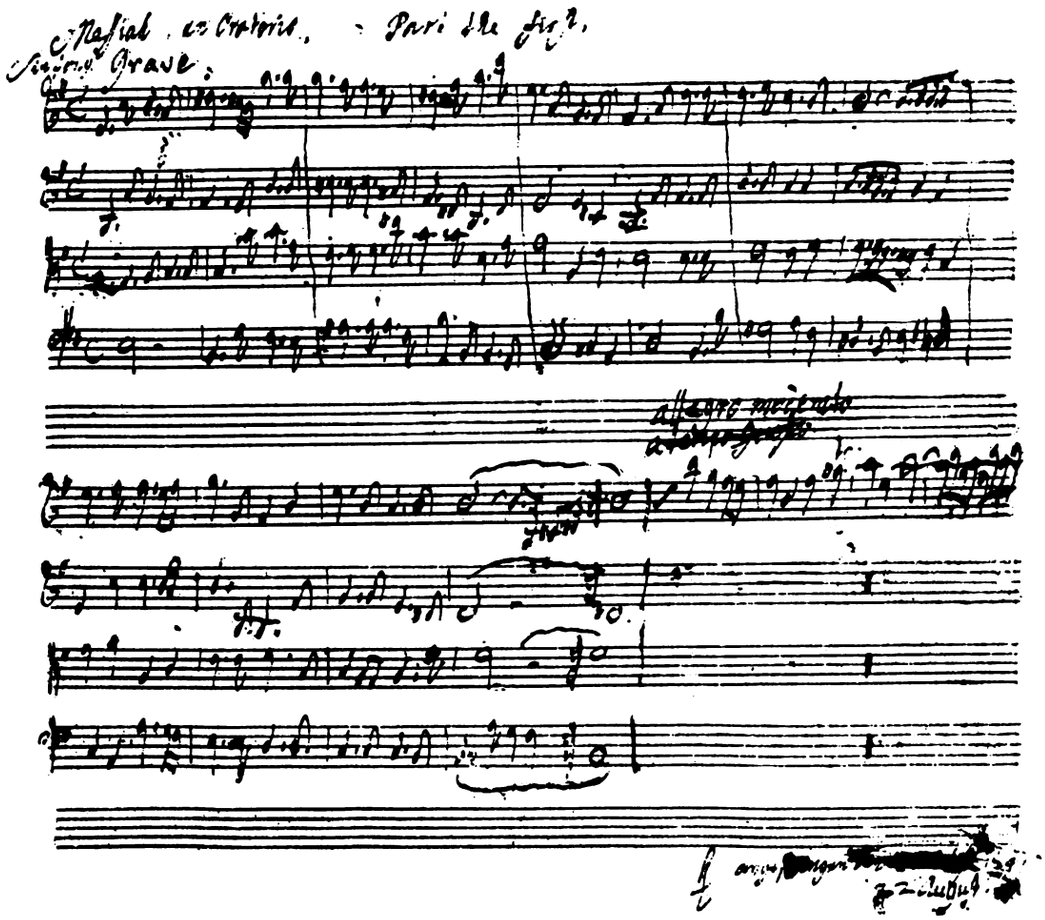
It has always interested me to compare the points of similarity and difference between Bach and Handel. Both men commanding the utmost resources of the art of their time, it is surely well to see what different uses they made of their powers. The radical difference seems to me that Handel is primarily or principally a composer who shows his greatest skill in the use of voices, whereas the music of Bach is chiefly instrumental in spirit and character.

Another characteristic difference pointing in the same direction is that much of Handel's work is left in a partly unfinished state. He made a multitude of outlines and sketches, and seemed, on the whole, rather careless of details, while, on the other hand, Bach has left little that is not finished and polished to the highest degree. The difference between the two is almost like the difference between scene-painting and miniature.

The orchestral score of "The Messiah" is written on a page with ten staves. Bach, in the "S. Matthew Passion," uses generally a page with twenty-six staves. (See following pages.)

Of course these are extreme examples,—sometimes Handel used more than ten and Bach less than twenty-six lines in orchestral scores,—but the illustration may serve to emphasize the sketchiness of the one and the polish of the other. The organ concertos of Handel are written, as to the solo part (with one exception), on two lines and in two parts or voices. The accompaniment is for strings, usually in three voices. Nor can I find any organ works of Handel in a finished state. The outlines are perfect, but the details, the inner voices, are left to the performer. The organ works of Bach leave no possible room for improvement, no excuse for alterations. Every note is in place, every voice scrupulously carried out and finished, every work complete. The piano music of Handel is more finished than that for the organ, but still rough, almost careless, compared with that of Bach.

Both men made much music for special occasions (*Gelegenheitsmusik*).

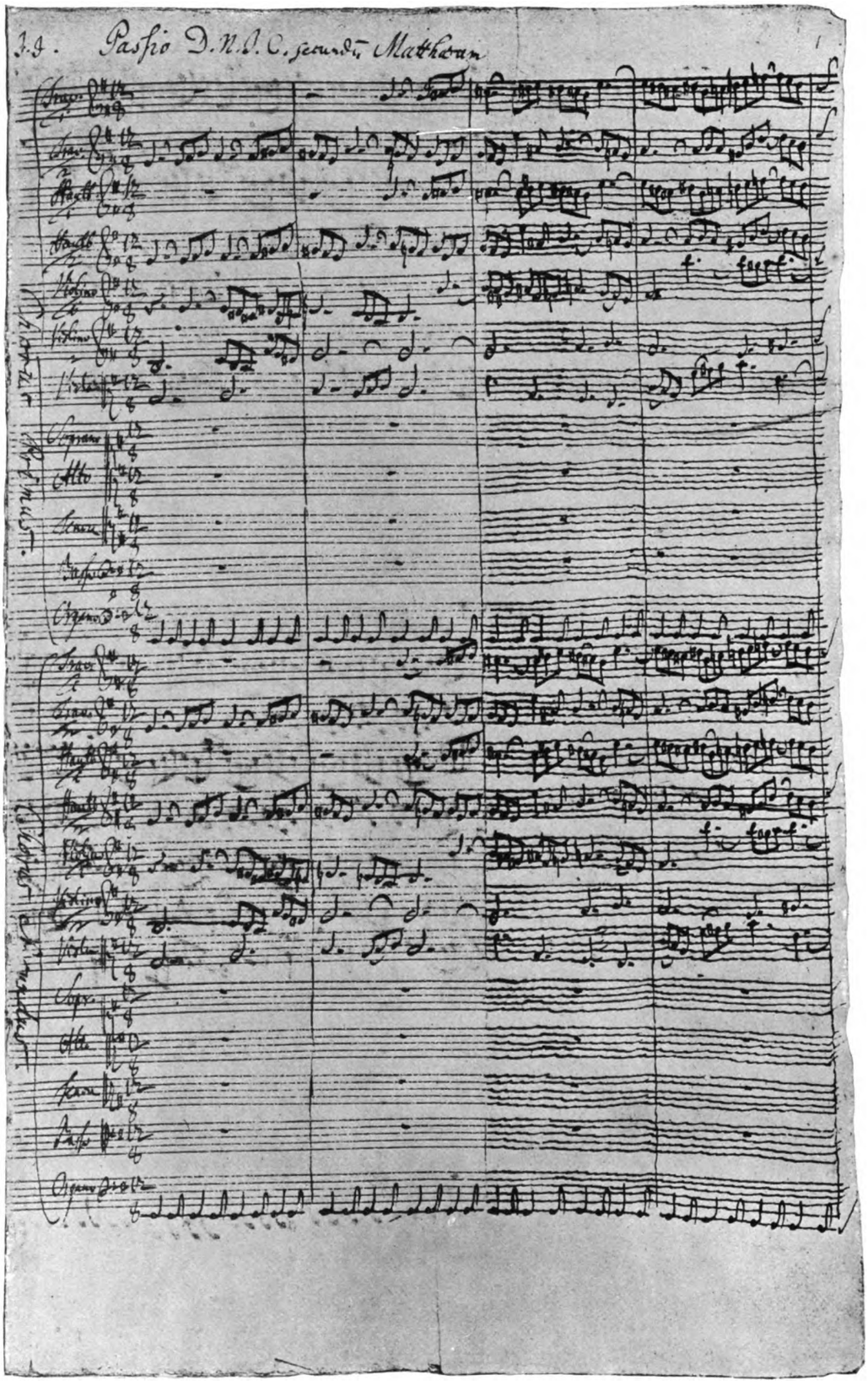


FACSIMILE OF THE OPENING PAGE OF THE ORIGINAL SCORE OF HANDEL'S "MESSIAH."

From the reproduction, published by the Sacred Harmonic Society of London, of the original autograph score, in the library at Buckingham Palace. By permission of Novello, Ewer & Co.

That of Handel, though containing some of his finest thoughts, seems made at times with the instincts of a theater manager who seeks to appeal to the public in the shortest and most direct way; that of Bach, rather to satisfy his own love for the most perfect musical workmanship.

It seems fair to say that Bach may have been the more modern composer of the two, in spite of his apparently greater love for forms which were even in his time nearly archaic, in the same sense that one may say Brahms is more modern than Wagner, not in point of time, but in the spirit of infinite carefulness and indifference to outward effect so strongly expressed in the works of Bach and Brahms as compared with those of Handel and Wagner. Handel worked in great bursts of almost volcanic energy. "The Messiah" was composed in twenty-three days. He must have been at fever-heat throughout them. Bach gives the impression that he hasted as little as he rested—his was a serene, strong outpouring of nearly even force and vigor.



FACSIMILE OF THE OPENING PAGE OF THE ORIGINAL SCORE OF BACH'S "PASSION OF SAINT MATTHEW."

Reproduced, by permission, from the facsimile published by the Bach Society in Leipsic.

I have found it interesting to study the effect of the two men's music on the public. Probably it is always better fun to make music than to listen to it. I suppose that a chorus always has greater pleasure in singing than its audience in listening. This is surely the case with the music of Bach. But in Handel the two exercises, the passive and the active, come nearer to affording the same kind and degree of enjoyment. I think this shows in part the secret of Handel's hold on the public, which usually can hear a greater part of the whole and come closer to the feelings of the performers or singers themselves than can be the case in the music of Bach. Is it only my fancy, or is it fair to say that Handel's polyphony, his prodigious contrapuntal skill, never touch the appreciation of the highly trained, practical musician so nearly as do the same qualities in Bach, that he does not give the exquisite, mysterious, almost painful pleasure we may have in the liquid, hundred-colored, yet limpid flow of many voices and many singing instruments, as in the beginning of the "Matthew Passion"?

Handel may be less polished, more barbaric, occasionally almost brutal in his frankness and simplicity, but his choral works, particularly, go straight to the public heart and satisfy the public taste. While these are qualities to be distrusted, perhaps, in compositions of the present time, they are unquestionable proof of vitality and nobility in music which is nearing the end of the second century of its life and popularity.

No composer, excepting possibly Schubert, has left such a wealth of unadorned melody as Handel. And the melody of Handel touches the public heart, as do the splendid strength and vigor of his choruses, more directly and conclusively than anything Bach has left us. Compare, in their effect upon the public, "He was despised," "I know that my Redeemer liveth," "He shall feed his flock," "Lascia ch'io pianga," "Waft her, angels," with similar arias of Bach. Handel treated the voice always as a human voice; Bach sometimes, perhaps usually, as an instrument. On the other hand, compare the great organ fugues or the delicious air for the G string with similar pieces of Handel. There is no such wealth of simple melodic beauty in Bach, but there is no such beauty in Handel's inner voices as in those of Bach. This is by way of illustrating my original proposition that Handel is first of all a vocalist, Bach an instrumentalist. I am not advising any one to apply a foot-rule to either, or to determine their relative stature, but to examine the two widely differing characters, and to see how they contrast with and complete each other.

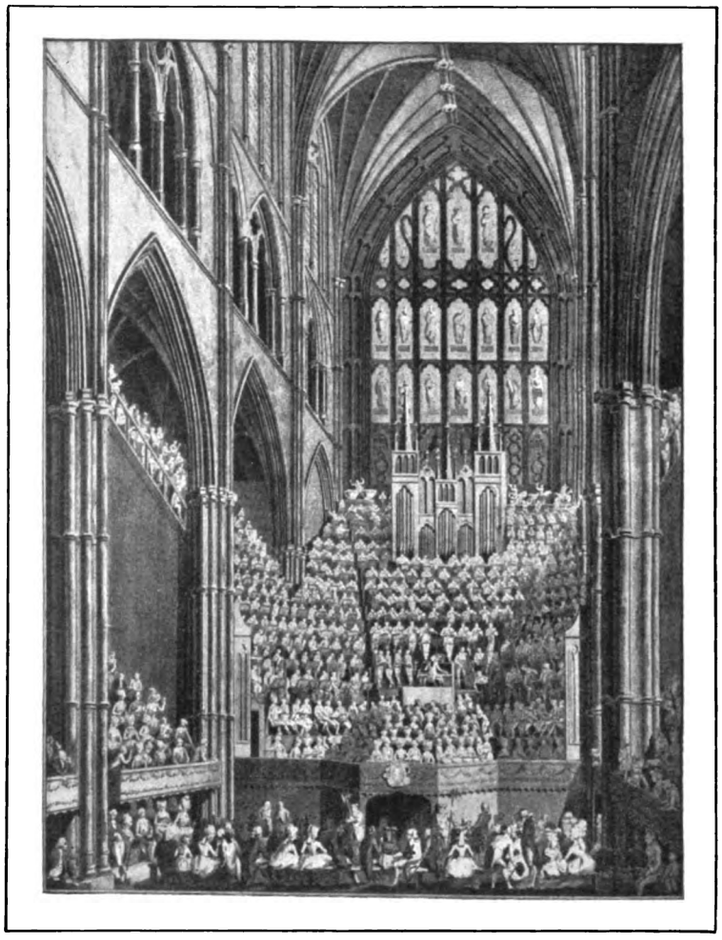
I have sometimes thought that the love of the public may have cost Handel the sympathy of many a musician. It is so hard for musicians to be enthusiastic over things which the plain public really enjoys.

Those who by much delving have acquired the power to look from within upon archaic music — and much of Handel is archaic — are apt to turn up their noses at Handel. (The public never will, nor can real musi-

"HE SHALL FEED HIS FLOCK."

FROM THE PAINTING BY J. SCHEURENBERG.

cians.) It is the fashion of some to call the largo from "Xerxes," for instance, a vulgar tune. It is not that. It is old, much worn, a little shabby, and perhaps not very refined, but not vulgar, for vulgarity in music was



THE HANDEL COMMEMORATION IN WESTMINSTER ABBEY.

Erroneously held in 1784; repeated in 1785.

not then invented. Music then might be dry, commonplace, or stupid, but inherent, essential vulgarity in melody and harmony, in the music itself, is one of the achievements of the nineteenth century.

Not all of Handel or of Bach is still living, vital music. Their recitatives, useful as they are and much as enthusiasts may admire them, are, with few exceptions, as dead to the average young musician of to-day as the Latin language or the *recitativo secco*. They seem to us much as the barless music of Dufay may have seemed to Handel — admirable and interesting, but both rather to the antiquarian than to the contemporary musical intellect. The same may be said of many arias and choruses which seem to us wooden and lacking in juiciness; but I believe that

ENGRAVED BY F. BARTOLOZZI.

though all the music which was mere mannerism or mechanically made has lost its power of appealing to us, that which was made with enthusiasm, with conviction, that which was the individual expression of the composer himself, in short, the best of it, is still as beautiful as ever. And I believe that those portions of Handel's music which produced the greatest effect upon the original audiences still affect us most strongly.

The position of Handel in the world of music may be thus defined.

It has often been said that all art progresses in waves, though a simile suggestive of greater stability would be more to my taste. There are long periods of gradual ascent which culminate in the work of some one or more great and always voluminous composers, the high and even excellence of whose work establishes a standard by which that of immediate predecessors and successors is judged and at the same time overshadowed. Music is the youngest of arts, and the summits in her progress are few and well defined. The first is occupied by Palestrina, who crowns the ascent begun by Dufay and continued by his successors in the Netherlands and Italy.

Following the apex of such waves, other waves begin, undoubtedly on a lower level and pointing in a new direction, but always tending irresistibly upward. Monteverde and his followers cannot be said to continue Palestrina's work on his level, but with the early instrumentalists they begin a second wave, at the top of which we find both Handel and Bach.

These two great figures complete the slope, which shows many men of many nations in its composition.

Frescobaldi, Buxtehude, Lulli, Scarlatti, Purcell, all reach the logical climax of their musical expression in these two men.

To continue the parable, Philipp Emanuel Bach, the young Haydn, Gluck, Mozart, the old Haydn, and countless others all lead to the highest point in formal music, which we find in Beethoven.

The school of romanticists seems complete in Wagner, though we are too near to know yet the real significance and value of this group. Now, who shall say that Handel or Bach reached a point higher than Palestrina, or Beethoven one higher than Bach or Handel? To me it seems rather nearer or farther than higher. But these are the summits—Palestrina, Handel and Bach, Beethoven, Wagner.

After all is said and done, Handel remains one of the monumental figures of music. Nothing can be said which will lessen his greatness, and nothing can weaken his hold upon us. He was a giant whose strength abated not, but rather increased even to the end of a long and intensely active life. And there were giants in those days.

All Handel's qualities, all his life, are consistent. His glorious honesty in money matters, his untiring, progressive activity even when in pain and affliction, his intolerance of mediocrity, his genial recklessness in

making enemies, his wholesome contempt for conventional honors, suggesting that the degree of Doctor of Music be given to one of whom he spoke as his bellows-blower, as he himself did not desire it—these com-

View of HANDEL'S Monument in Westminster Abbey

bine to form the picture of a man who might not perhaps always prove a suave and comfortable companion, but whom one might admire without reserve or fear of disappointment. He was a public man, secure in the knowledge of his powers and proud in the exercise of them, though wasting little time in the contemplation of his own greatness.

His changing fortunes and attrition from contact with the rough side of life developed, strengthened, and solidified the generous dignity of his nature.

He was early placed, by pensions, beyond the reach of real poverty. One of £200 under Queen Anne, and a second and third of like amount

HOUBRAKEN'S PORTRAIT OF HANDEL.

under King George I and King George II respectively, all three for life, insured this. Mention may also be made of a single gift of £1000 from the Duke of Chandos to Handel at the first performance of "Esther," his first English oratorio, in 1720, as illustrating the generosity of this patron.

He had an Olympian disregard for detail, although with the power of infinite application and carefulness upon occasion, and he speaks in his music as firmly and surely to our imaginations as he did to those of one hundred and fifty years ago.

The ages have ripened Handel's work. It is clean and sweet, and if dry occasionally, it is with no offensive or puerile dryness.

He delivered faithfully to his own time the essential traditions of all great musicians who preceded him, and still gives to us and to future generations an example of unselfish devotion to the highest ideals, which is among our most precious inheritances. His influence, long as it has been exerted for good, shall not, may not, be less in the future.

The study of the life and works of Handel, with admiration for and emulation of his motives and his perfectly rounded artistic career, is now and always must be among the most interesting and valuable of the duties of musicians and lovers of music.

HENRY PURCELL

BY

FANNY MORRIS SMITH

HENRY PURCELL, "England's greatest musical genius," as his biographers love to style him, is better known outside of very musical circles by fame than by hearing. Born in 1658, he was the contemporary of Dryden, of Samuel Pepys, of Charles II, of King James (for whom he composed an ode), and of William and Mary — for the funeral of the last, indeed, he composed the music which a few months later was repeated at his own.

Born the son of a member of the Royal Band and chorister at Westminster Abbey, he was educated by his uncle, Thomas Purcell, also a chorister of the Royal Chapel, was himself a chorister of this chapel, and now lies in Westminster Abbey under the organ which he so often played.

Purcell was a gentleman, neither rich nor poor, good-humored and lovable; a man of good education, great industry, and well befriended. He was but thirty-seven years old when he died, on the eve of St. Cecilia's Day (November 21, 1695), a festival for which he had composed the music on the occasion of its first celebration in England.

Purcell was the fine flower of a family of musicians; he was also the last English composer of commanding genius. The shortness of his life and English Puritanism are the two reasons usually given for his failure to found a national school. But Mozart lived no longer than Purcell, and the death of a single musician, however gifted, cannot extinguish the genius of a race. Neither can the fall of English music be laid at the door of Puritanism, since Purcell himself had survived the Reformation. In a less abrupt form such sudden ebbs of national genius are not uncommon, and they proceed from a single recognizable cause — the adoption of habits of thought alien to the national temperament.

The Restoration was the signal for the dawn of a new era of thought in England. Purcell and Dryden, both full of the imagination and feeling of an earlier time, lived in the moment of the inception of this thought, which resulted in the classic age of English literature and the practical extinction of English music.

Taine has fully exploited the history of this phase of English development. He points out the effects of the imitation of French literature on English style, of the loss of religious enthusiasm on English temperament, and of the influence of the positivist philosophy of Hobbes and his school on the imagination. Awe, mystery, emotion, enthusiasm, hope, humanity vanished as if by magic from English arts and letters. Poetry became a chilly brook that babbled trivialities as it flowed, but music more dependent on imagination and on emotion disappeared.

Hobbes, one of the initial speakers of the movement, "reduced man to a mere body, the soul to a function, and God to an unknown existence." He defined painting and poetry "as agreeable imitations which recall the past, because if the past was good it is agreeable in its imitation as a good thing, but if it

was bad it is agreeable in its imitation as being past." On such a basis no art, least of all that of music, could flourish. A Benvenuto Cellini, murderer one day, devotee the next, had room amid his passions for the play of the artistic temperament; not so the respectable and obtuse votary of common sense. Without romance there can be no music. Without religious awe and ecstasy there can be no romance. For romance is not sensual, but imaginative.

When Lady Mary Wortley Montagu paraphrased the verses that Ibrahim Pasha made for the young princess, his wife,

> My cries pierce the heavens!
> My eyes are without sleep!
> Turn to me, Sultana,— let me gaze on thy beauty,

into

> Your wretched lover in these lines complains;
> For those dear beauties rise his killing pains,

and added, "I do not think our English proper to express such violence of passion, which is very seldom felt among us," she showed exactly why the genius of music in England had become mute — imagination was asleep!

A curious criterion of English poetry of this epoch in combination with music is the "Catch," so universally popular and so frequently vulgar. Purcell himself is guilty of more than one. Dr. Arne, who received the mantle that Purcell let fall, and set many English plays to music, was a famous catch writer. In the Augustan Age everybody wrote catches and sang them — verses in which the arrangement of the music produced a double meaning, and a coarse laugh supplied the place of awakened imagination.

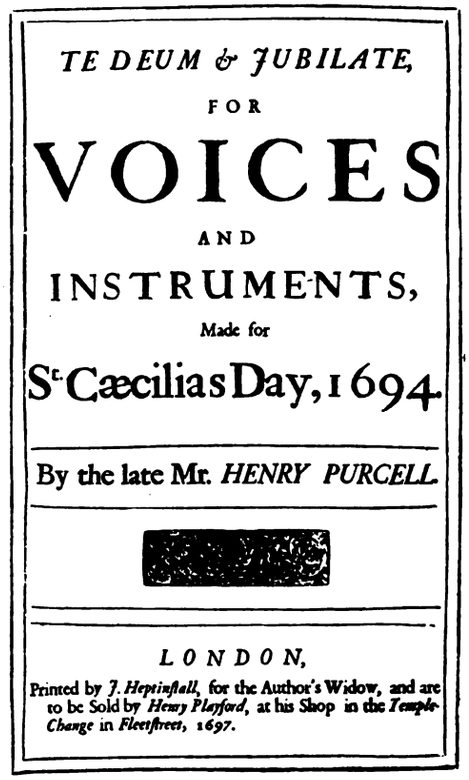
Purcell states his musical philosophy in a dedicatory preface to "Dioclesian," addressed to the Duke of Somerset: "As Poetry is the harmony of Words, So Musick is that of Notes; and as Poetry is a Rise above Prose and Oratory, so is Music the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections. . . . [Music is] now learning ITALIAN, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gayety and Fashion. . . . The present Age seems already disposed to be refined, and to distinguish betwixt a wild Fancy and a just, numerous Composition." Here speaks the ideal and spirit of classicism in unmistakable accents. English poetry was presently to take on French polish, French logic, French clarity, to become refined and to distinguish betwixt a wild fancy and a just, numerous composition. In fact, it was to embrace the couplet and part with its companion music

DR. THOMAS AUGUSTINE ARNE, 1710–1778.

The music to his masque of "Alfred" contains the celebrated "Rule Britannia."

for many a day. In the church service English music lingered; and let us not mistake the reason why Händel became the great English oratorio writer. Händel saw the beauty in English religious music through the creative impulse of a religious organization. He did not reduce benevolence to refined selfishness, with English positivists. He wrote "He was despised" in a tempest of sympathetic emotion, with tears on his cheeks.

Modern reviewers of Purcell quarrel with his propensity for imitation; they stigmatize his imitative descending passages, like those composed to "them that go down to the sea


TE DEUM & JUBILATE,
FOR
VOICES
AND
INSTRUMENTS,
Made for
S^t Cæcilias Day, 1694.
By the late Mr. HENRY PURCELL.
LONDON,
Printed by J. Heptinstall, for the Author's Widow, and are to be Sold by Henry Playford, at his Shop in the Temple-Change in Fleetstreet, 1697.

in ships," and similar old-time simplicities, as errors in taste. As a matter of fact, it was not taste but the popular conception of music in his day, that was at the root of them. All music had been reduced by philosophy to imitation of nature. Purcell simply yielded to such an accepted axiom of art as must of necessity leave its impression on his work. With him, however, "wild fancy" was a saving quality. In such songs as "You Twice Ten Hundred Deities," his imitation of the jumping toad is as delightful a piece of artistic suggestion as the motion of the aërial steeds in Wagner's ride of the Valkyrie; and his suggestion of intense cold in his famous "frost scene" fully equals that of heat in the "fire music" of his nineteenth-century successor. Purcell's recitative is justly famous for the qualities affected by the Wagnerian school. In instinct he was ripe for the modern realization of dramatic opera; but the dramas that he found to his hand offered no scope for such a flight of genius.

Taine sets down the dramas of Dryden and his contemporaries as a bad compromise between English taste and French rules. If we take the three elements of "subjectivity, picturesqueness, and reaction," which are sometimes cited as the characteristics of romanticism, as tests of Purcell's genius, it is clear that he is far from our modern art in each instance. But it is remarkable how beauty and picturesqueness woo him. Whatever hint and shred of them existed in the words he set, he brought out and adorned with glowing fancy. It is by his fancy that he lives — and no less by his passion for beauty. His melody he enriched as every artist since his day has done — by the study of Italian song. He was advanced in his ideas on the subject of mood-painting, and imported the Italian terms *adagio, grave, presto, vivace* into his scores. Whatever he wrote, however it gained beauty from his scholarship, has remained thoroughly English. Purcell was a born orchestrator. He scored the music of "Dioclesian" for "1st violins, 2nd violins, Tener violins, Base violins, 2 Flutes, 3 Hautboys (1, 2, & Tener), 1 Basoon and 2 Trumpets." He wrote also solos for all the voices in the vocal parts, and numerous choruses. Not a very elaborate setting for our day, but "Dioclesian" was written a generation before Bach.

Our composer was a pupil of Dr. Blow and a disciple of Pelham Humphreys, "who brought back new-fangled ideas of music from France." He is credited in turn with inspiring his great successor, Händel, with those reformatory enthusiasms which led him from the path of Italian opera to that of oratorio. Purcell composed his great "Te Deum and Jubilate in D," with orchestral accompaniments (the first English example of such a work), in 1694, for the music of St. Cecilia's Day. This work was adopted by the corporation of the "Sons of the Clergy" for performance at their annual festival. After Händel composed his own "Te Deum and Jubilate" for the peace of Utrecht (in 1713), they were performed alternately until the "Dettingen Te Deum" (in 1743) displaced both.

We moderns regard the orchestration of Händel as delicate and thin; Mozart and Franz have each benevolently helped out his scores; but a glance at a collection of Händel prints and engravings reveals a very different state of contemporary opinion. The gross animal caricatures that have been aimed at Wagner are fully paralleled by

those of Händel, and both turn on the same point: excessive dissonance of tone and animalism of spirit. That of Händel as a hog seated at an organ decorated with flitches of bacon, while a braying donkey and a cannon figure among the properties, is sufficiently emphatic. It was left for Mendelssohn to introduce the donkey into the overture of "Midsummer Night's Dream," and for Tschaikowsky to introduce the cannon in his "Moscow"; but an earlier impulse than Händel's to the orchestral movement in England was given by Purcell. He accompanied one anthem in the funeral music of Queen Mary with "three flat, mournful trumpets," with a keen eye to orchestral timbre; and the other anthem sung on this occasion was "so solemn, and so heavenly in the operation, that it drew tears from all."

Händel, as Hullah points out, began his career as a religious composer with the Utrecht Jubilate, three years after his arrival in England, and in a style closely modeled on that of Purcell's earlier work. Purcell, therefore, forms the link which connects the early school of English music with the compositions of the "dear Saxon," and through him again with that unbroken movement which has culminated in Wagner; and as Purcell had the extinguisher of his national school in the philosophy of Hobbes, so has Wagner found his in that of Schopenhauer.

While in music we may cite the influence of Purcell over Händel, in poetry it is indisputable that Dryden contributed his finest odes under the same inspiration. The "Alexander's Feast" and the "Ode for St. Cecilia's Day" were written by the friend of that Purcell who had set so many of Dryden's plays to music, and who must have taught him all he knew of the spells by which Timotheus wrought.

In recalling the compositions by which Purcell is best held in popular remembrance, first comes his great people's song, "Lillibullero," which Lord Wharton borrowed from a quickstep and fitted out with its mischief-brewing refrain. Next, in striking contrast, comes the anthem, "Thou Knowest, Lord, the Secrets of our Hearts," composed for the funeral of Queen Mary, and accompanied on this occasion by the "flat, mournful trumpets." This has been used in every choral funeral in Westminster Abbey and St. Paul's Cathedral since its first production. In equal contrast to these stand the operatic songs and music to plays which have been handed down by a delighted public.

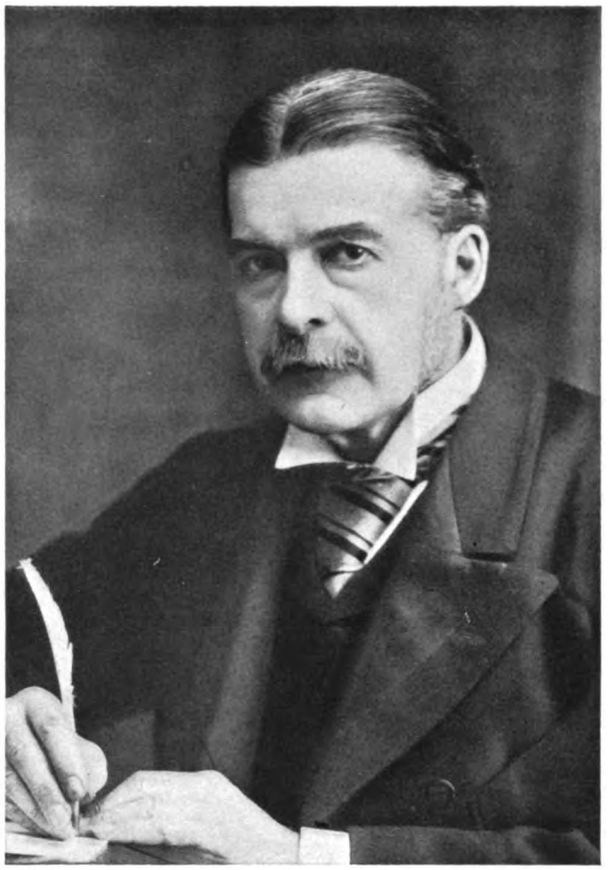
Such are his setting of *Ariel's* songs in the "Tempest," such as "Full Fathom Five thy Father Lies," and those in "The Fairy Queen," an adaptation of "The Midsummer Night's Dream." Lovers of old English

CHARLES BURNEY.
From the European Magazine, published in 1785.

songs delight in his "I Attempt from Love's Sickness to Fly," the "Knotting" song, and such dramatic treasures as those in Dryden's "Indian Queen," of which "You Twice Ten Hundred Deities" was considered by Dr. Burney as the best recitative in the English language.

I have pointed out the rise of positivism as one great cause of the decay of English music. There has been a renaissance of music in England during the last fifty years, prominent in which has stood Sir Arthur Sullivan. In "Pinafore" and the "Pirates" we see English music, unmistakable in melody and feeling—akin to Purcell's in the daintiness of its touch, the whimsy of its delineations, and above all in the close relation between its rhythm and the words.

It is not an accidental coincidence that, parallel with this rise of English music, is the deep religious revival that has been advancing in England during the entire romantic movement.



THE LAST PHOTOGRAPH OF SIR ARTHUR SULLIVAN.

From a photograph by Elliott & Fry, London.

ARTHUR SEYMOUR SULLIVAN

BY

CHARLES MACLEAN

SULLIVAN was born to show that the gods have not grown old. Through a side-venue he has given his country a share in the romantic tendencies of the music of the last half-century. More specifically he has built on the foundations of English national sentiment and laid more than one course in the edifice of a new national musical style.

That Sullivan was a genius, and one of a very high order, no one can doubt who either has instinct to see in a flash or will survey the facts. Simple natural melodies revolved incessantly in his brain, and could be evoked at any moment. His sense of adjusting labor to imagination was as keen as a knife-edge. In the transmutation of unpromising material so as to adapt it to subtle art (a theme which is the basis of the present article), he more than in any other respect showed his genius. As to Sullivan's romanticism, it was only of that class which yokes together sentiment and the precepts of art on equal terms. He had nothing to do with esthetic whims about the "ulterior meanings" of music; he was with the stanch

Hanslick, who attacked "vision-producing medicines," and with Schumann, who said, "Critics always wish to know what the composer himself cannot tell them." He was romantic because his own personal feelings were intense, but his products remained law-abiding and wholly sane. As Ruskin in his "Queen of the Air" puts it, "Music is thus, in her health, the teacher of perfect order; it is the voice of the obedience of the angels, and the companion of the course of the spheres of heaven." As to Sullivan's partly unconscious function of building up national material into a style, his merit is in proportion to the extraordinary difficulty of his task: a matter which has perhaps not yet been sufficiently considered. And this must be spoken of in detail.

Ever since the monodic style in music made its first effectual inroads upon the purely contrapuntal style, the national art-style of each particular country has more and more been determined in the last resort by the character of its folk-songs. One might cite a number of examples, as for instance in Russia, where short phrases, very free rhythms, a tendency to Lydian and Dorian scales of melody, and in general an absence of the feeling for tonality which we at the present day are disposed to regard as indispensable, have been transferred from the folk-songs to the art products. But it is enough to consider the case of the Colossus which has stridden from the Rhine to the Danube, and which even now wields almost undisputed authority in music. The German Volkslied (in which are included patriotic songs, students' songs, and soldiers' songs) originated in the fourteenth century, came to its zenith in the fifteenth and sixteenth, declined under the influence of the Thirty Years' War, was revived in the eighteenth century, and is still persistent. It rivaled the Gregorian chant; it went to school with and was molded by the congregational hymn of the Catholic and Protestant churches. Above all, the natural capacity of the Germans for singing in parts governed its growth. In structure it has always consisted of thesis and antithesis; the former generally moving harmonically to dominant, less frequently to subdominant or relative minor. This, in combination with the strophic and tripartite principles of meter as accessories, is the protoplasm out of which the whole of the great modern Teutonic art has been formed. So far has this been carried that in Brahms, the last of the great German masters, the use of the set forms has been extended to all choral and vocal works, most of which had hitherto been thought exempt.

When Sullivan opened his career the English art world, even apart from the Mendelssohnian prepossession, was wholly dominated by the influence of the German masters. All good music (so esteemed) followed such models as a matter of course. Sterndale Bennett broke away once in his eminently beautiful and successful and thoroughly English "May Queen,"—but once only. But this state of things was utterly powerless to develop a national style; and a composer like Sullivan, whose instincts and career led him to appeal to the heart of the people, had perforce to turn to native material.

Of what, then, did this consist? English national airs were terribly tampered with in an earlier part of the nineteenth century. Their distinctive modes — Dorian, D to D; Mixolydian, G to G; and Æolian, A to A — were "majored" and "minored"; they were fitted with accompaniments having no affinity whatsoever to them, and merely reflecting the harmonies taught in the thorough-bass handbooks of the period; even their rhythms were mangled and cut down to uniform four-measure periods. This unintelligent treatment created almost a jungle. Yet the original plants are still discernible, and certain broad statements as to our national material can be made. The English love a simple sentiment, particularly in the shape of their ballads and hymn-tunes, although these do not possess the German strength of form. Their national airs, not excluding Irish, Scottish, and Welsh, fail to show thesis and antithesis as in the Volkslied; and in so far as they betray any decided harmonic attribute, for they were not adapted for singing in parts, they hug the tonic. During a considerable period, since the Elizabethan era, the semi-national tunes composed by musicians have shown a cross between an amorphic madrigal and a metrical air. This was the material which our Mendelssohn Scholar, educated in Tenterden street and at Leipsic, had at his back in his native country; and

until its utter incongruity with the dominant German art is realized, no point in his career can be understood, nor can his greatness as a musician be in the least appreciated. If a single concrete example is wanted, let it be considered that the English populace proper of the nineteenth century were brought up on such airs as "Pretty Polly Oliver," "The Keel Row," "The Girl I 've Left Behind Me," "Hearts of Oak," and "Rule Britannia"; and however excellent these things may be in their way, they have naught in common with "sonata form" or any other form of the Teutonic art. The more the matter is considered technically, the more it will be seen that in the heights to which he raised his purely national art Sullivan achieved that which very few musicians in the world have done in a single lifetime.

It must not be supposed that Sullivan accomplished his task without opposition. He was the richest composer, enriched by his own labor, who ever lived. For the last twenty years of his life, at least, he was worshiped by the people at large. Yet though there were not two actual camps proclaimed, though there was no Delphi answering Dodona, nevertheless a considerable body of opinion among the cultivated classes harassed him with well-meant but ignorant suggestions that he was abusing his talents in the particular line in which he did the most work. When his body was scarcely cold the ordinary leader-writer lectured him on this head in terms quite fatuous. This might be ignored, but that it exactly focussed a cant long prevailing among irresponsible dilettanti and seldom checked; and it exactly focussed the inner trouble of Sullivan's mind. There were many who, while adulating Sullivan, intimated that they knew more about the functions of art than he did. He said nothing; he set his back against the wall. What he might have said was: "This is a national matter, in which it is better to level up what we have than to ape the inaccessible."

The history of Sullivan's art career, the history of the development of his talent, may be divided for convenience into five sections: the period of his pupilage, till he was twenty-one years old; the period when he was forming his general individual style, or about seven years, till he was twenty-eight; the period when he was grappling with the comic-opera problem, or about fifteen years, till he was forty-three; the period of further development of the same, or about seven years, till he was fifty; and the period of his restful maturity, or the last eight years of life. It will be seen that this division falls into groups of seven years, though that has not been intentional.

The father's father of Sullivan was an impoverished Irish squireen and a soldier in the army. His father was from 1845 to 1856 bandmaster of the small band at the Military College, Sandhurst, thirty-five miles from London; and from 1856 till his death in 1866 clarinet professor at the Bandmaster's School, Kneller Hall, Hounslow, not far from London. The mother's maiden name was Coghlan, and that of her mother was Righi (Italian). Sullivan was thus a slightly Italianized Celt.

Sir Arthur Sullivan was born May 13, 1842, in London, and was from the age of three till the age of eight at Sandhurst, being then sent to a school at Bayswater, but spending his holidays still at Sandhurst. When nearly twelve he obtained a choristership (which means board and lodging) in the Chapel Royal, St. James's. When he was fourteen the family moved into Pimlico, on the father's appointment to Kneller Hall. Thus till the age of fourteen he had constant or occasional access to the Sandhurst military band, and he showed a child's quickness in learning to play the different wind-instruments there. Otherwise he has not been claimed as a musical prodigy. In 1856 the trustees of the "English Mendelssohn Scholarship," who had been collecting money for the preceding ten years, announced a competition. There were seventeen candidates, and Sullivan, the youngest, tied with Joseph Barnby, the eldest, but was preferred to him at the final examination. The trustees kept him at the Chapel Royal till his voice broke, but sent him meanwhile to take lessons at the Royal Academy; in 1858 they sent him to Leipsic to attend the Conservatorium, which he did for four years. His output in composition during this seven years of direct tuition was nothing extraordinary in quantity or quality (a concert overture at the Academy, and a "Lalla Rookh" overture and romanza for string quartet at the Conservatorium), until he made his final and great effort with the incidental music to the "Tempest." He was then twenty years of age.

LENT BY MR. HERBERT SULLIVAN.

THE EARLIEST KNOWN PORTRAIT OF SULLIVAN.

Sir Arthur Sullivan standing, John Henry Barnett seated. A photograph made just after entrance to Chapel Royal.

No great individuality is noticeable in the "Tempest" music, but it showed the perfected musician and it hit the Mendelssohnian taste in London. The handsome youth had won his spurs, and was much fêted.

If during the above period his talent was not unhealthily pressed either by others or by himself, the following septennium was of extraordinary importance in the history of English music and of some brilliance in his personal career. He lived in his father's house, and made a small income as a church organist at St. Michael's in Chester Square; but the publishers captured him to write songs, and he at once developed that English quality which was his characteristic for the rest of his life. In 1864 his secular cantata "Kenilworth" was accepted for the Birmingham Festival, the subject being a supposed pageant before Queen Elizabeth. The music was most delightfully fresh and rhythmic, and more English in vein than anything since Bennett's "May Queen" of six years previous. The work constituted Sullivan's début as a national composer, and it is strangely and unwisely neglected. Meanwhile Costa allowed him to act as organist behind the scenes at Covent Garden, and he wrote a ballet for the company. In 1866 Sullivan was commissioned to write for the Norwich Festival, and, his father dying, he prepared an overture, "In Memoriam." This overture has much analogy to Wagner's "Faust" Overture, a work of which Sullivan as likely as not had never heard, though it had been written before he was born. In each case the sonata form is nominally retained, but rather as a scaffolding for the exhibition of certain melodies entirely characteristic of the composer, which appear in

the situation of the "second subject" consecutively and without much cohesion. The "first subject," especially with Sullivan, shows little development, and is not much more than necessary "business" for maintaining the sonata form. The end justifies the means in each case, and each is a masterpiece in its respective national style. With Wagner the "second-subject" themes are just such as might appear in "Lohengrin"; with Sullivan they are simply Sullivanesque hymn-themes. In the Sullivan overture the introduction and coda are an English hymn (not chorale) played straight through.

LENT BY MR. HERBERT SULLIVAN.

SULLIVAN AT EIGHTEEN.

This photograph was taken in 1860 at Leipsic, where he composed the music for "The Tempest."

With very unnecessary diffidence the composer did not publish his perfectly individual "Symphony in E minor," also brought out in 1866. In this same memorable year he wrote with F. C. Burnand the comic "Cox and Box, a new Triumviretta," from a business point of view the germ of his subsequent career in operetta. Viewed as a creation, it is only a facile parody of Cimarosa, though very delightful to listen to. In 1869 he wrote an oratorio, "The Prodigal Son," for the Worcester Festival. Here the Mendelssohnian tendencies of the day were too much for him, and the result is not invigorating. In 1870, at the Birmingham Festival, he again exhibited his own proper style in the "Di Ballo" overture. On the whole, he was now still poor in pocket, but he had made his style.

In 1871 Sullivan met W. S. Gilbert, destined to play Scribe to his Auber, and wrote with him the unpublished "Thespis" for Hollingshead at the Gaiety. Gilbert, a civil servant, barrister, militia captain, etc., was an extremely prosperous comedy dramatist. In 1875 R. D'Oyly Carte, manager of Selina Dolaro's Royalty Theatre, commissioned the pair to write "Trial by Jury," a skit on the law-courts; and from this point the London comic stage bifurcated decisively from the old "burlesque" into "operetta" on the one side and "variety entertainment" on the other. The vein which had run out in Vienna with Johann Strauss reappeared not in Italy, but in London. At the end of 1877 a "comedy-opera syndicate," composed of a few music-publishers and men of means and managed by D'Oyly Carte, brought out "The Sorcerer" at the Opera Comique Theatre in the Strand. By this time Sullivan had completely abandoned the quasi-classical stage style, and was writing in his own vein. In 1881 the Savoy Theatre was built specially for the Gilbert and Sullivan operetta. Briefly, in the fifteen years from 1870 to 1885, the pair wrote "Trial by Jury," "The Sorcerer," "Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," and "The Mikado," the last being high-water mark. All this time Sullivan was wrestling with the style of the Savoy, to purge it from the dross incidental to an appeal to the masses, and to bring it into the domain of pure music, Gilbert's words neither helping nor marring him in this aim, for he was by far the dominant partner.

Meanwhile he developed his powers elsewhere. In 1873 he wrote for Birmingham the oratorio "The Light of the World," an advance on "The Prodigal Son," though much in the same style. In 1880, succeeding Costa as conductor at Leeds, he wrote "The Martyr of Antioch," which the elect said was too frivolous, but which in point of fact was much better music than either of its predecessors. In 1883 his general reputation was such that he was knighted.

The next septennium opened with that ex-

traordinary work, the cantata "The Golden Legend" (Joseph Bennett from Longfellow), and closed with the grand opera "Ivanhoe" (Julian Sturgis). The new version of "Der arme Heinrich" has no vogue in Germany, because the long, formless stretches are filled up with English and not with Teutonic sentiment. It was sketched by Sullivan in his former house at Sandhurst, where he took lodging. Space forbids a detailed analysis, but in short Sullivan here finally threw over Mendelssohnianism in the concert-room and relied on his own vein, bringing up purely English art to a level never dreamed of before. To a mind not over-warped in favor of German art the whole will appear very beautiful; and one may say of it, with Andrew Marvell:

> Then Music, the mosaic of the air,
> Did of all these a solemn noise prepare,
> With which she gained the Empire of the ear,
> Including all between the earth and sphere.

Technically it is a gorgeous production, and Sullivan handled the orchestra as he never did before. A well-known example is in the introduction: the slow chromatic sequence of chords of the seventh ($\frac{4}{3}$), accompanied in turn by rushing chromatic sequences of other chords of the seventh ($\frac{4}{3}$), the whole giving the surge of the tempest through the steeple. Of this, by the by, a learned critic once said that the "Golden Legend" "opened with a chord of the seventh," a primitive description certainly. Another well-known instance is where *Lucifer* offers the draught, analogous to, without actually resembling, the *Flackerlohe* in the "Valkyrie."

"Ivanhoe" was written when opera in English, beginning with Cambert's "Ariadne," was just two hundred years old. It was the immediate successor of such works as Cowen's "Pauline," Goring Thomas's "Esmeralda" and "Nadeshda," Stanford's "Canterbury Pilgrims," Mackenzie's "Colomba" and "Troubadour," and Corder's "Nordisa." An English opera-house was built for it in Cambridge Circus, and it had a long run. It just missed being strong enough to create an English operatic style. Sullivan would have been a miracle if he had built equally high in each department which he essayed. This period saw, in operetta, "Ruddigore," "The Yeomen of the Guard," and "The Gondoliers," after which last Gilbert's long-sustained powers appeared to wane.

The final period began with "The Foresters," an utterly delightful lyric piece to Tennyson's words, written for Daly's Theatre, New York. This period included "Haddon Hall" (Grundy), "Utopia" (Gilbert), "The Grand Duke" (Gilbert), "The Beauty Stone" (Pinero), and "The Victoria Ballet" for the Alhambra. The first three were moderate successes; "The Beauty Stone," a serious play with a comic devil, was a dead failure. The period ended with Sullivan's comic masterpiece, "The Rose of Persia" (Basil Hood). In the biography of Sullivan published not long before his death it was stated that the musical style was identical in all the Savoy operettas. If that were so, there would be little point in the present article. On the contrary, most distinct stages of purely musical development are shown at the points indicated by "Pinafore," "Mikado," "Gondoliers," and "Rose of Persia" respectively. Sullivan at the time of his death had in hand an Irish operetta (Basil Hood), which is to be finished by Edward German and produced in usual course at the Savoy.

AN EARLY PORTRAIT OF SULLIVAN.

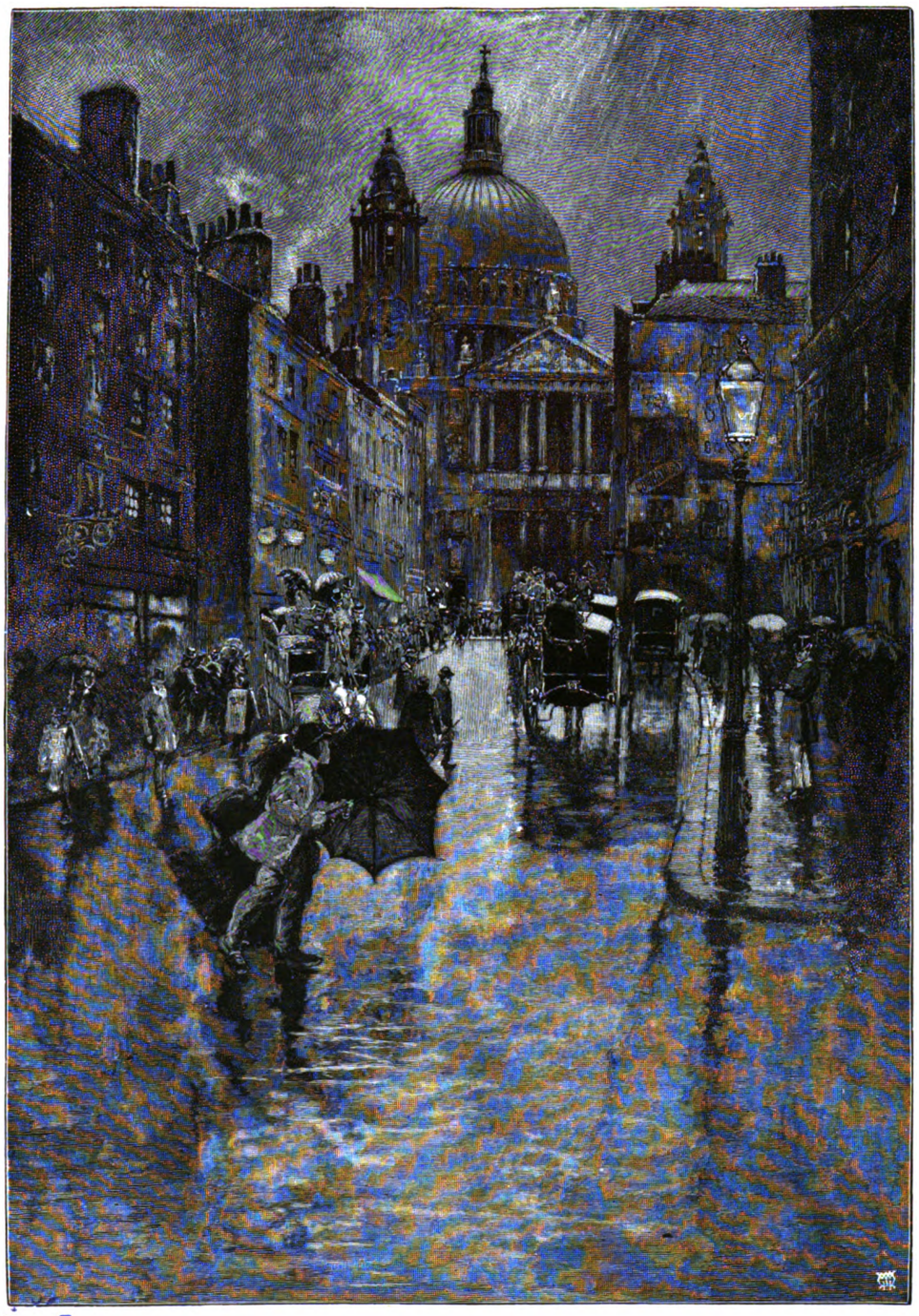
From a photograph by H. M. King.

Sullivan was essentially a melodist, and succeeded best lyrically. His vocal melody was based on an intense study of the meter of the words. His harmony was the simplest flowing, without anything of what has been called "akkordegoismus." His counterpoint was clean and clear; his orchestration just sufficient to be pointed, and never extravagant. His products seem very simple and obvious until an attempt is made to imitate them. His processes in "sketching" were known only to himself, but it is plain that in scoring he was extremely rapid. His musical handwriting was very distinct and rather formal, and apparently there was little erasure. All the Savoy operettas were experimentally rehearsed on the skeleton score principle, and orchestrated when all was settled at the last moment, to save labor in scoring and to avoid piracy. In his national position Sullivan most resembled the Bohemian Friedrich Smetana. The works by which he has most specifically raised the level of English music would seem to be: many songs; the two concert overtures and the symphony; "Kenilworth," "The Golden Legend," and "The Foresters"; "The Mikado," "The Yeomen of the Guard," "The Gondoliers," and "The Rose of Persia." Like many composers, he knew very little about other people's music, and scarcely ever went to a concert. He had no personal patrons — no Mæcenas, Lorenzo de' Medici, or Karl August of Weimar. He did not marry, and might have said with Michelangelo, "I have espoused my art, and it occasions me sufficient domestic cares." He must have had an income at one time of over £20,000 a year, but he spent or lost the greater part of his fortune. He had suffered half his life from gall-stones, and he died, worn out, on November 22, 1900. He left the residue of his fortune — some £35,000, and rights which may yet bring in several thousands a year — to an adopted nephew, a young stockbroker. His personal character was absolutely lovable. Grossmith the actor lately offered in print an unaffected tribute to it.

LENT BY MR. HERBERT SULLIVAN.

THE ROOM IN WHICH SIR ARTHUR SULLIVAN DIED.

As it was when he died. It has since been dismantled.



ST. PAUL'S CATHEDRAL, LONDON.

DRAWN BY JOSEPH PENNELL.

THE FUNERAL SERVICES OF SIR ARTHUR SULLIVAN WERE HELD IN ST. PAUL'S.

THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE

A SYSTEM OF TOUCH AND TECHNIC

By W. Macdonald Smith

THE problem of pianoforte-playing may be conveniently stated as follows: given certain conventional marks on paper (written music) which, translated to the instrument by means of the eye, brain, nerves, muscles, etc., of a Rubinstein, or any other ideal pianist, become perfection of music to the ear, what are the means available for causing such written music to be translated in the best possible manner when the eye, brain, nerves, etc., are not a Rubinstein's, but those of the average individual?

In analyzing this undoubtedly complicated problem, we are led to the fact that very much indeed depends upon the physical perfection of nerve and muscle and brain and eye in the performer. With some exceptional pianists perfect health and development are natural, but nearly all must seek attainment of such perfection artificially. Physically perfect organs are readily trained; imperfect ones, with difficulty or not at all. The best physical condition of all organs involved is therefore a *sine qua non* in the proper training of the performer.

There are three "tracks" in the human body used in pianoforte-playing,—

(1) from ear to brain,
(2) from eye to brain,
(3) from brain to keyboard,—

and these should be considered as forming for practical purposes the foundation of three great departments of teaching, one including thorough instruction in intervals, melody, harmony, and rhythm; another in musical notation and sight-reading; and a third in all points of touch and technic. If we can assure ourselves of the proper rôle of each of these tracks in performance, there can be no shorter road to the solution of the problem than first to perfect each element on proper physiological lines of development, and then to unite the action of the various parts of the physical machinery together, in order to attain its proper working as a whole. The perfecting of the third track, "from brain to keyboard," forms the subject of the author's "System of Touch and Technic."

The movement of fingers, hands, and arms being brought under closer command of the brain by proper development of nerve and muscle, all voluntary movements are performed much more quickly than they otherwise would be; and the more voluntary — that is, the less automatic — the movements used by a pianist, the more pleasure will his playing give.

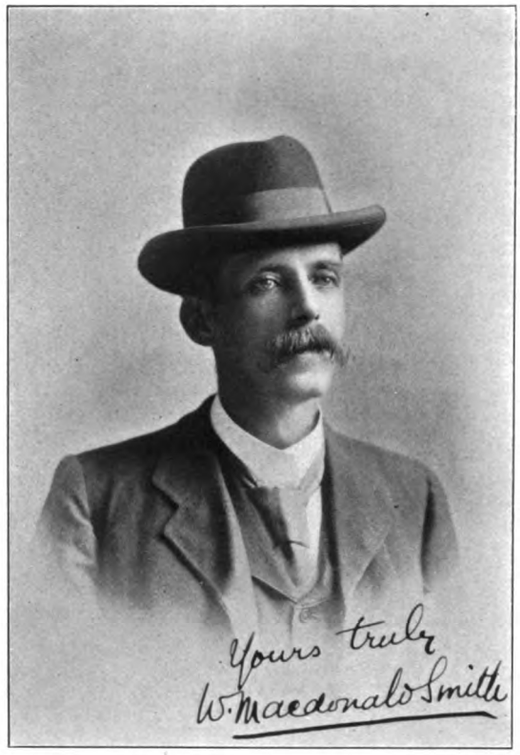
It is nothing new to prove that the muscles and nerves must be made and kept perfect for a proper interpretation of music on any instrument, but how this is to be accomplished in such a way that the student may fairly hope to escape on the one hand a Scylla of remorse for, perhaps through want of application, having foregone celebrity, and on the other hand a Charybdis of ill health and wooden touch, invariable concomitants of over-practice, is not so clear. What are the methods available? Keep the muscles quiet — they waste. Give them heavy work to do, as in the numerous applications of the "digitorium" principle — they get strong, but unwieldy and slow. Keep them at work on the keyboard as long as possible, and in kid gloves the rest of the time — cramp and paralysis and other disagreeable things are sometimes the result even in healthy individuals, and the "wooden" touch is a sure outcome. Cricket and such games seem healthy, but for some reason or other do not work well with the pianist. The discovery of some new means of creating and retaining perfec-

tion of muscle without the attendant drawbacks of the various methods mentioned has been clearly needed. That this discovery has been made by application of the principle of "full-contraction" is now proved by the practical experience of a large number of pianists of all ages and every degree of proficiency.

To rely entirely upon the maxim "practice makes perfect" for improvement in pianoforte-playing, as has hitherto been done, would be somewhat analogous to the action of an engineer who, instead of first ascertaining that each portion of his machine is in perfect order, should force it at once to work in the expectation of its gradually getting to work better. The two cases are dissimilar, however, in an important respect; for in the case of the human machine nature has certain means for adapting to a large extent the organs to any work frequently practised. If, however, the nature of these adaptations is only imperfectly understood, real impossibilities are often attempted, as when it is assumed that technical exercises at the keyboard are sure to make a brilliant player of any musical man possessed of sufficient perseverance. Thousands of failures around us point only too plainly to the fallacy of such assumption.

The fundamental principle of the system of touch and technic introduced in London in 1894, under the title "From Brain to Keyboard," is "full-contraction"—that is, the greatest possible shortening of the muscle compatible with its attachments. Its physiological value may be demonstrated by a simple experiment. In a person who has perfect development of, and control over, the movements of the tongue (the most exposed group of muscles in the body), an interesting phenomenon may be observed. By rendering the tongue strongly concave, the center, formerly red, is seen to become white or yellowish, the red color being immediately restored upon the tongue resuming its position of repose, with re-flushing of the capillaries of the surface of the tongue, the blood being distinctly visible. Attempts to produce a similar effect by squeezing the tongue between the finger and thumb will fail. This experiment affords sufficient proof that change of blood in any muscle, the only method of nutrition, is far more thoroughly effected by voluntary "full-contraction" of the muscle substance itself than by the most thorough massage possible.

A little full-contraction exercise of every muscle involved in piano-playing leads in the first place to the best muscular development consistent with the pianist's general health. The complete series of movements, entirely unlike those used at the keyboard, demand about ten minutes' time twice a day, and this is ample for keeping the nerves and muscles of the hands and arms in perfect condition. The use of the exercises alone leads to results hitherto unattainable in improved delicacy of touch, good, loud tone-production, command over independent rhythm in the two hands, general rapidity, confidence, and "grip," stretch of the hand, flexibility of fingers and wrist, and many other points. The unremitting daily technical "practice" at the keyboard, hitherto unavoidable, is rendered unnecessary, except to the learner when acquiring familiarity with scales, arpeggios, and principles of fingering.



W. MACDONALD SMITH.

From a photograph by Marsh, Folkestone.

One would not expect, *a priori*, that mere development would lead to greatly improved

independence of control; but the fact that it does so is being constantly proved, though the physiological explanation of it seems still rather obscure.

There are other difficulties in pianoforte-playing, however, which depend upon purely mechanical considerations, and which would still exist were the hands and arms formed of iron or wood instead of flesh and bone. These points relate mainly to the necessity for a very firm foundation imposed in any machine by quickly alternating movements of any part of which the relative weight is considerable. Thus, for repeating chords rapidly, not only is good development of all muscles required, but the forearm, upper arm, and shoulder must be held consciously firm and solid, being voluntarily stiffened for the purpose. The fact that in persons of weak physique an excessive and detrimental stiffening occurs as soon as any complicated movement is attempted, has led to the prevalent idea that all stiffening is to be condemned, and, with the idea that "looseness" is always desirable, the principle of "devitalization" has been much insisted upon in the last generation. It expresses only a half truth; stiffening is frequently required for playing movements, but it is indispensable that it should be well under control and that the player should know when it is to be employed, and when not.

A noticeable feature of the system in its highest development is the tendency (already exemplified by the teaching of Von Bülow and others in their fingering of classical pianoforte works) to make less use of the "thumb under" movement and more of the rapid lateral arm movement, which, by carrying the whole hand instantly from one position to another, enables the player to replace the former awkward and slow movement by one which in the majority of instances is not only easier, but much more satisfactory in results.

The system, of which an outline has been given, affords indispensable help, not to be attained otherwise, to the most advanced player, and is as necessary to the beginner; but it cannot be too much insisted upon that however much musical talent a professional player may possess, it will still be impossible for him to attain the highest eminence unless he enjoys at the same time excellent general health and strength, the high importance of which for the executive musician has recently been recognized at many of the chief centers of musical education.

REPRODUCTION OF AN OLD COPPERPLATE ENGRAVING.

BY PERMISSION.

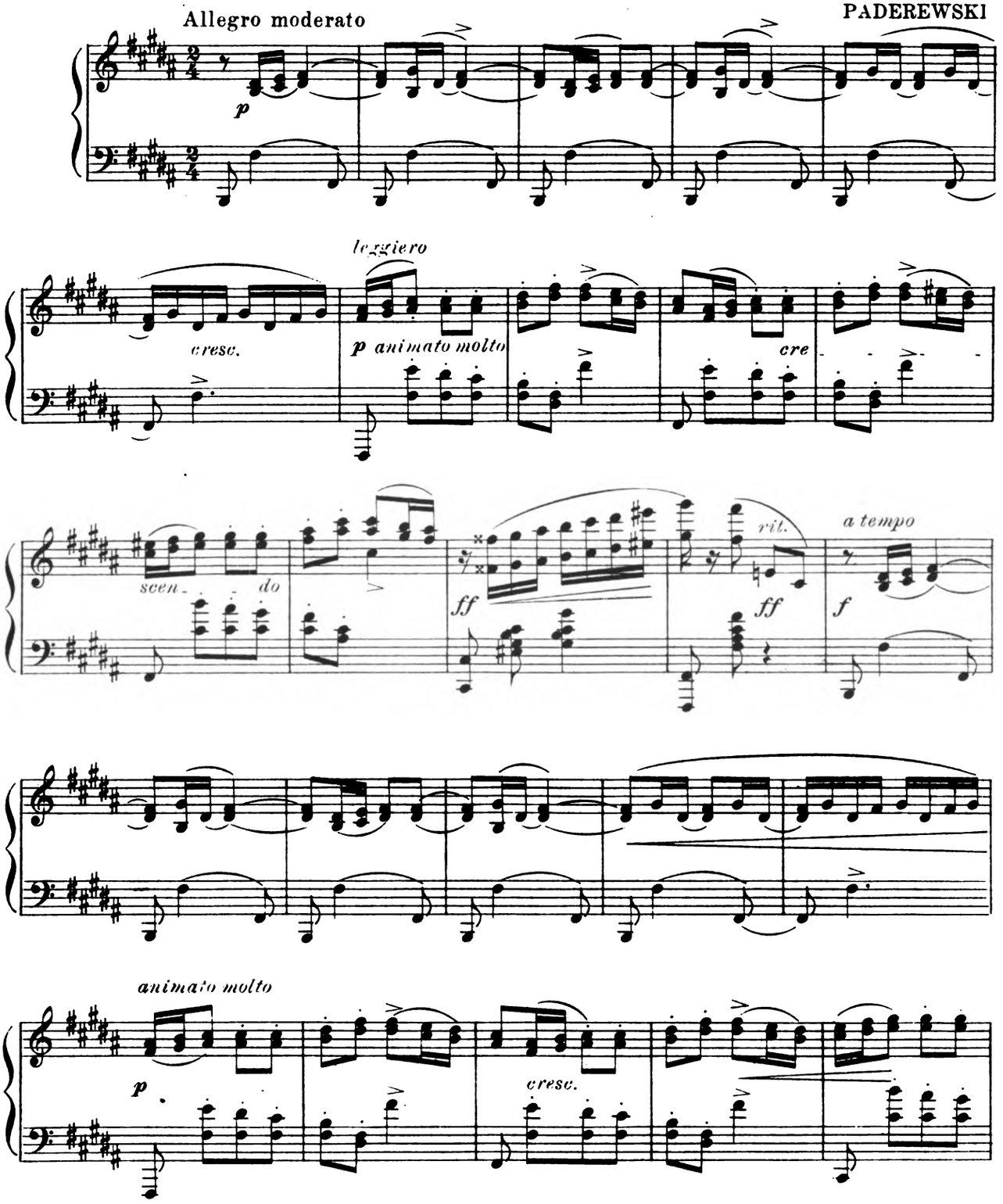
"THE PASSAGE OF THE DANCE."

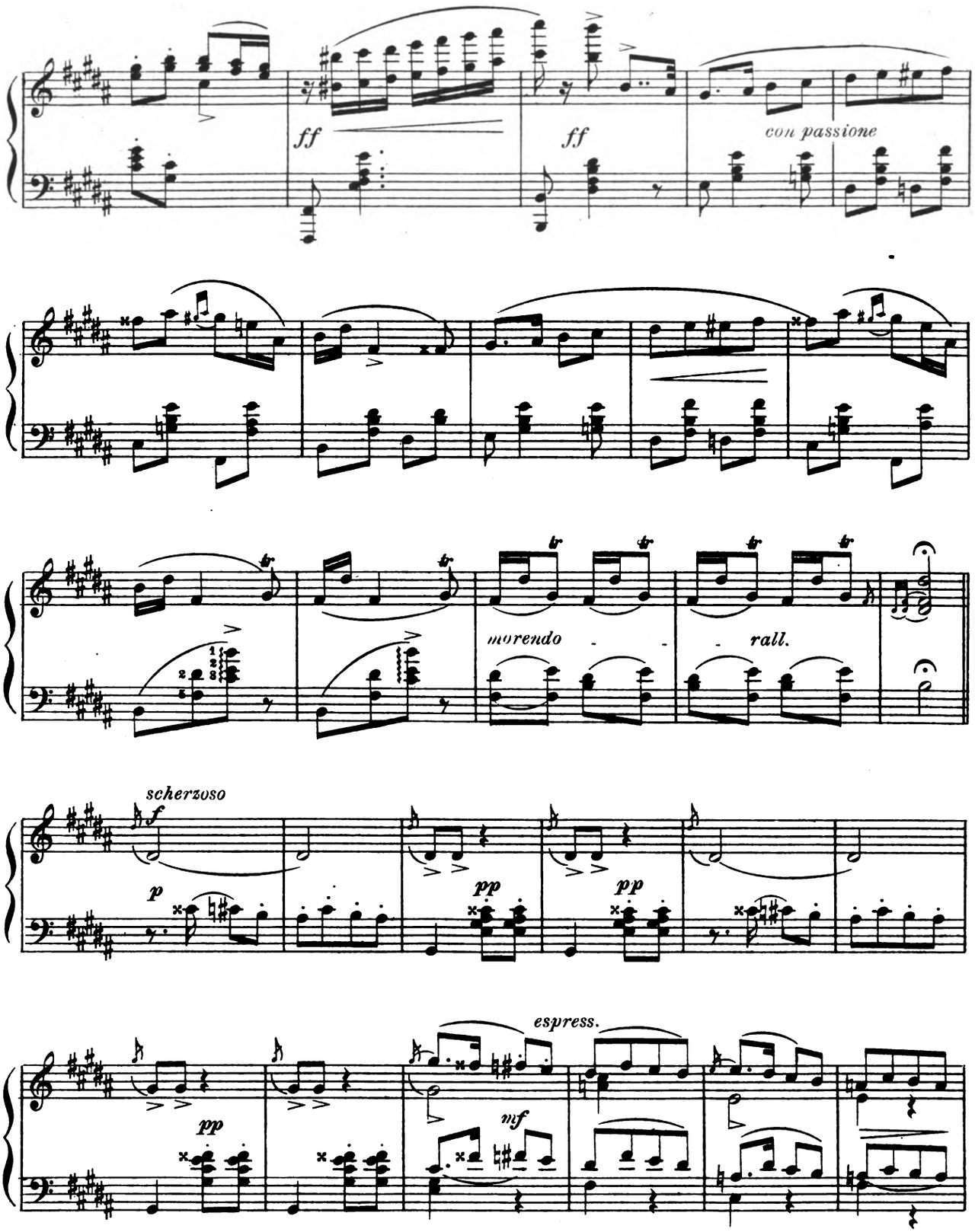
DECORATION BY A. MOROT.

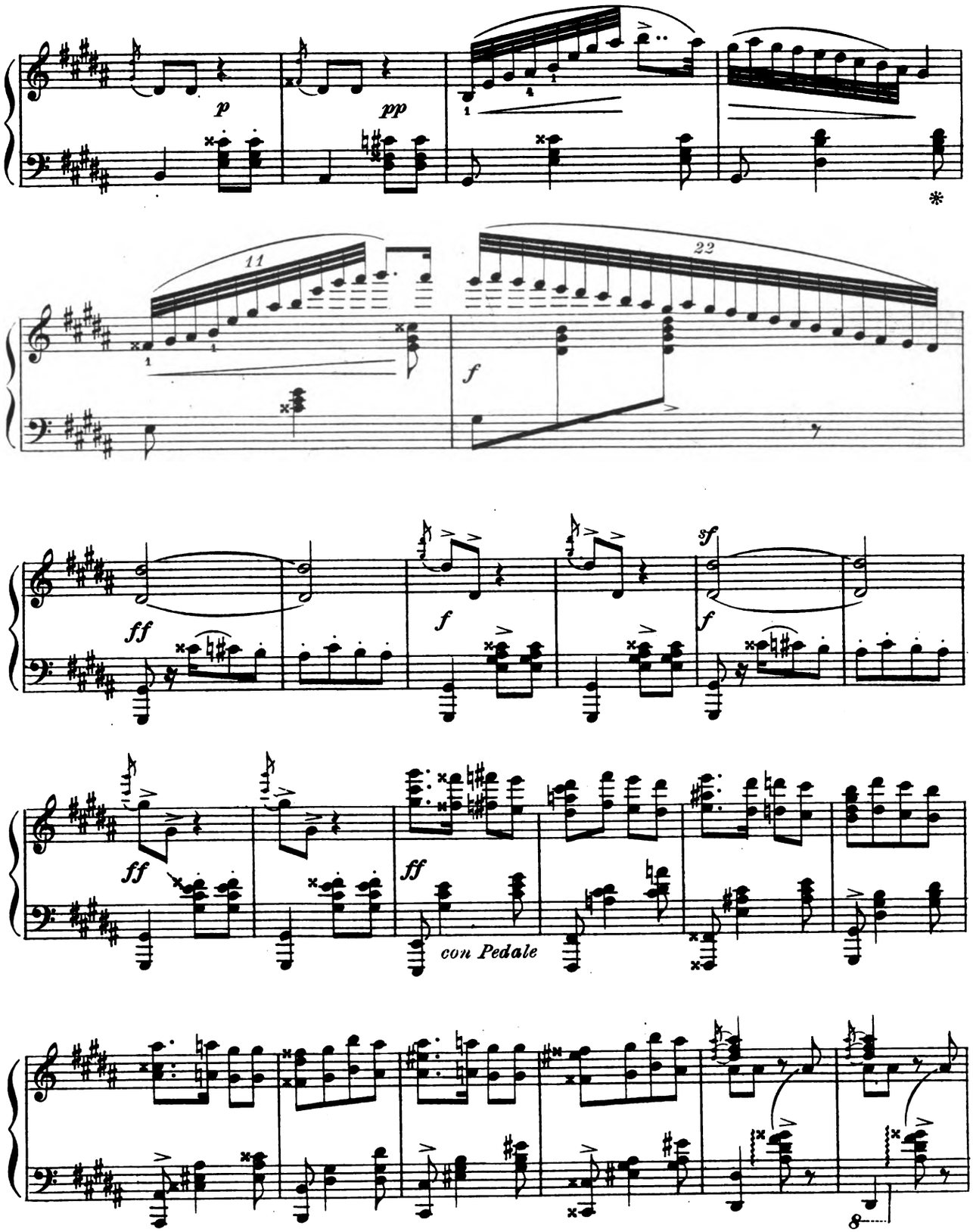
CRACOVIENNE FANTASTIQUE

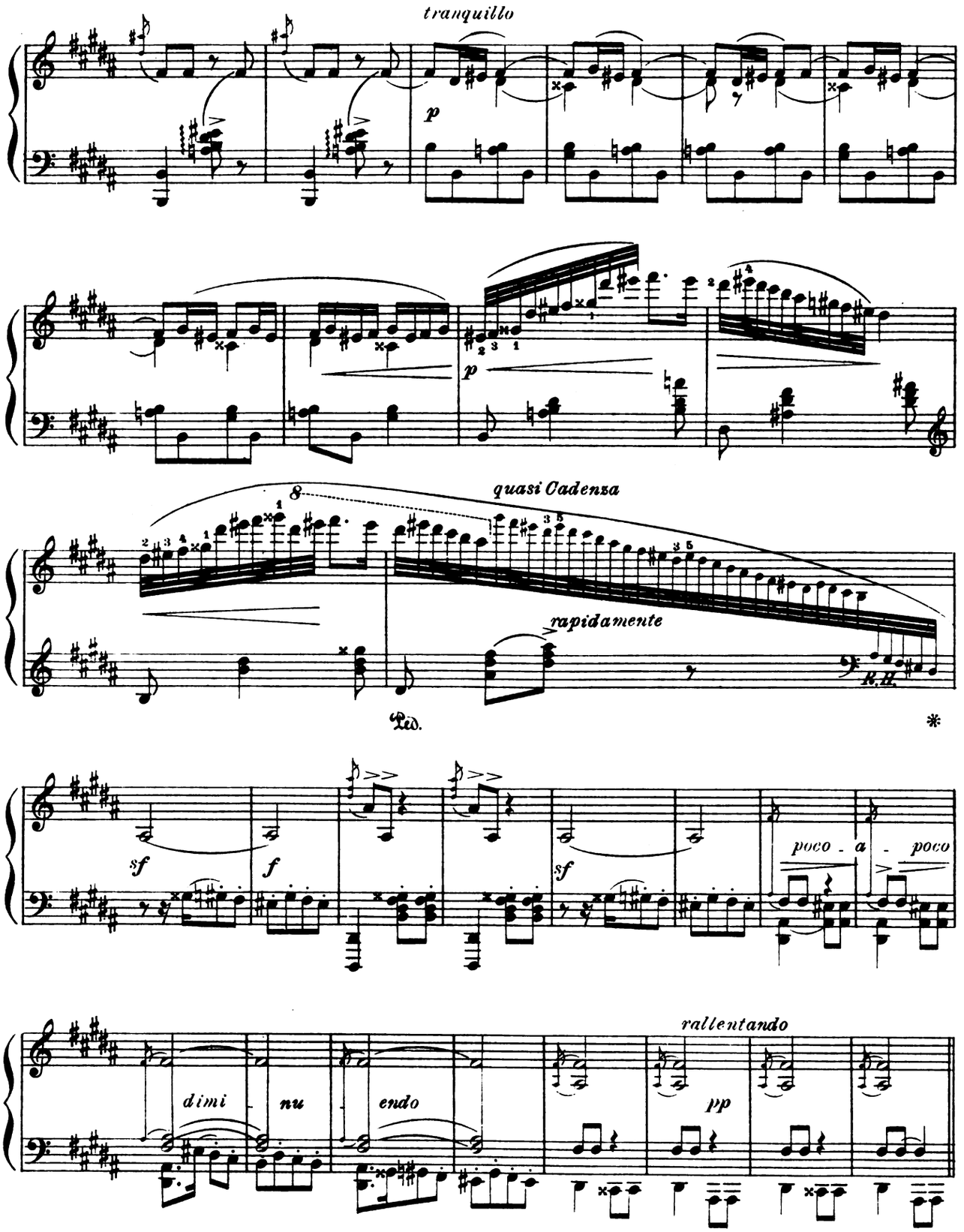
Allegro moderato

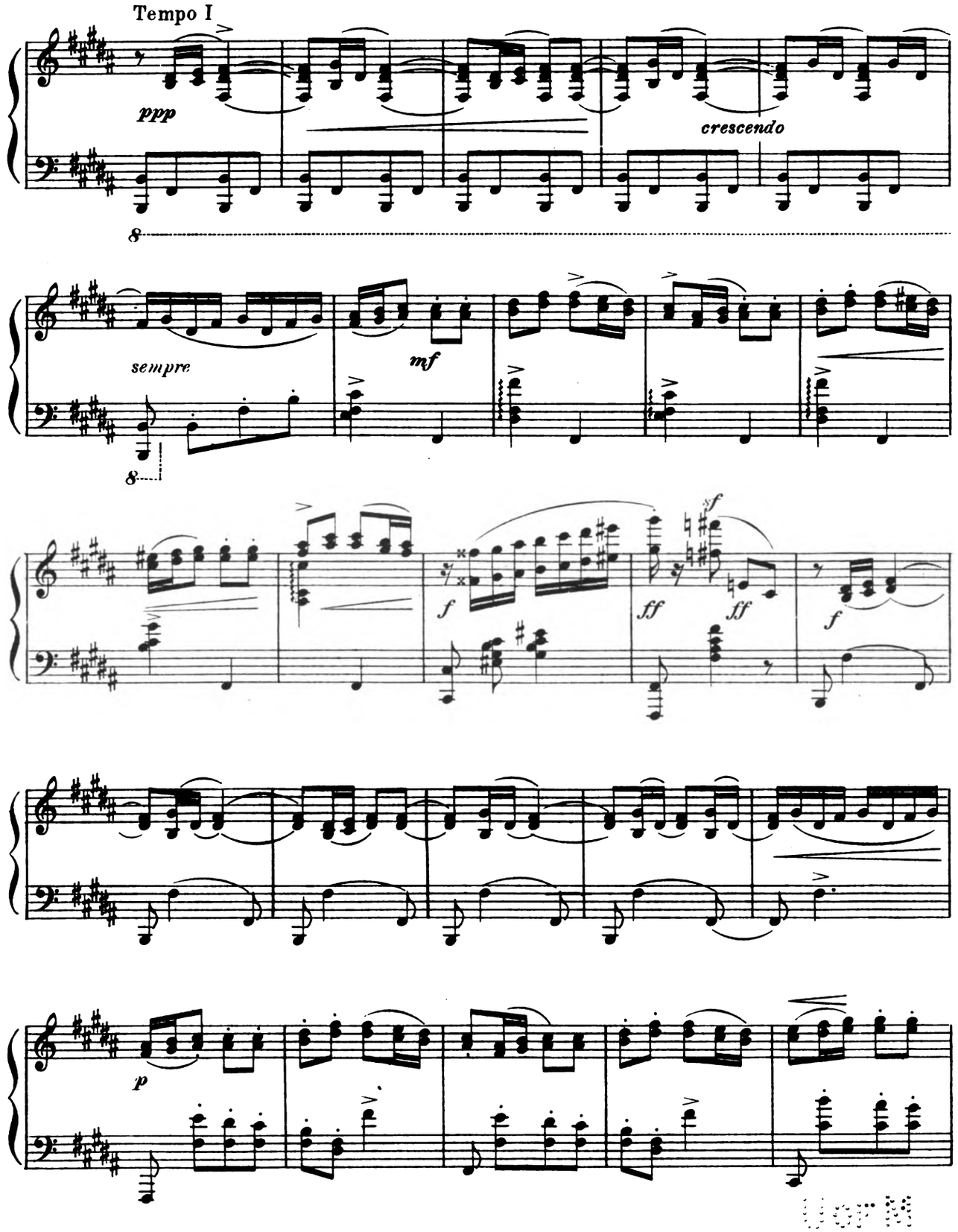
PADEREWSKI

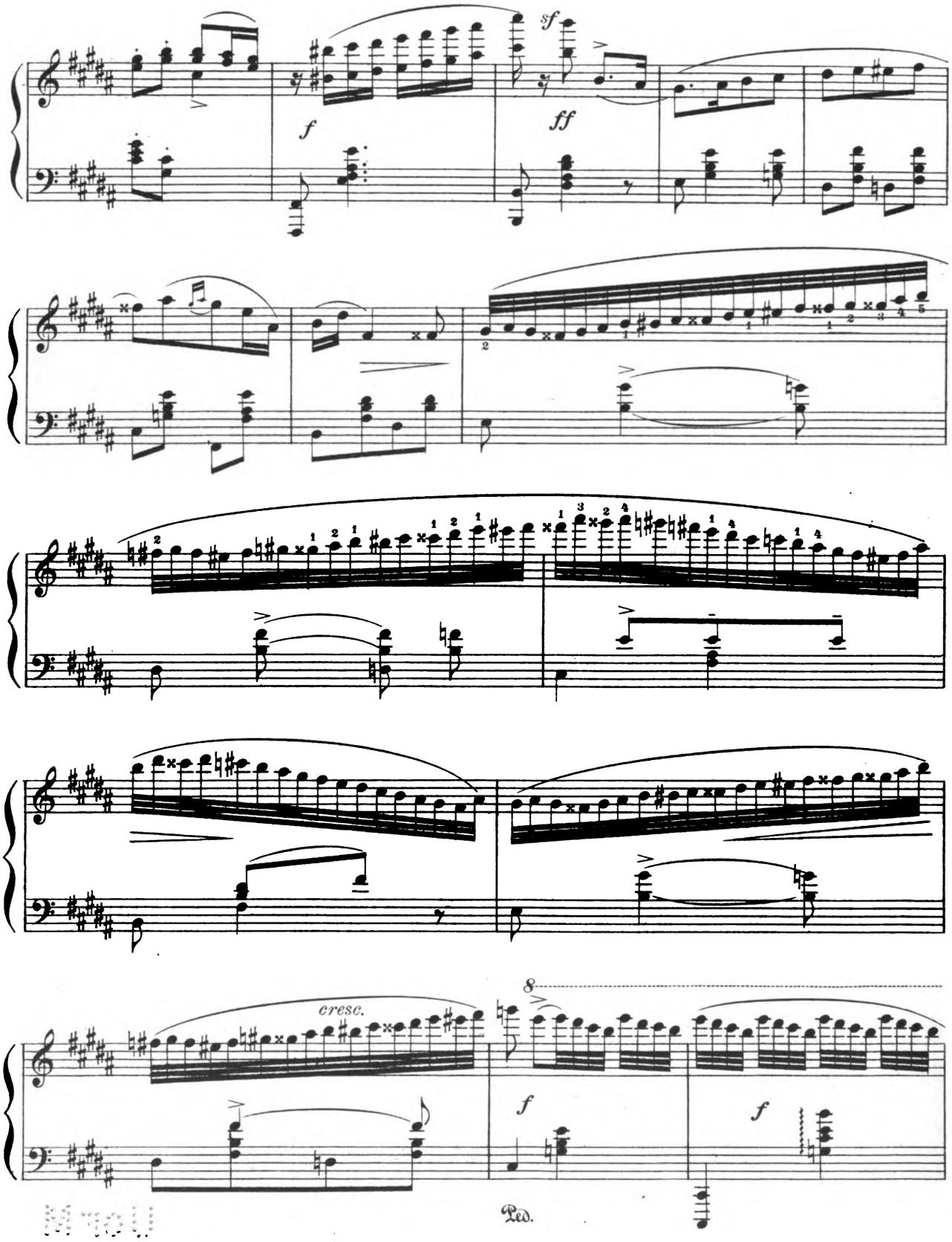


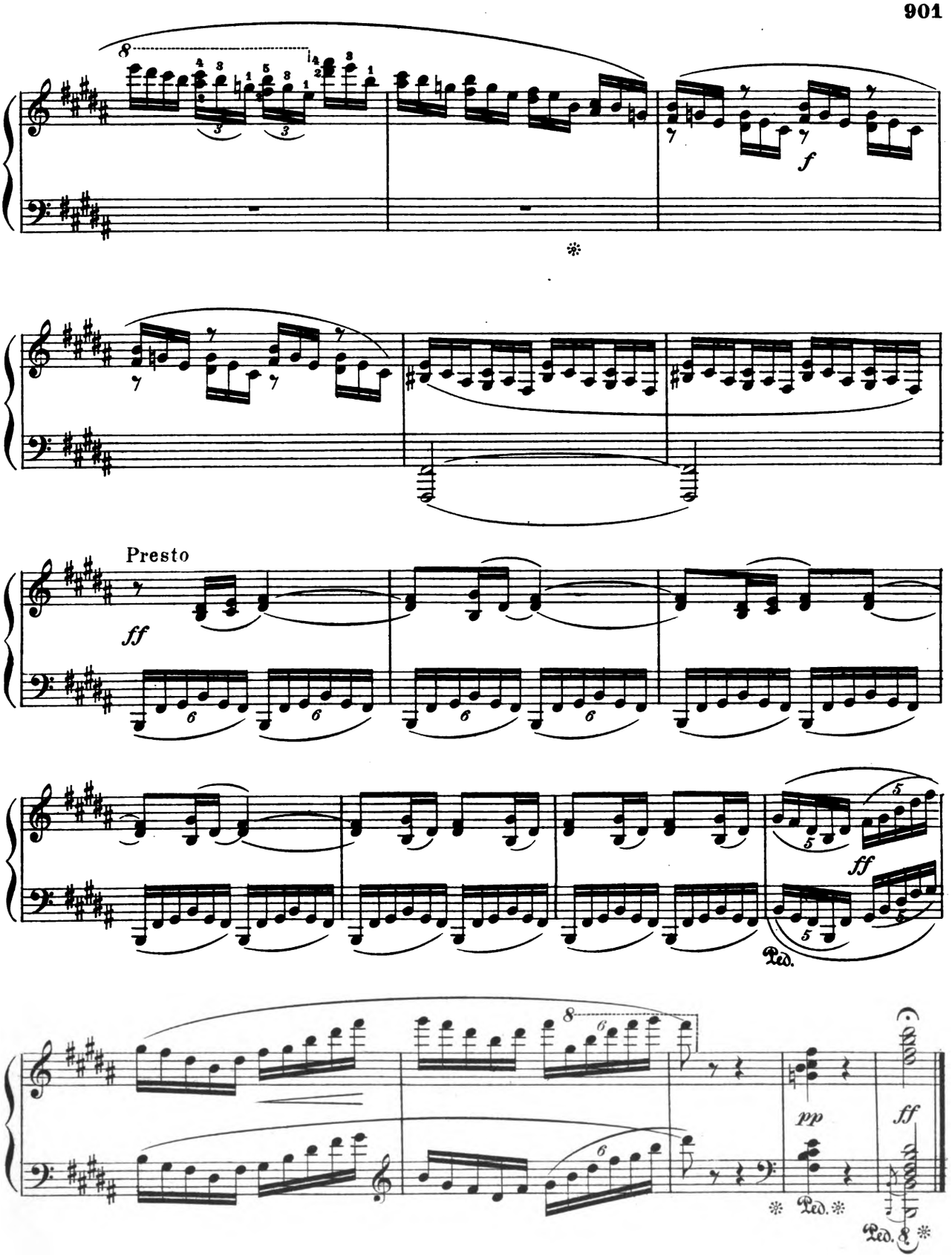












VALSE IMPROMPTU

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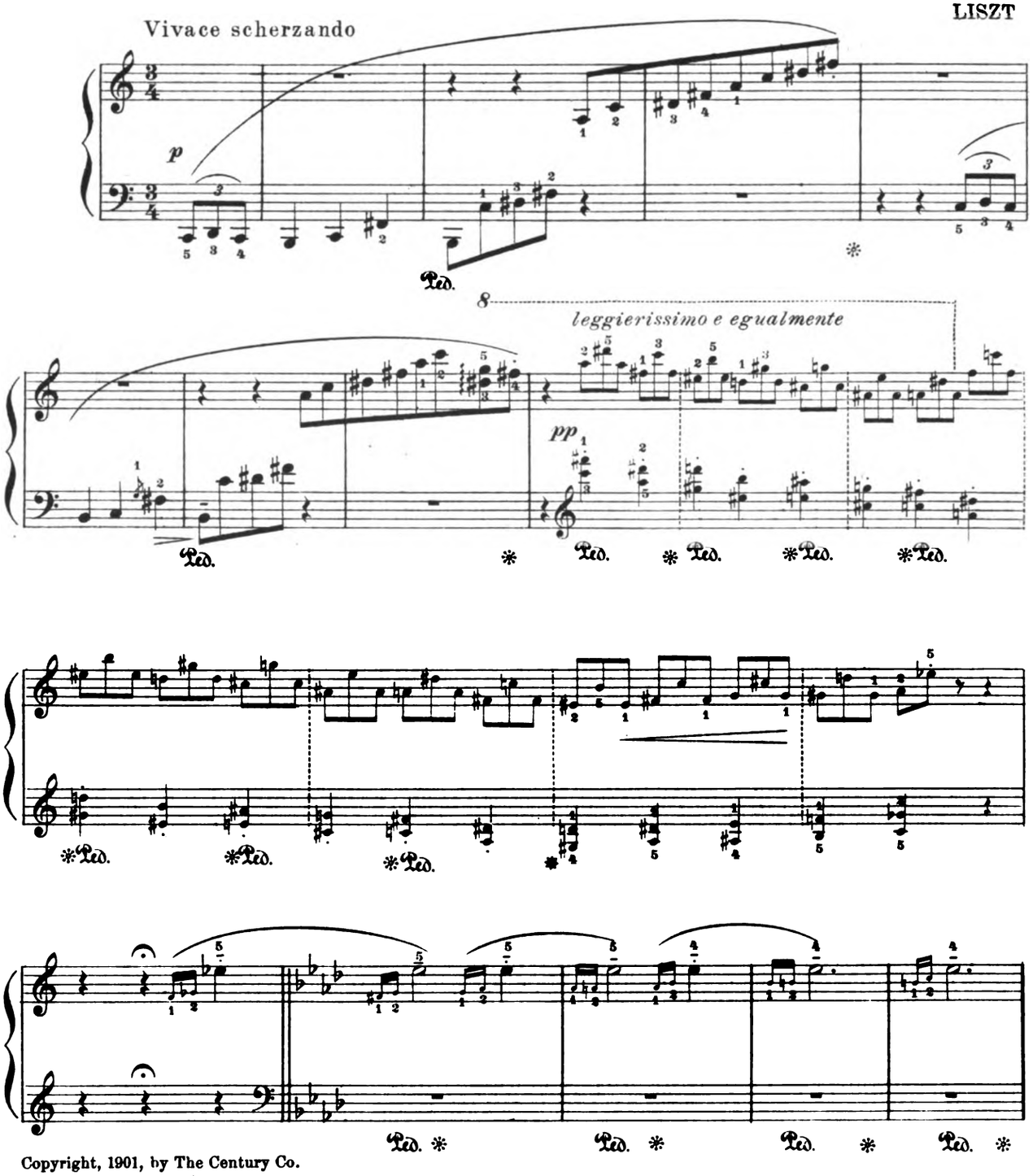
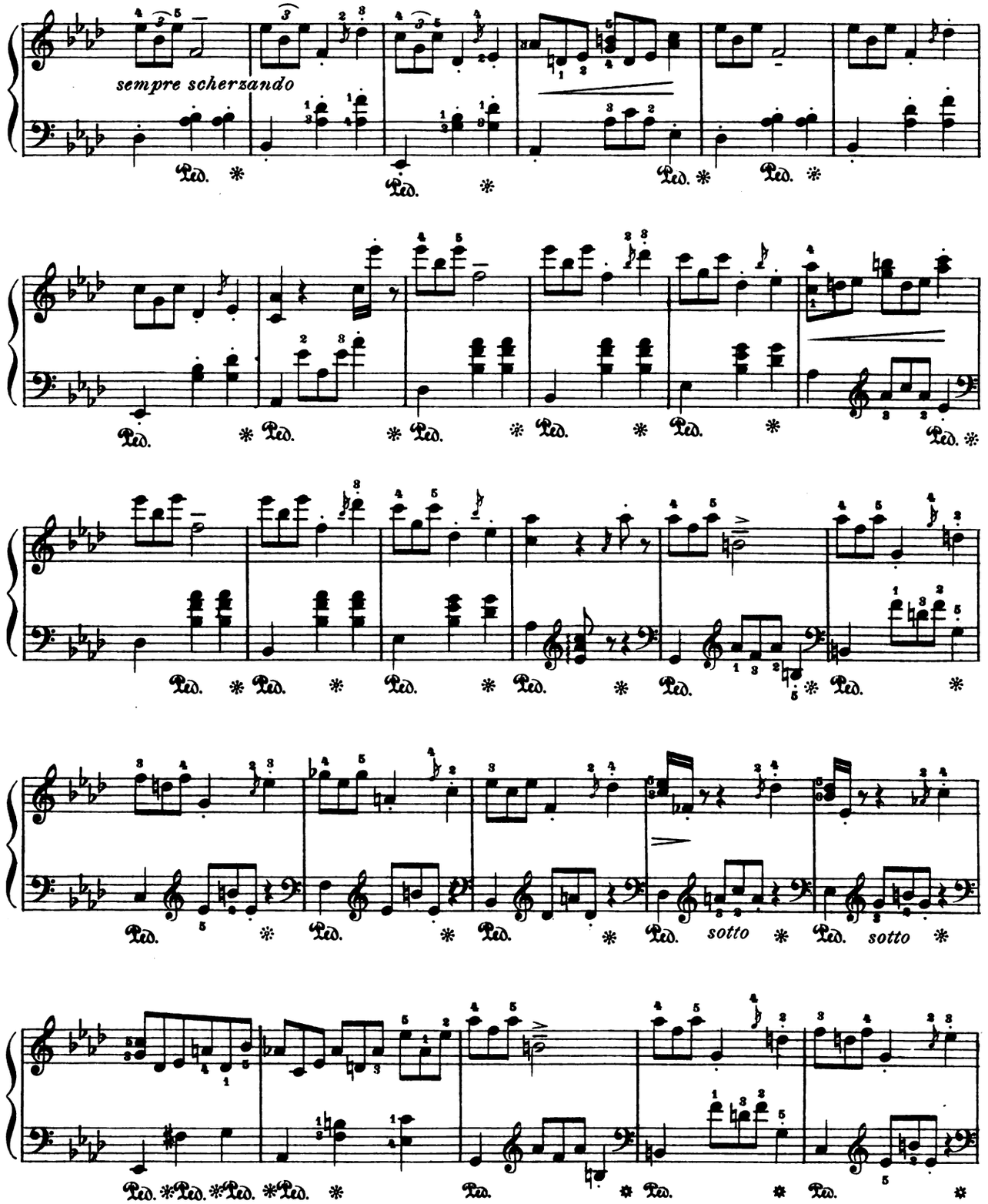
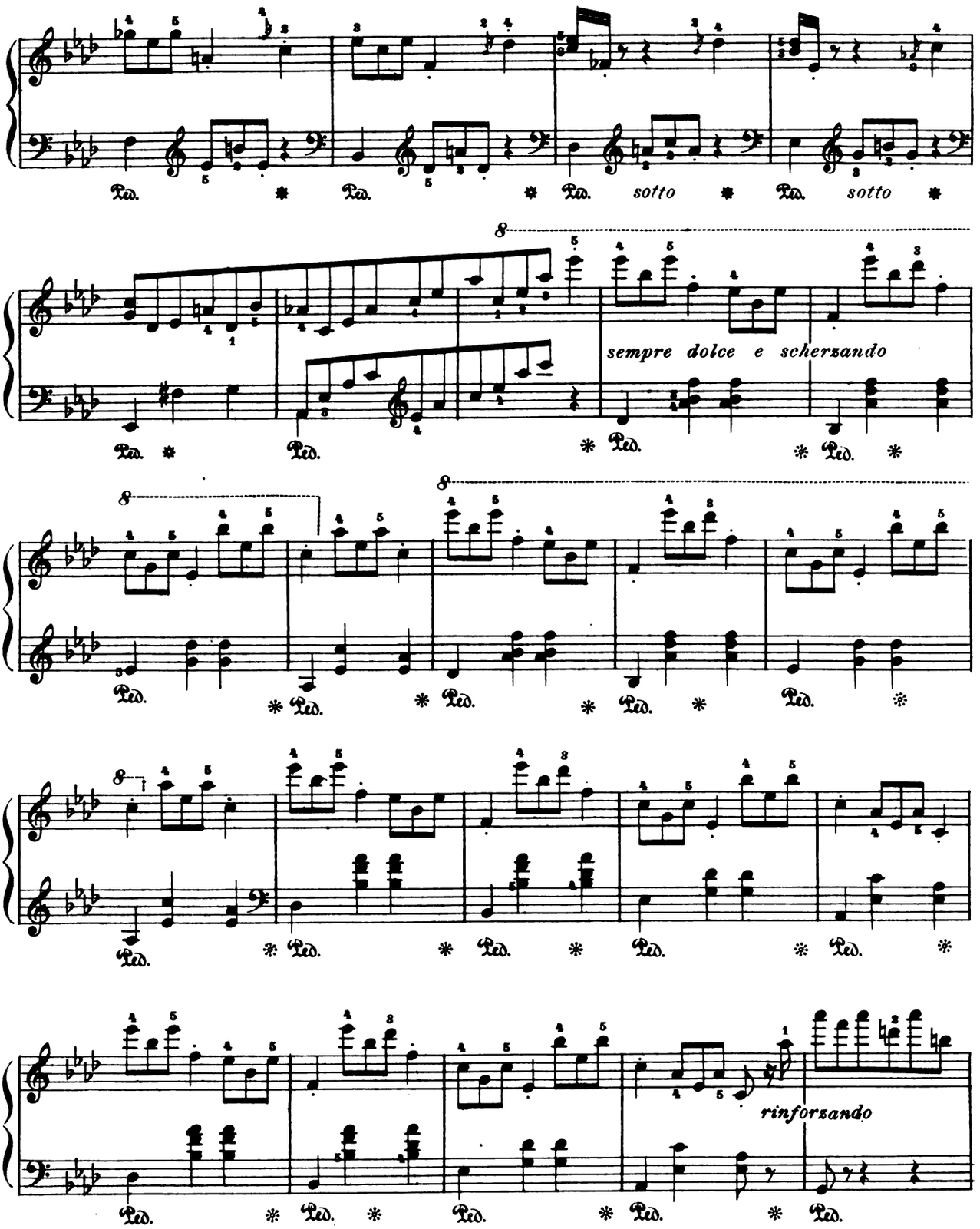
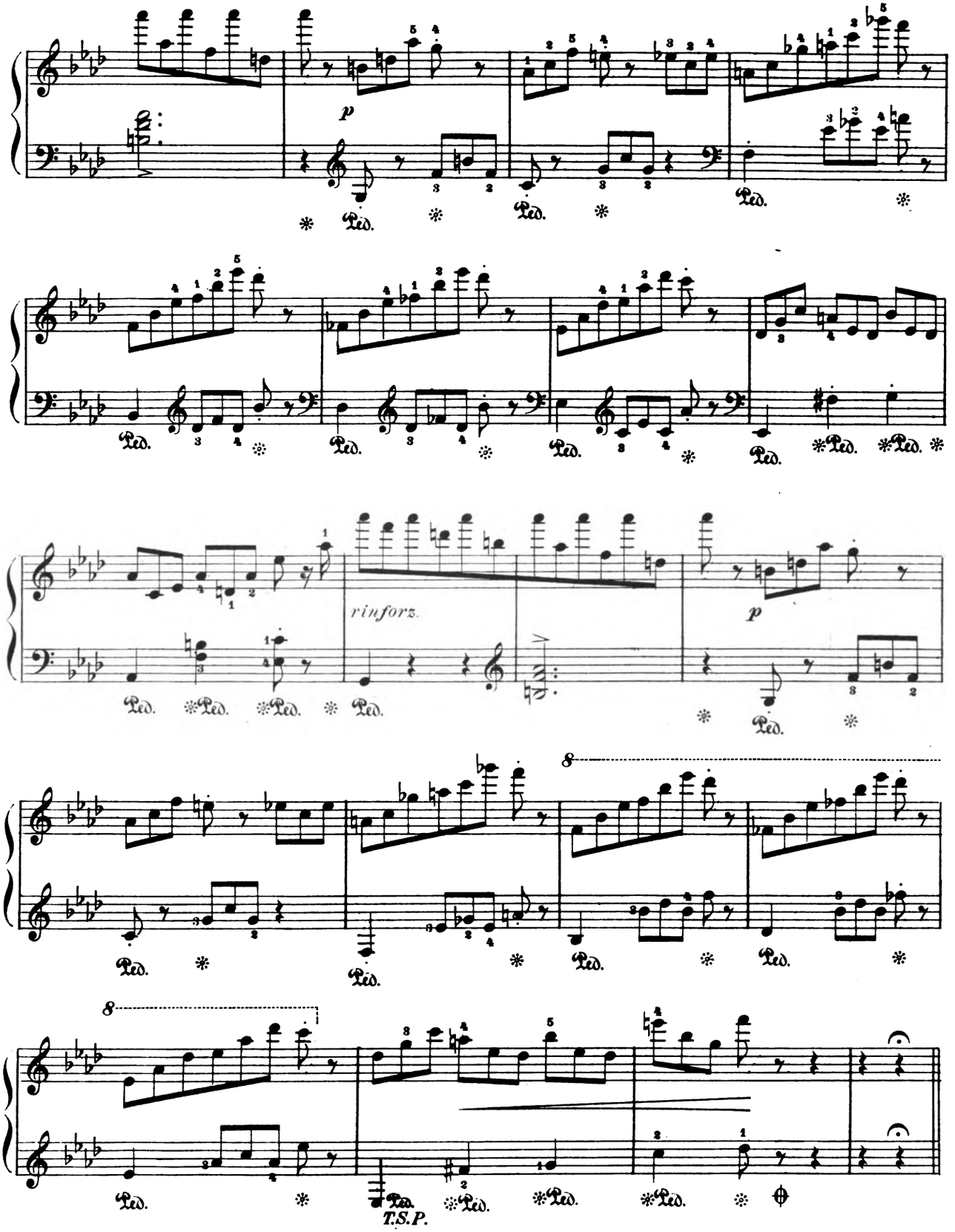
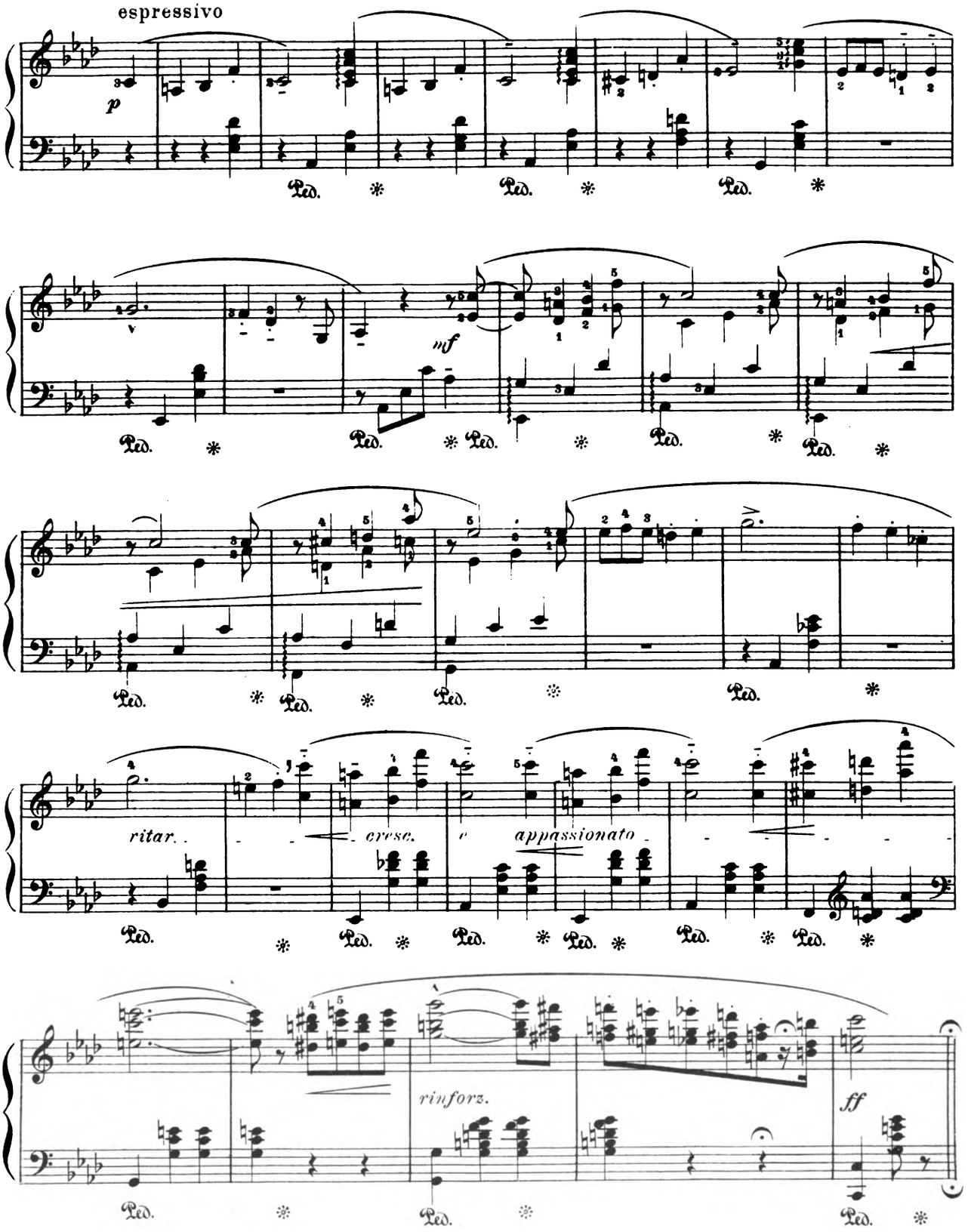
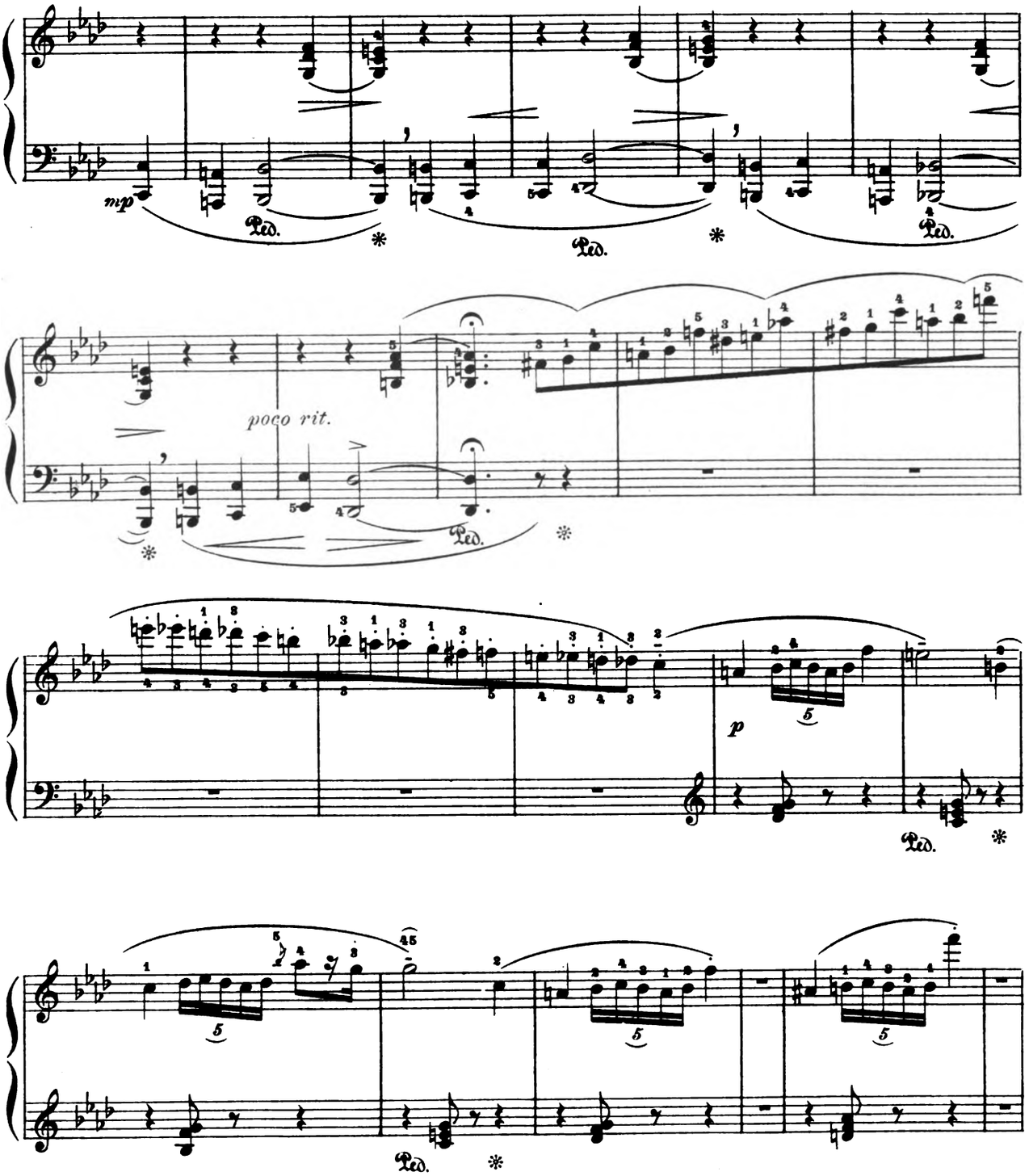


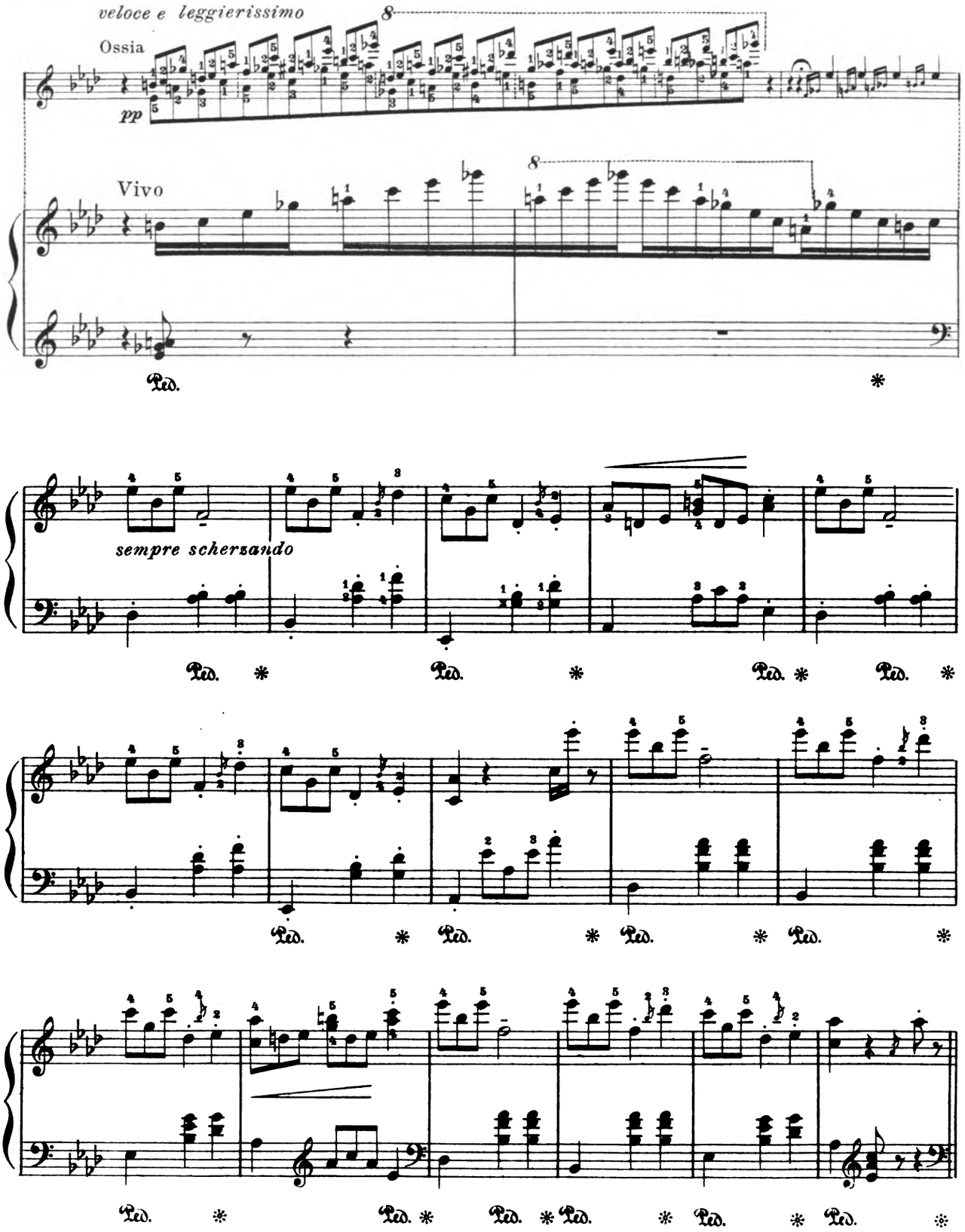


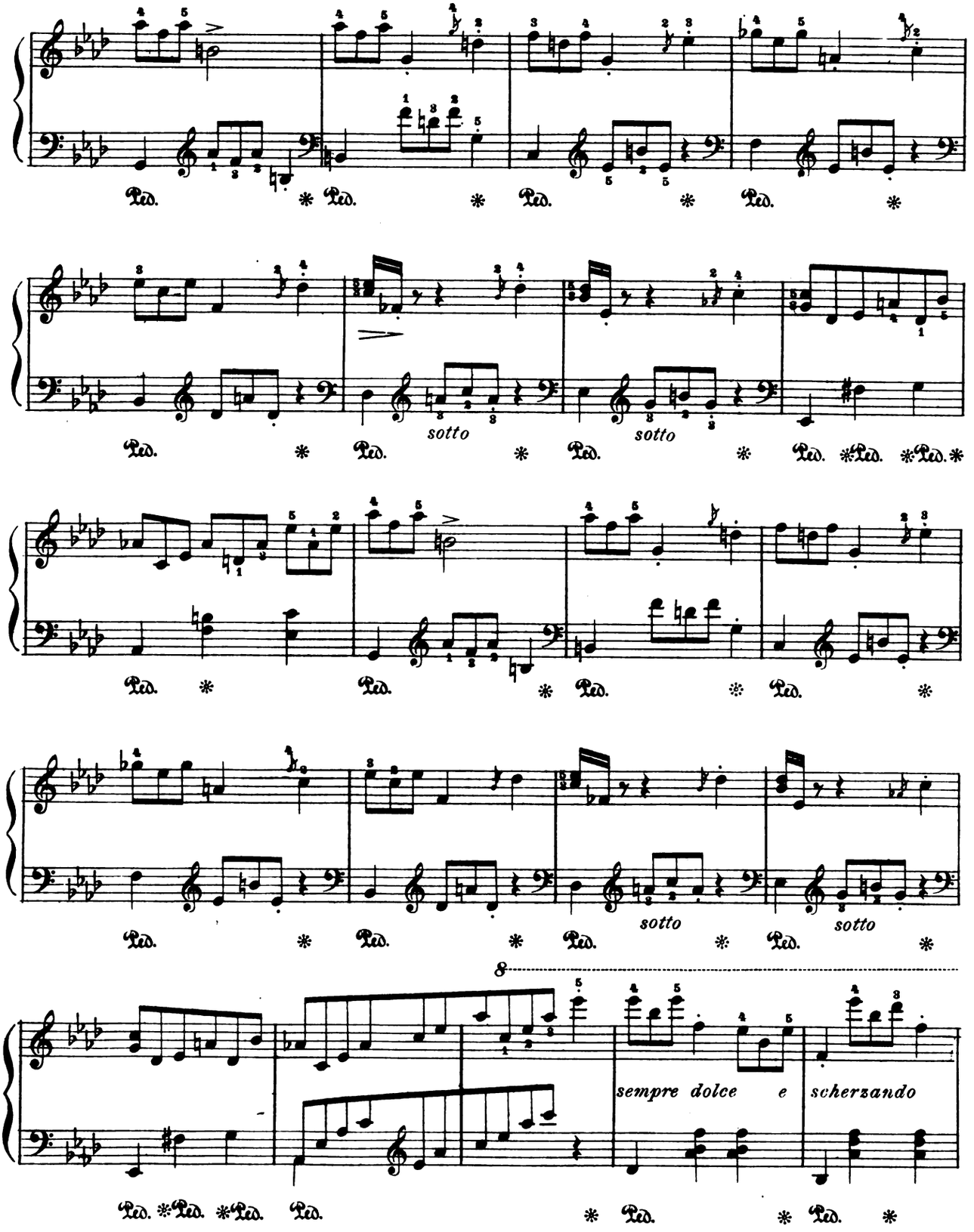


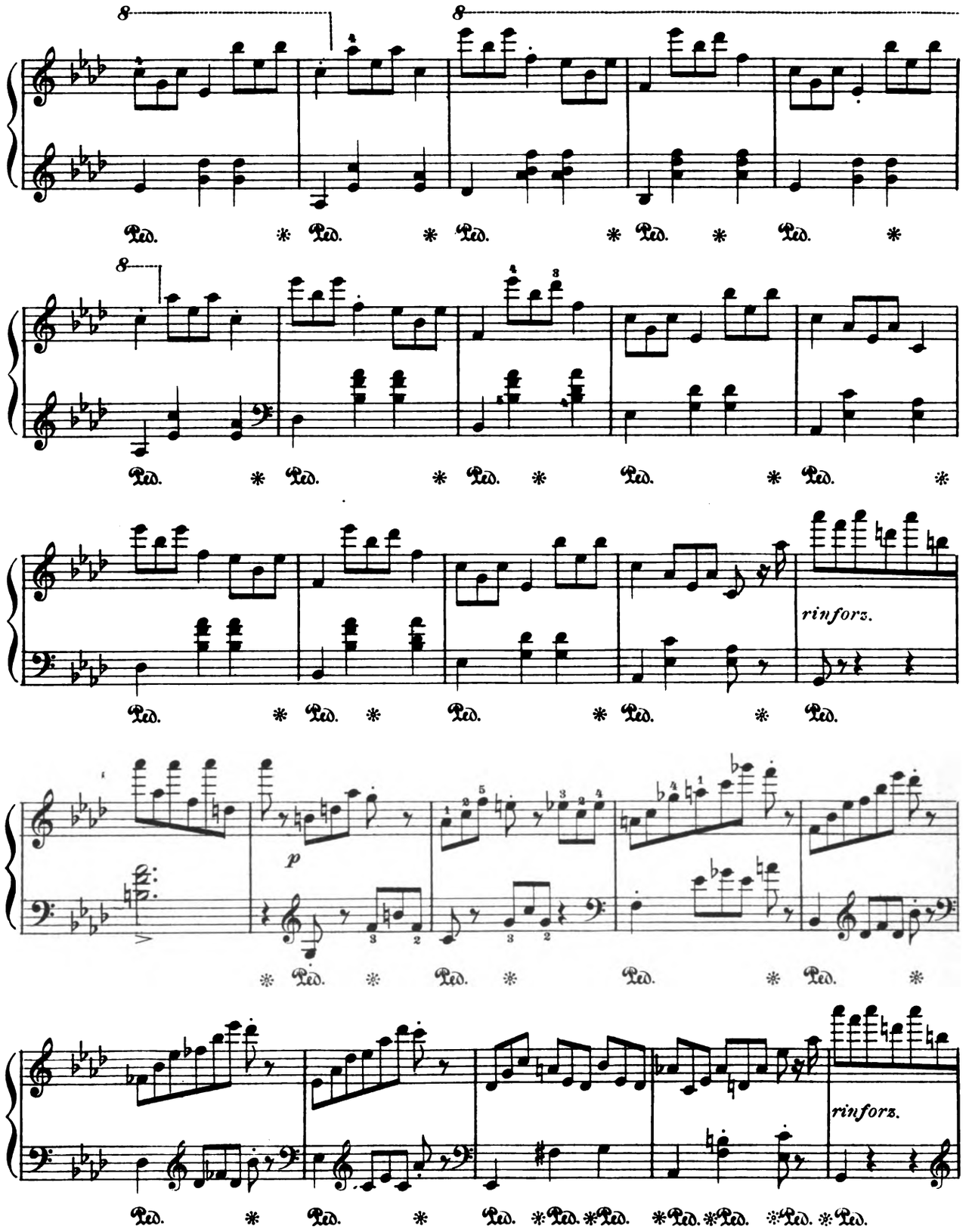


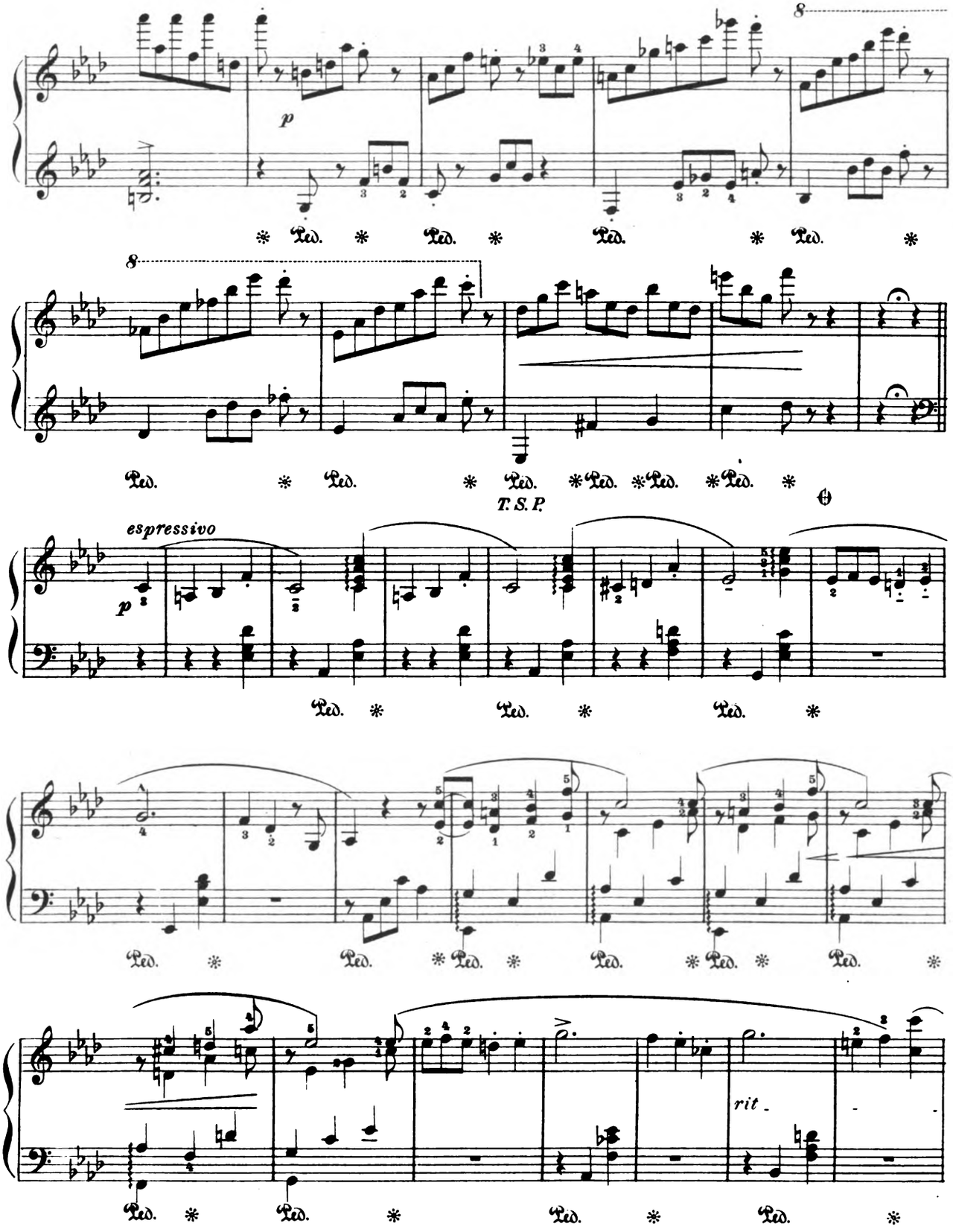


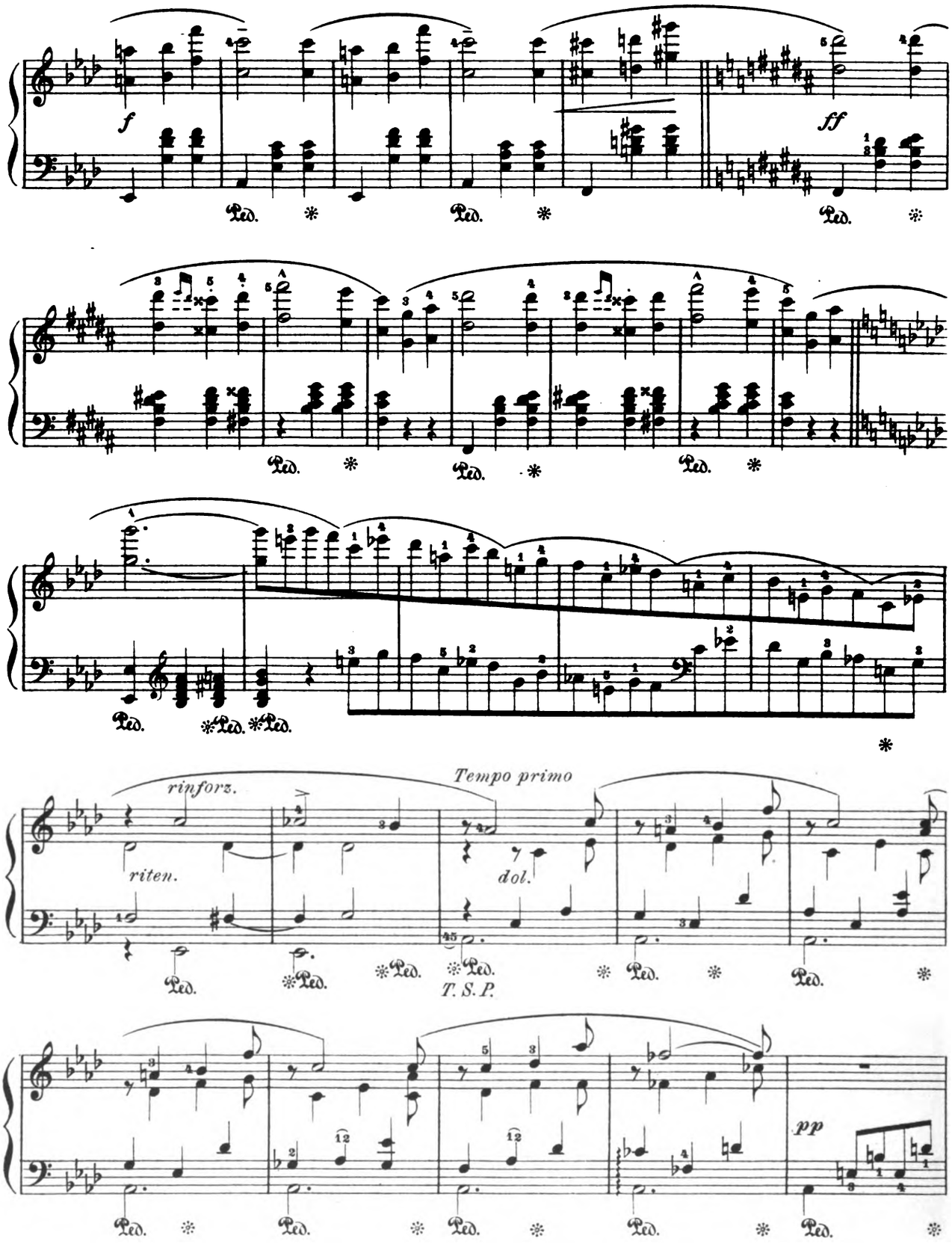




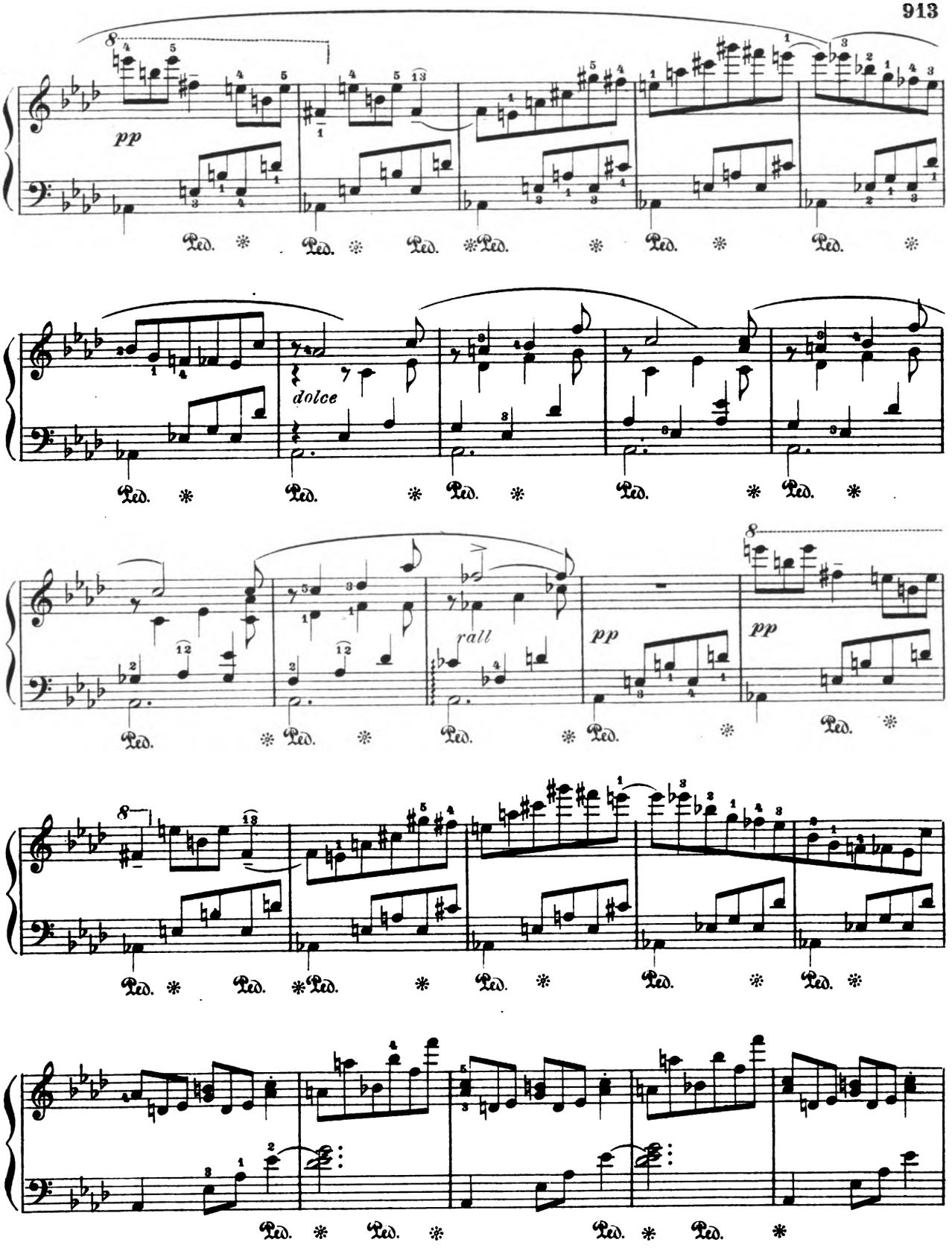


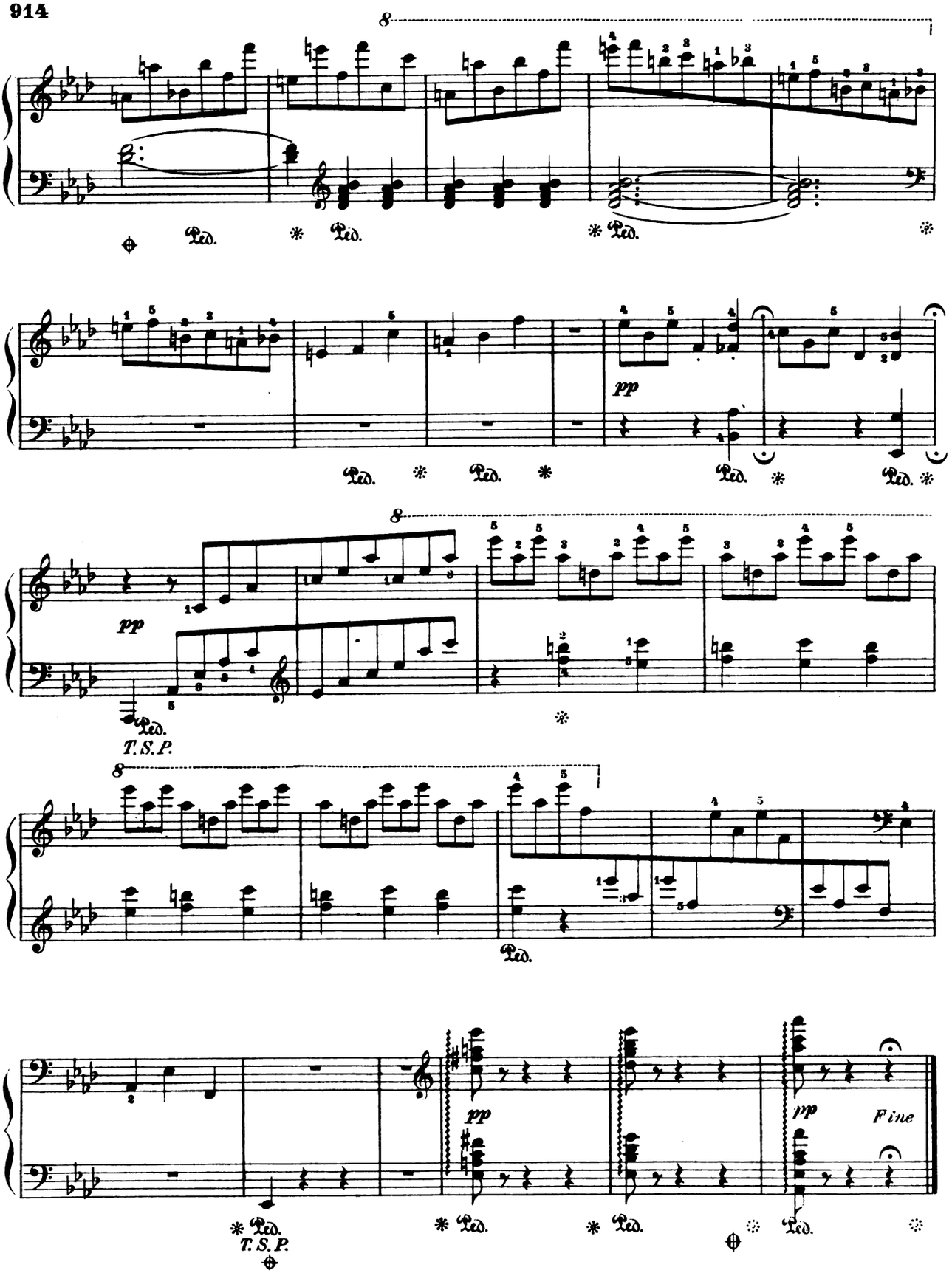


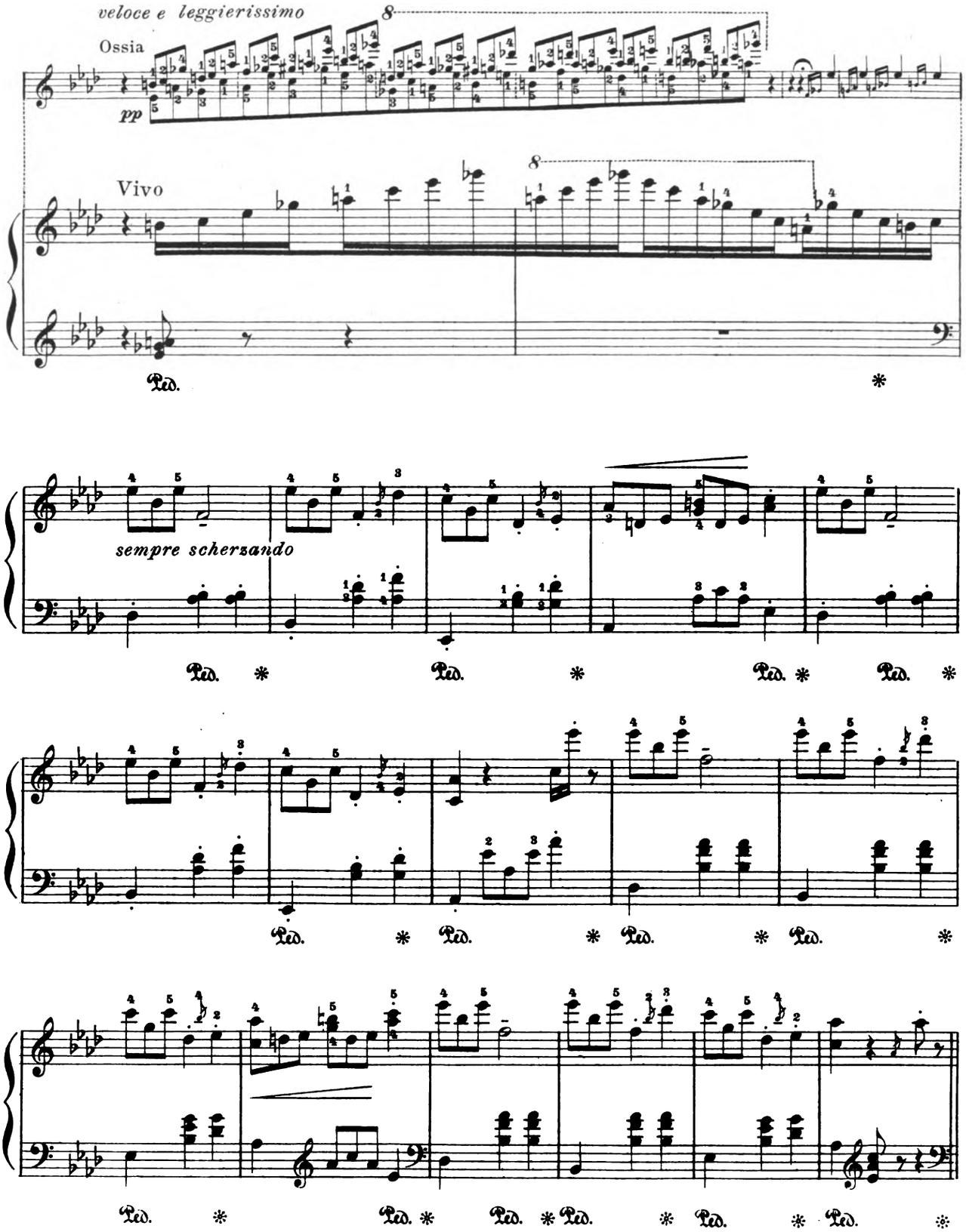


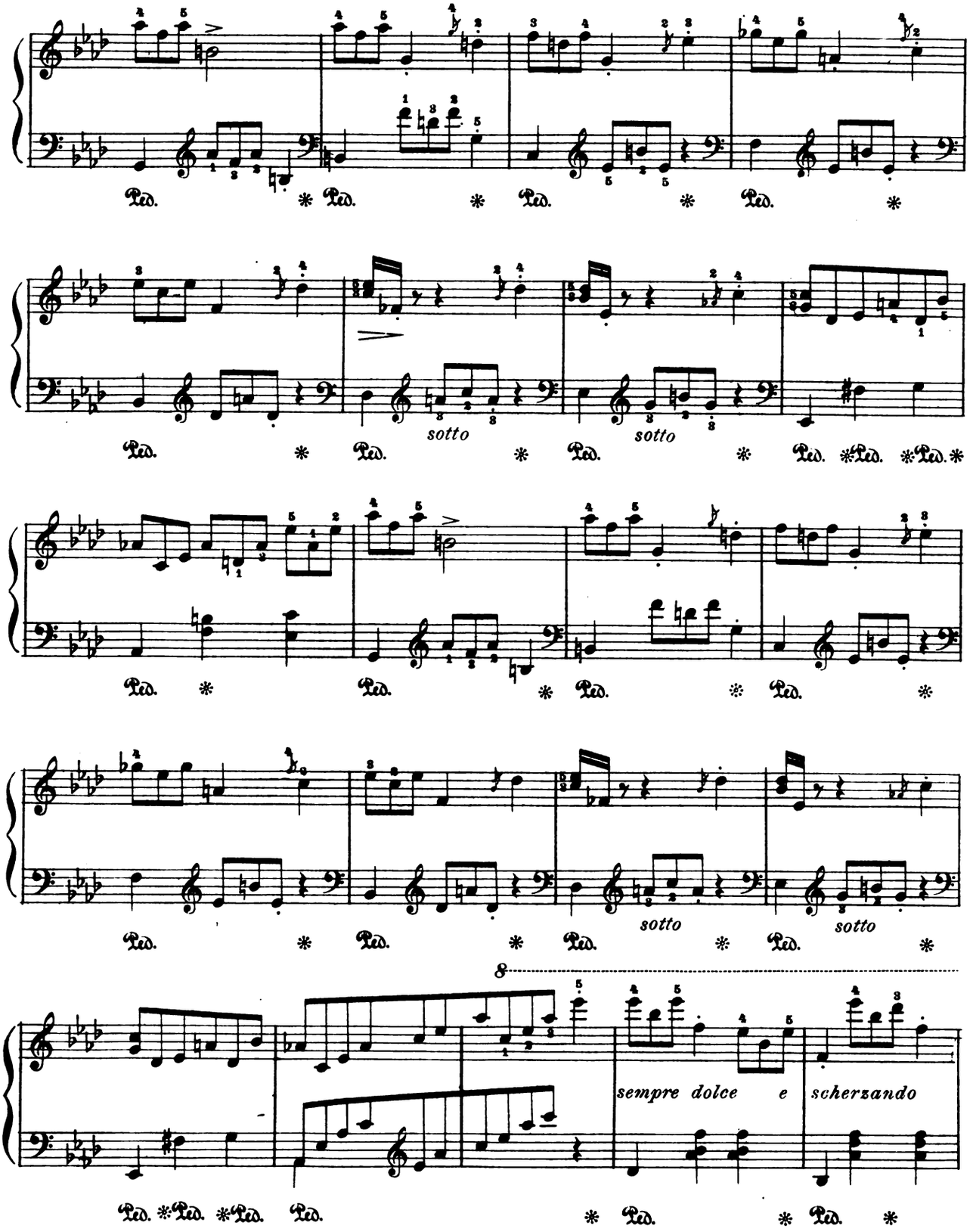


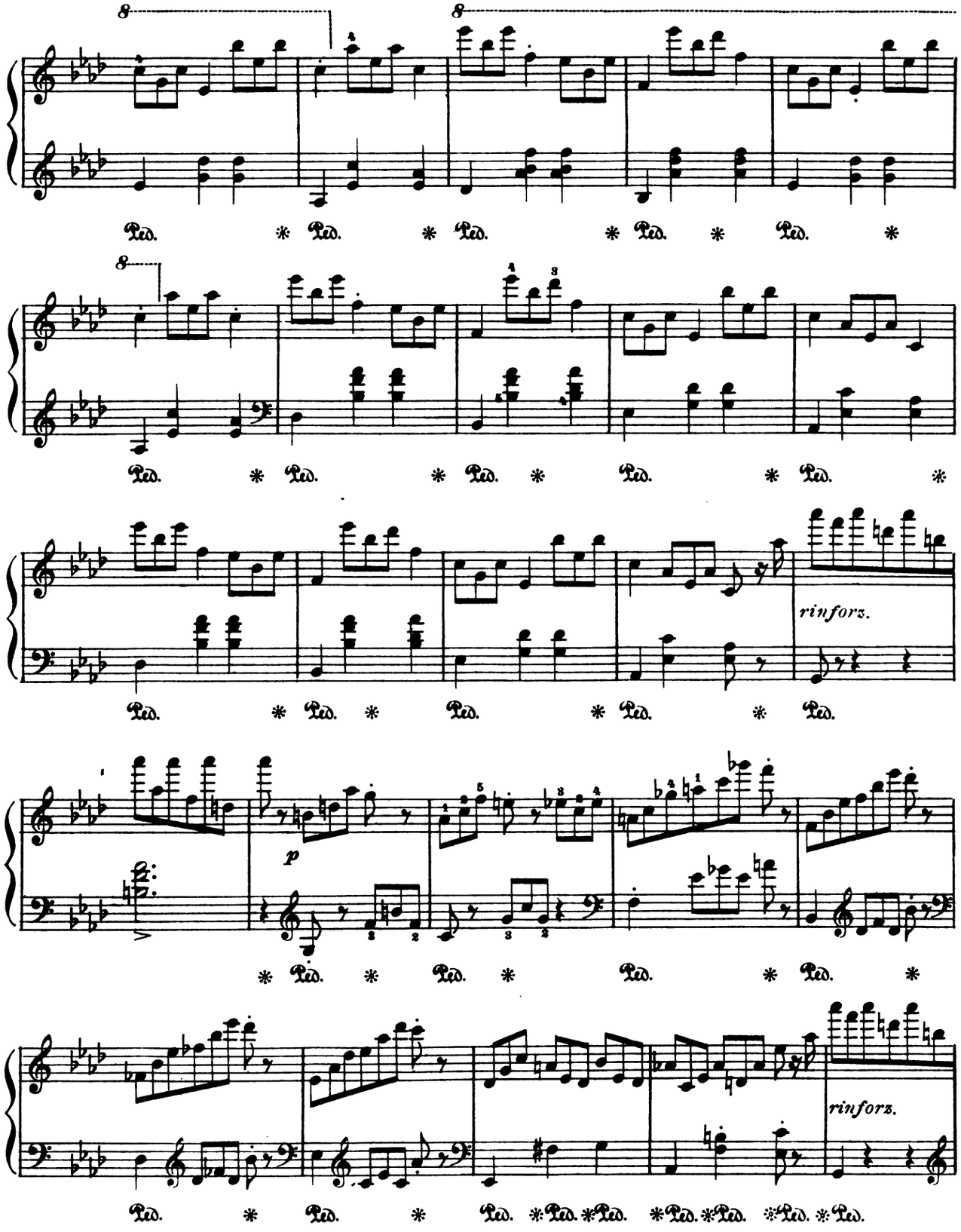
T.S.P. = Tone sustaining pedal. ⊕ = Release of *T.S.P.*

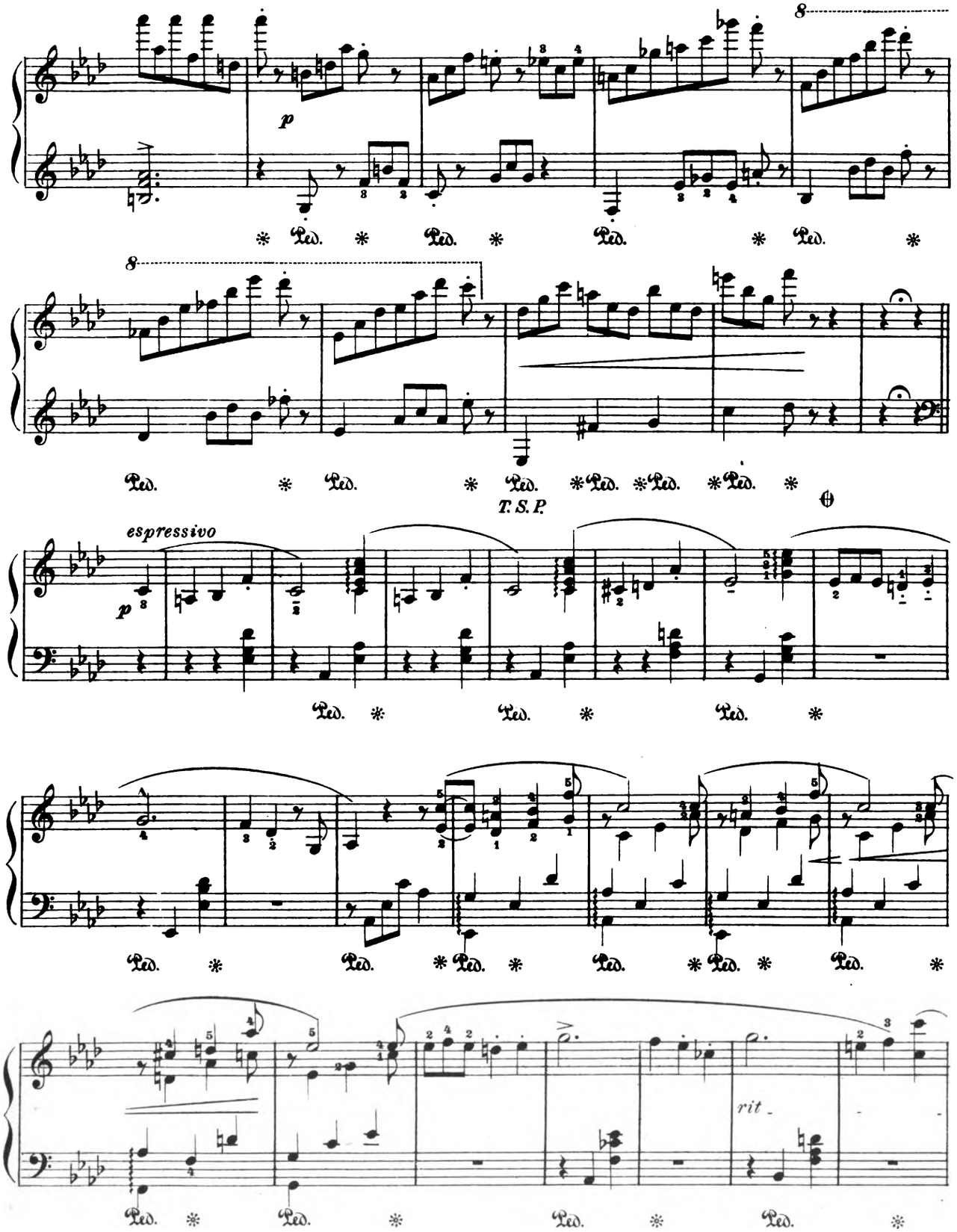


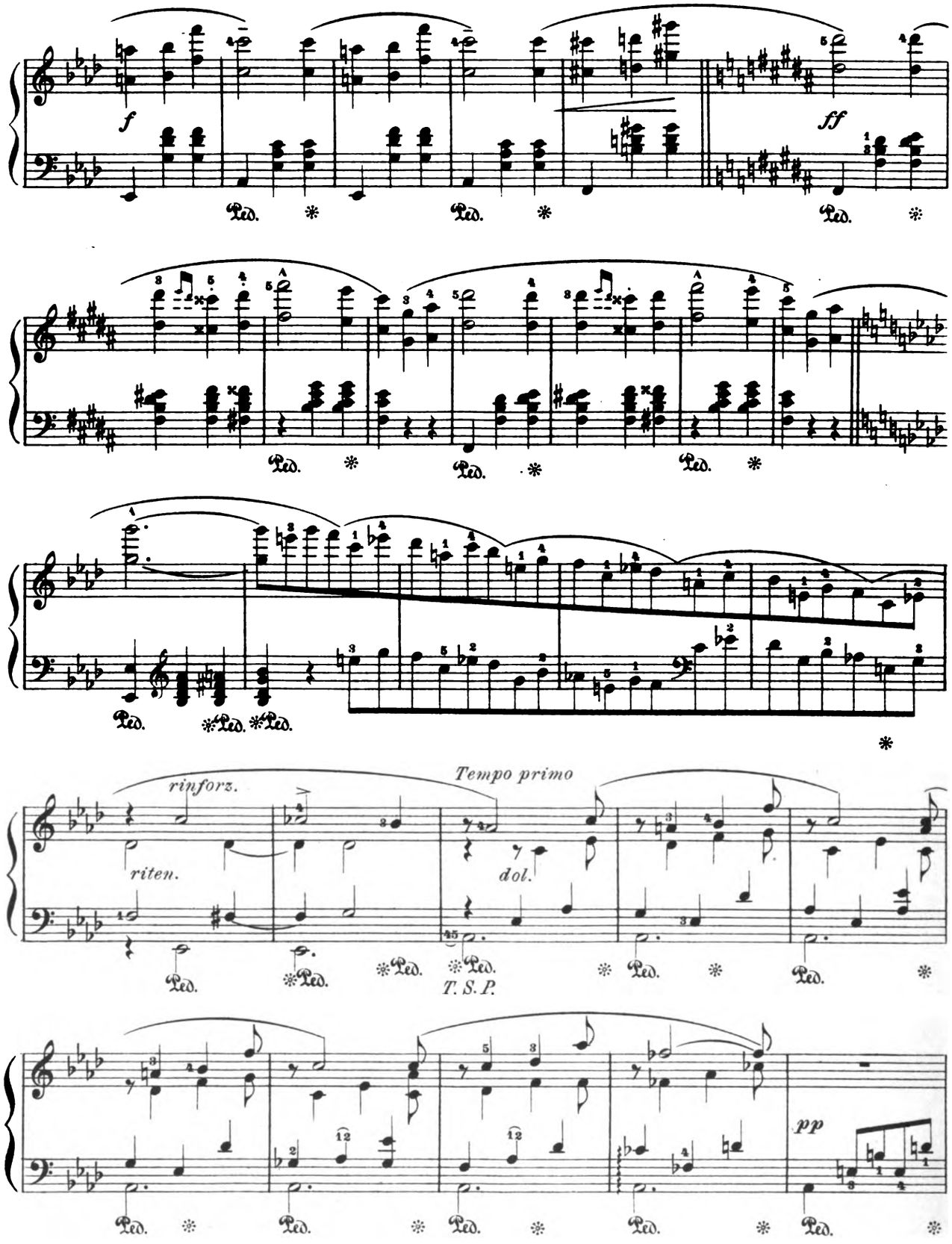




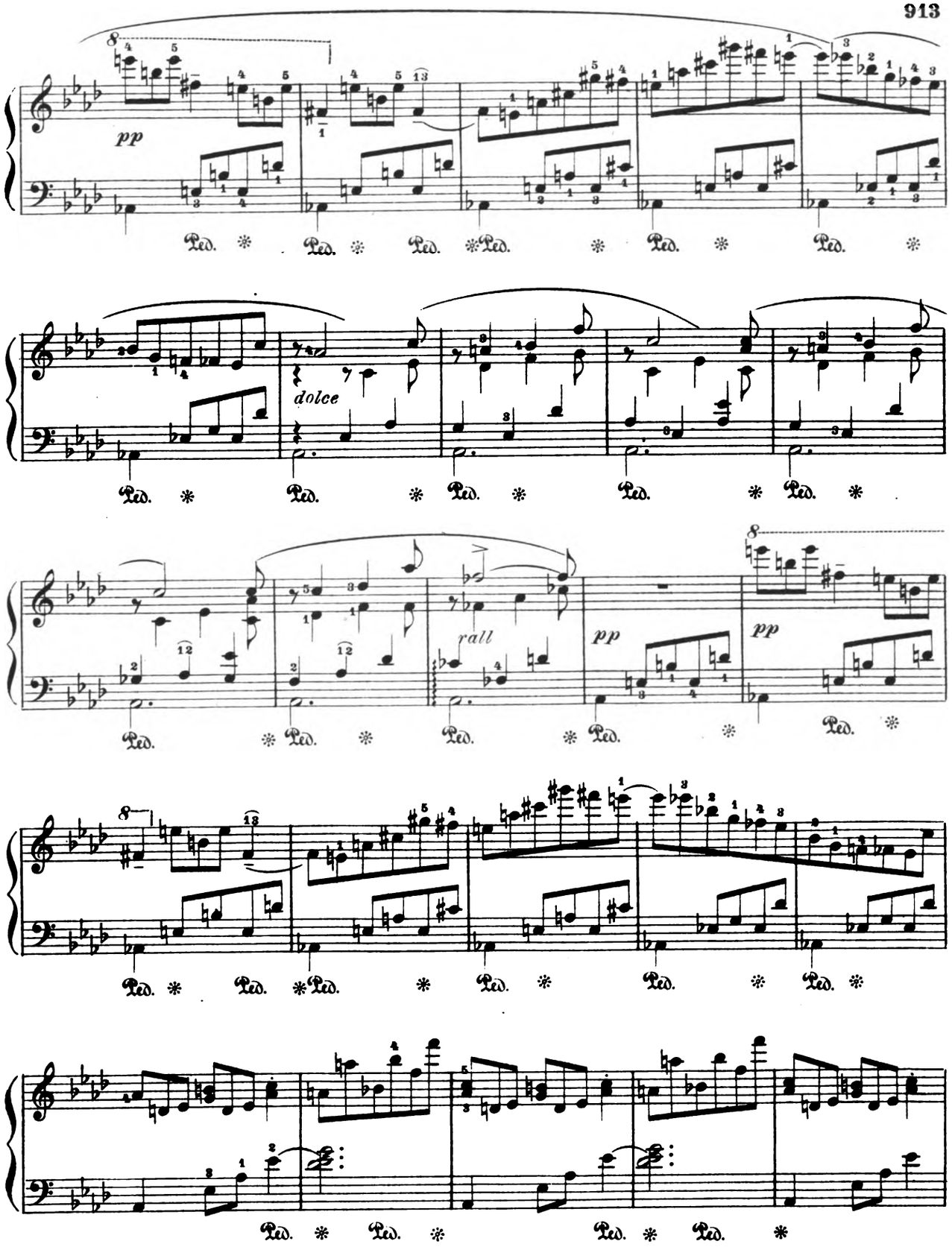


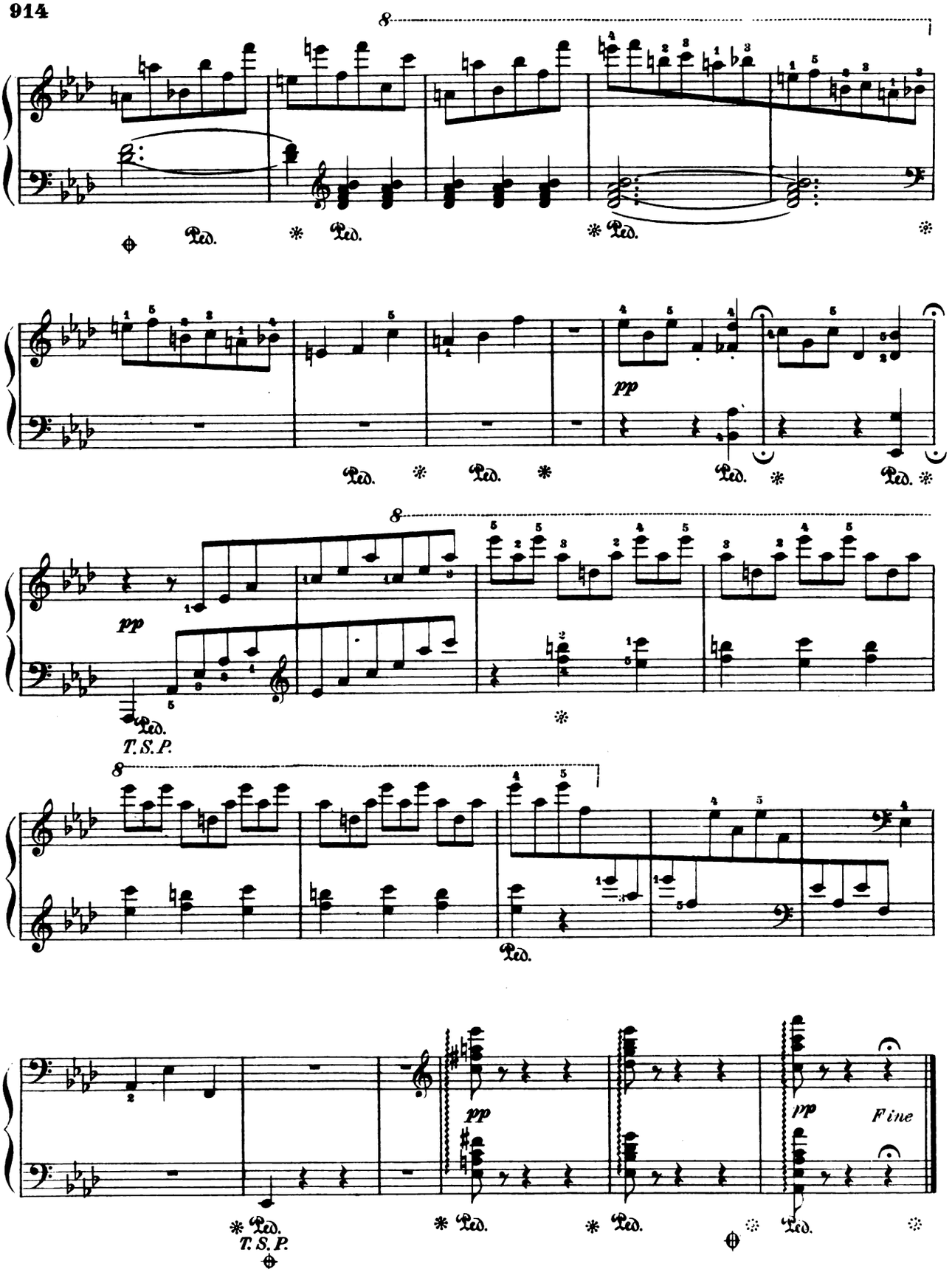






T.S.P. = Tone sustaining pedal. ⊕ = Release of *T.S.P.*





THE MARRIAGE OF ST. CATHERINE.

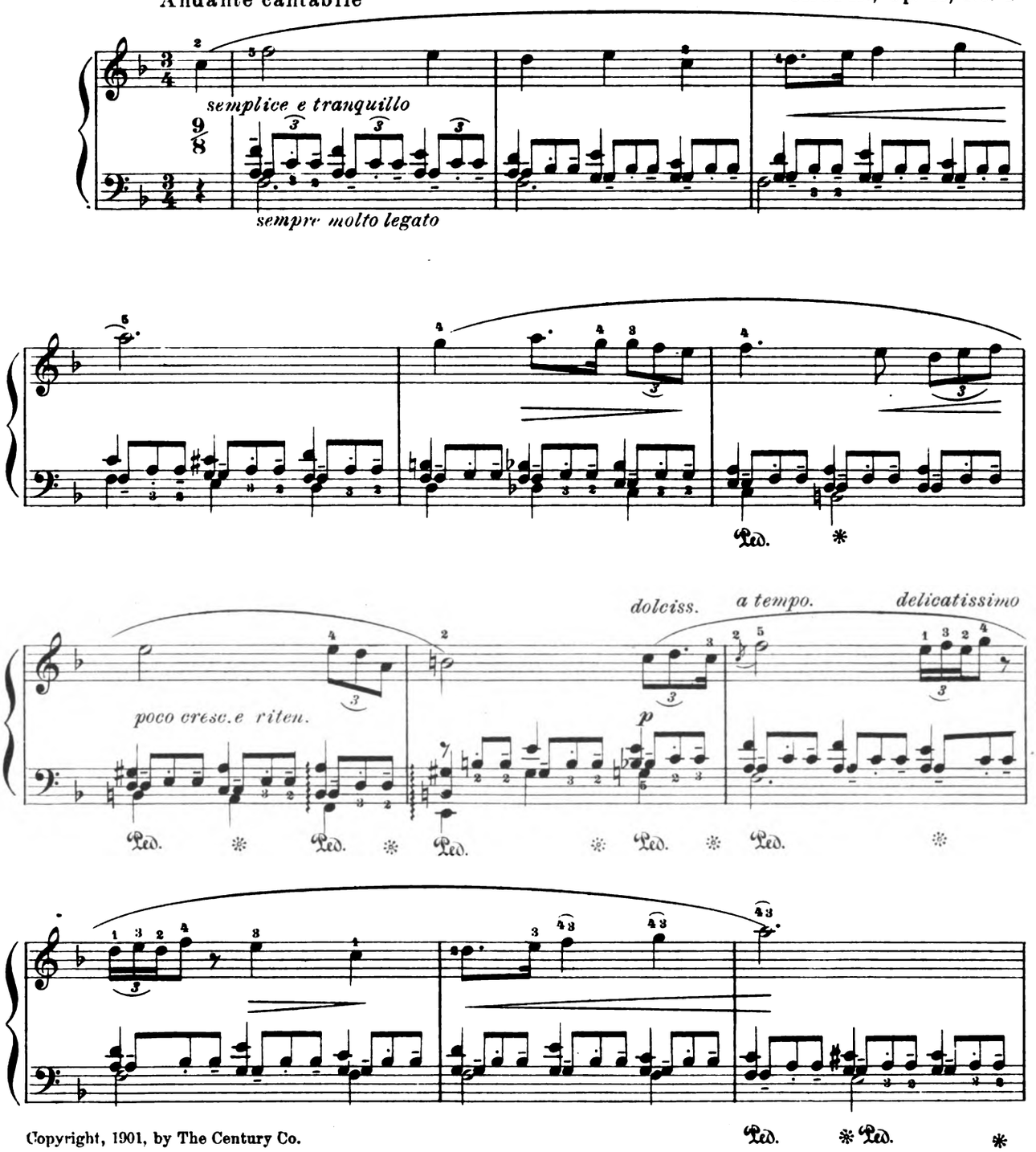
FROM A PAINTING BY HANS MEMLING (1425-1492|5)
REPRODUCED FROM AN ENGRAVING BY ALP. FRANÇOIS, PUBLISHED BY THE
SOCIÉTÉ FRANÇAISE DE GRAVURE.

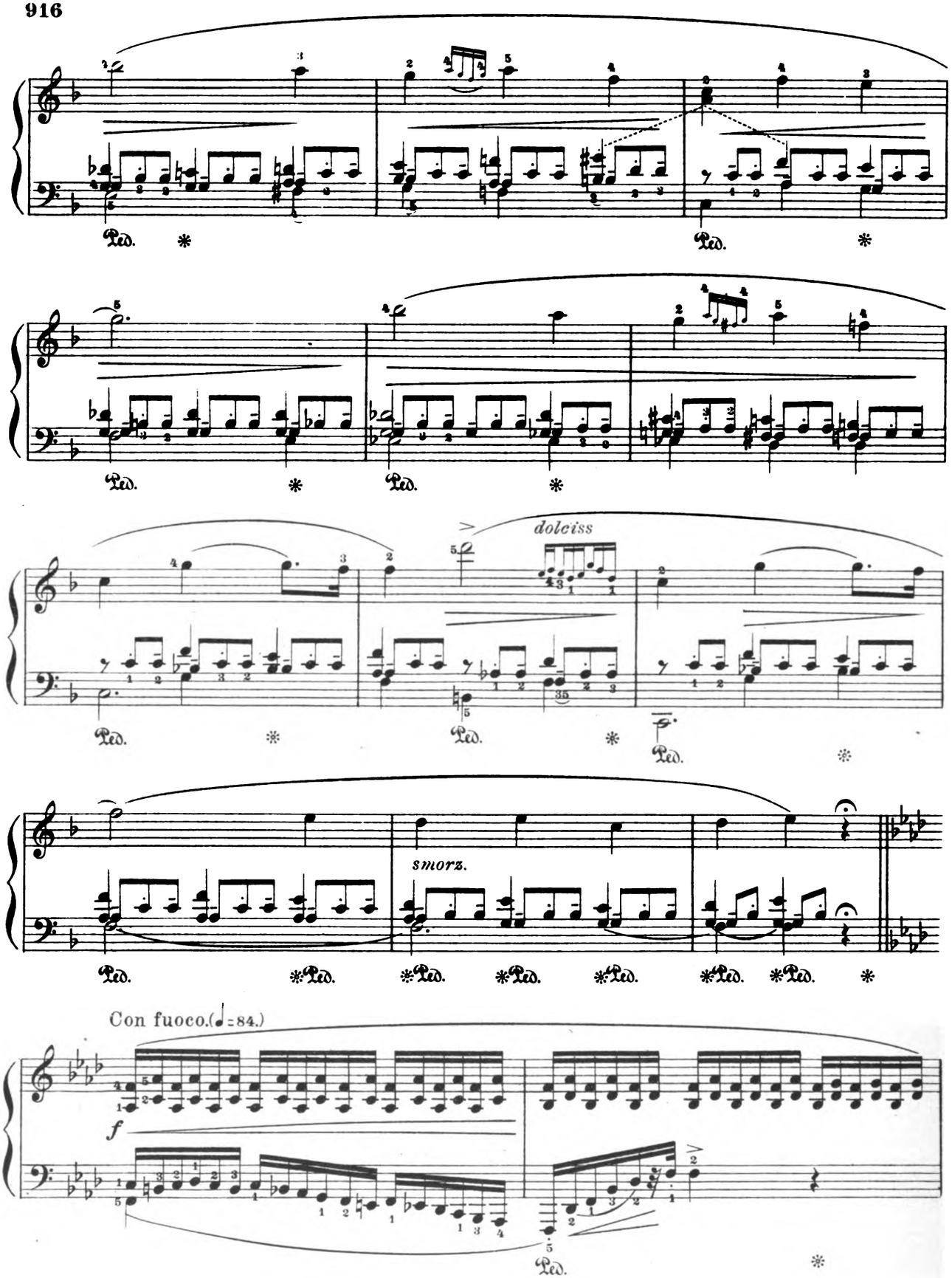
NOCTURNE

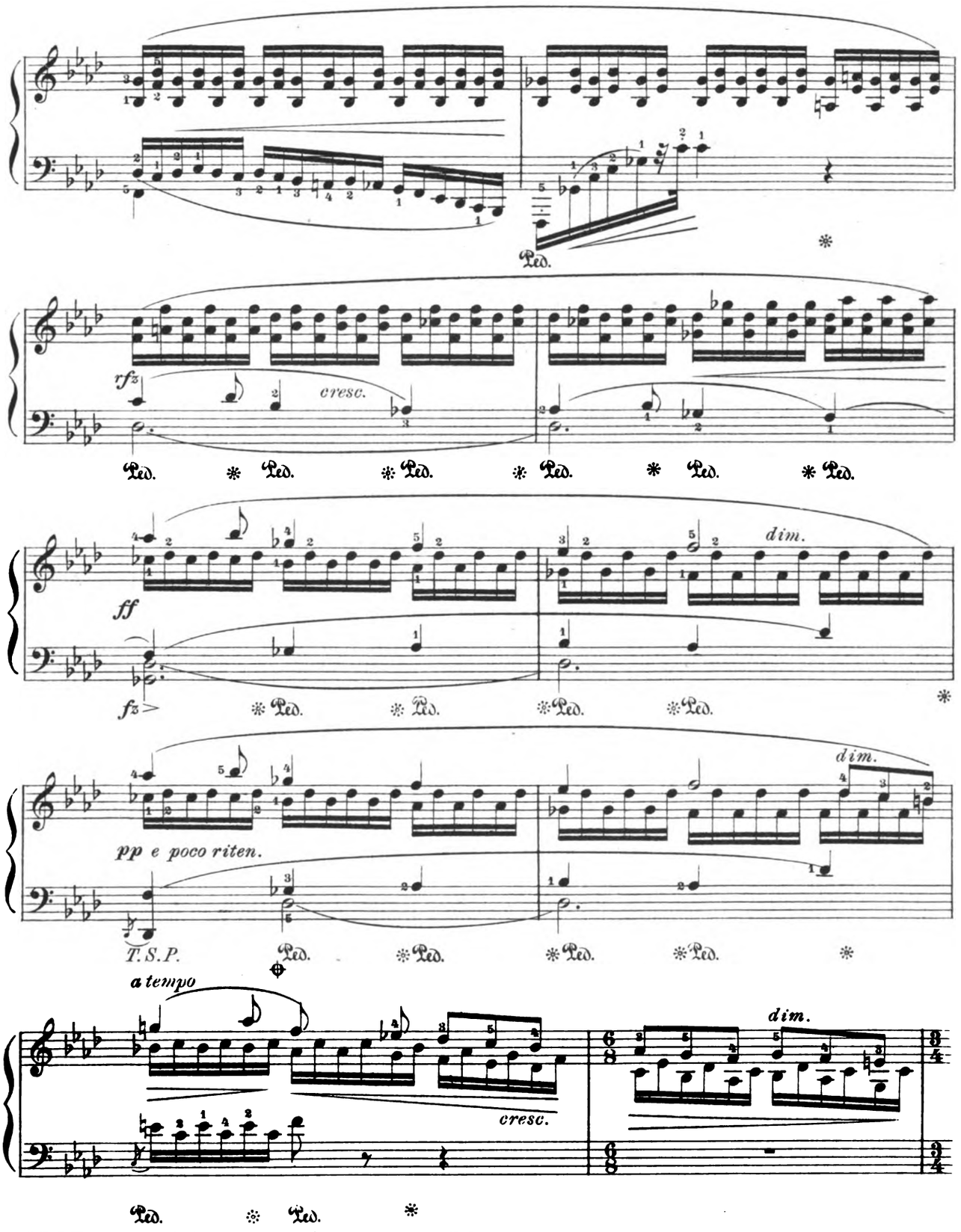
F MAJOR

Andante cantabile

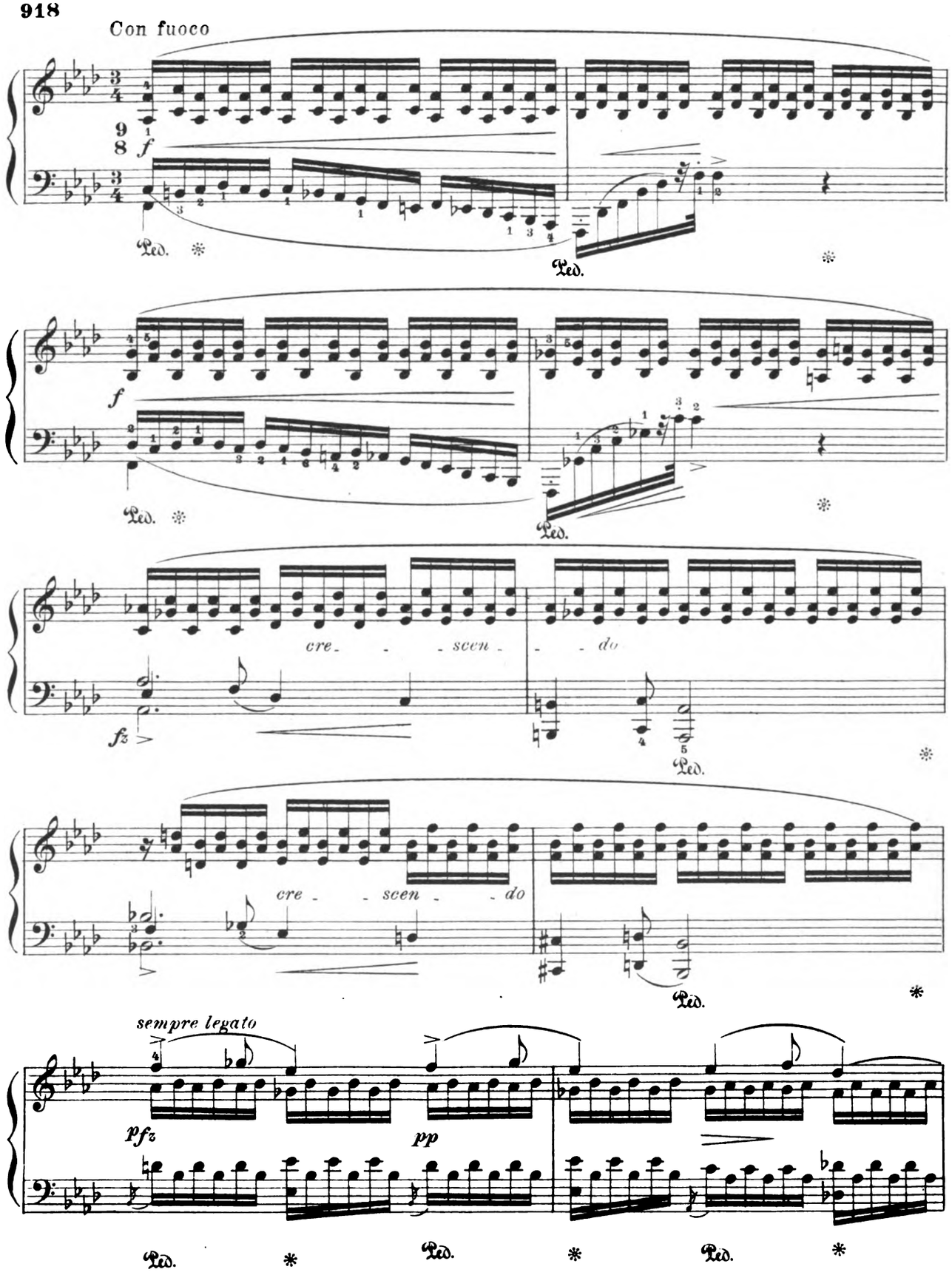
CHOPIN, Op. 15, No. 1

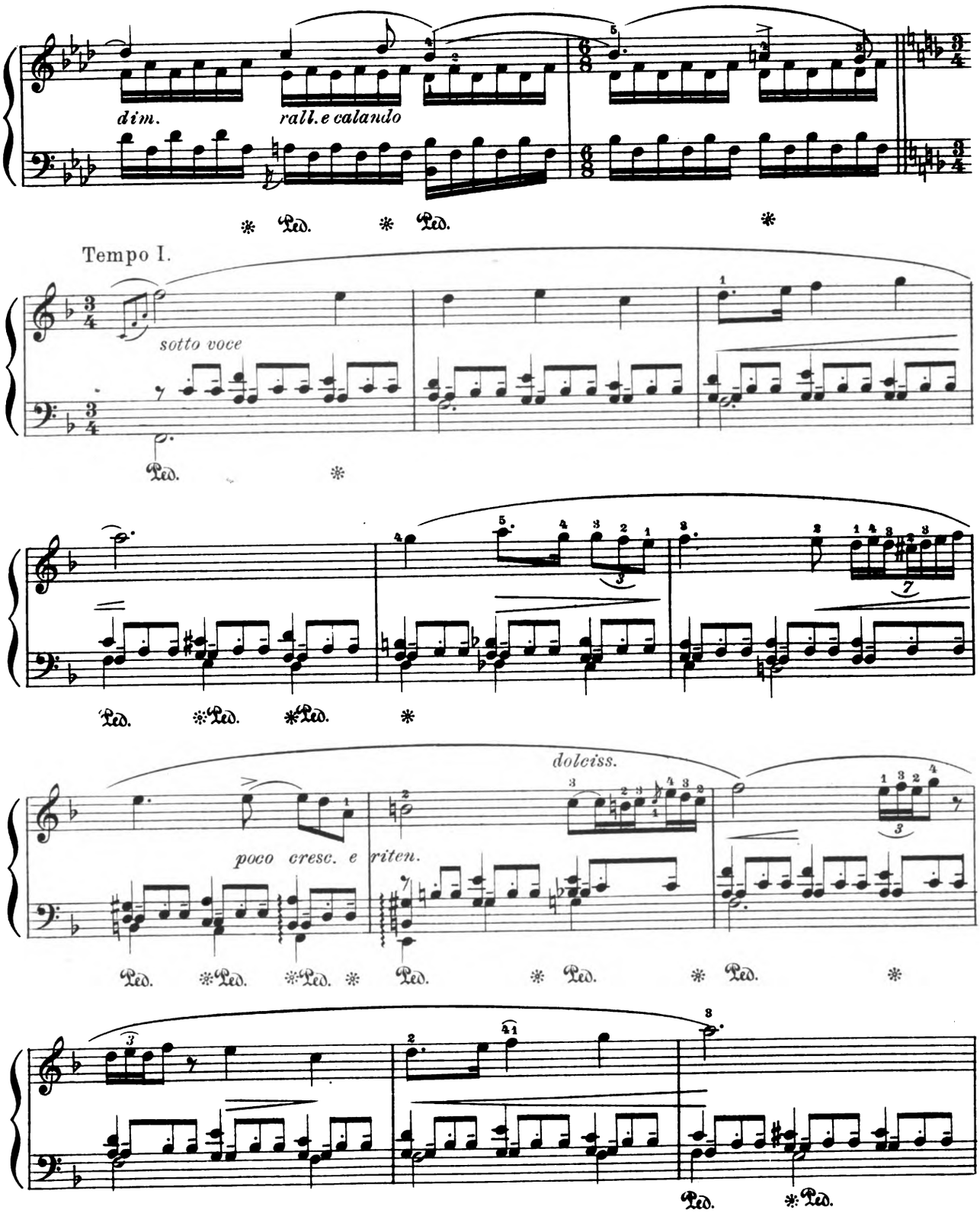


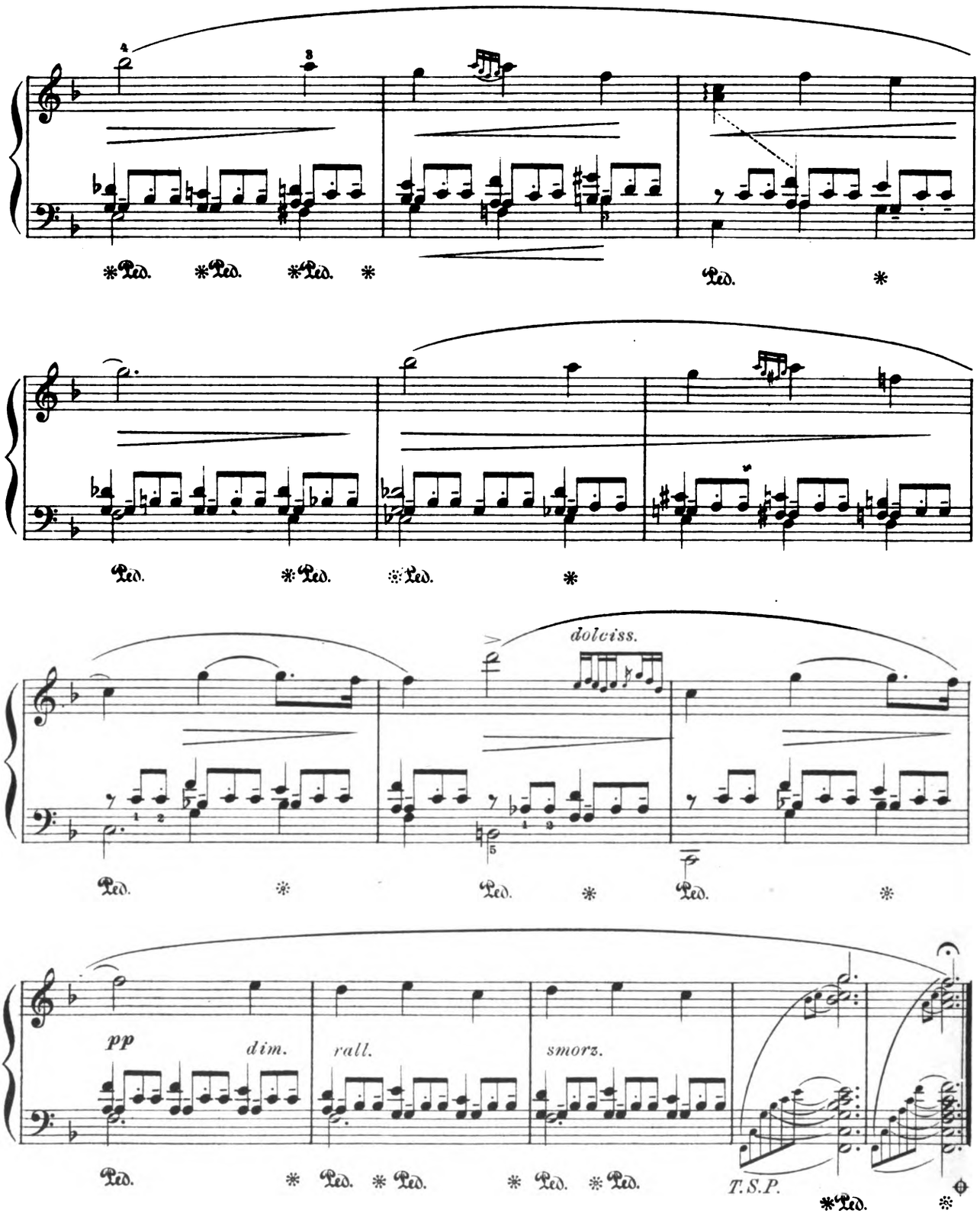




T.S.P.=Tone sustaining pedal. ⊕=Release of *T.S.P.*







TROIS NOUVELLES ÉTUDES

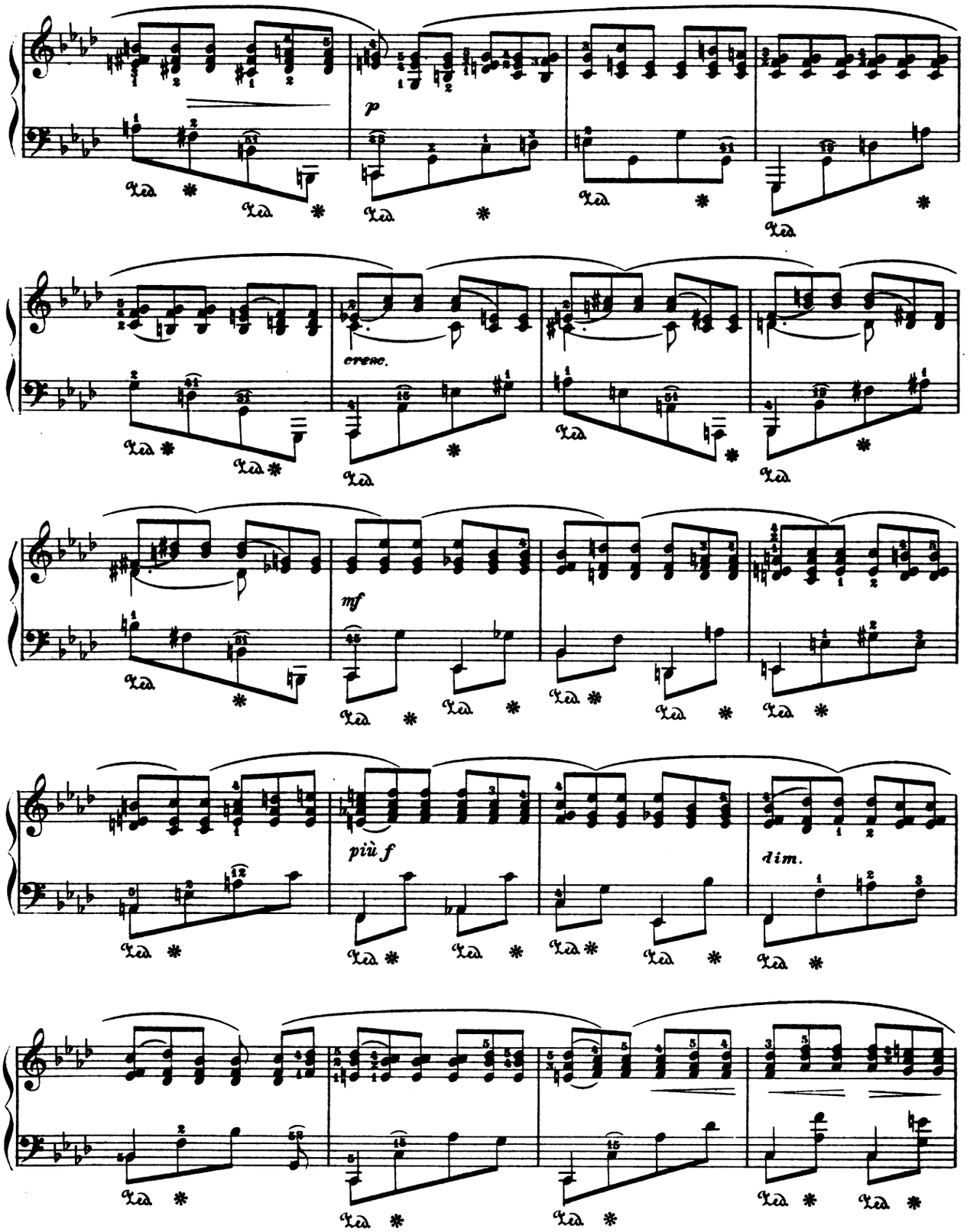
No. 2

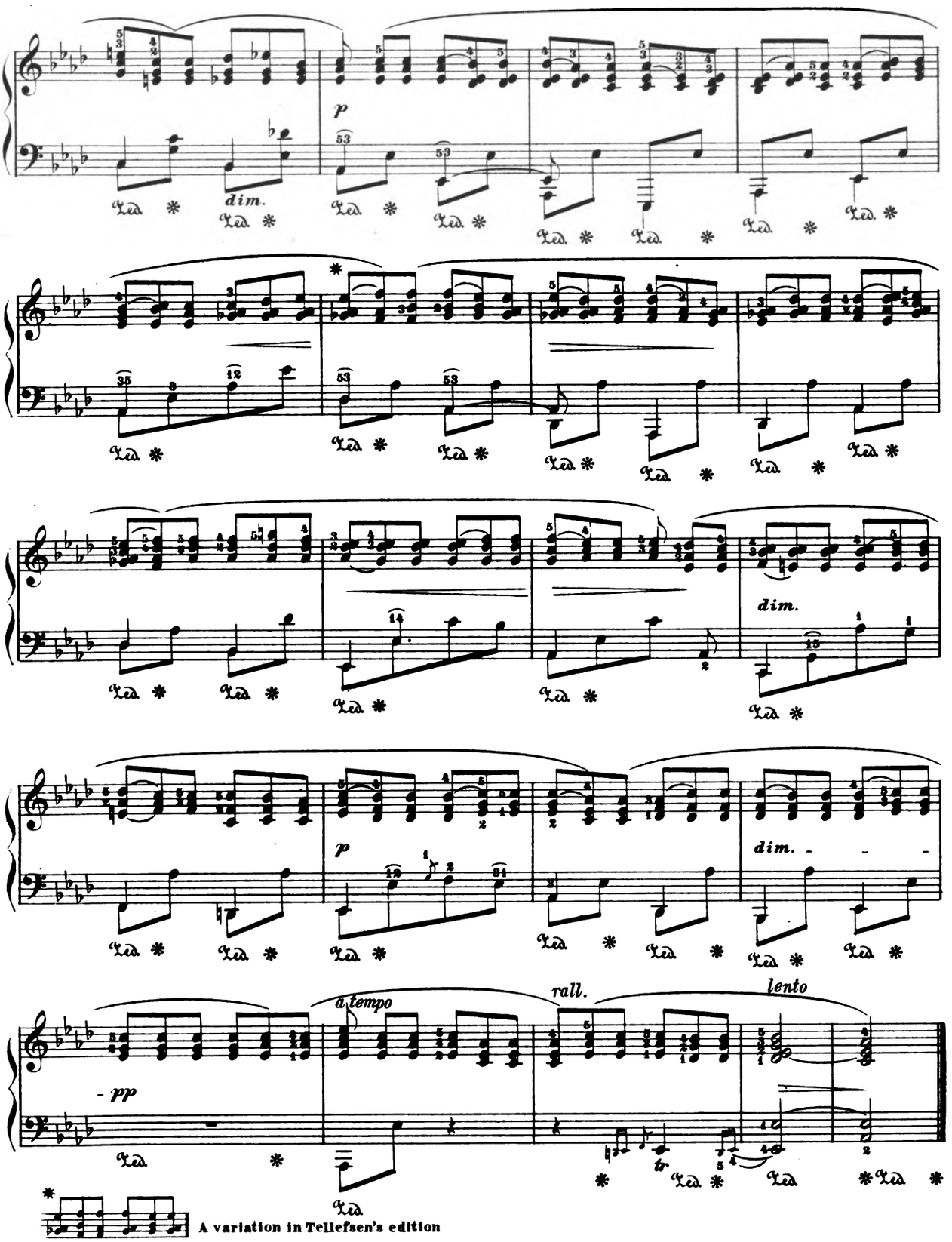
CHOPIN

Allegretto

p sempre legato

più f





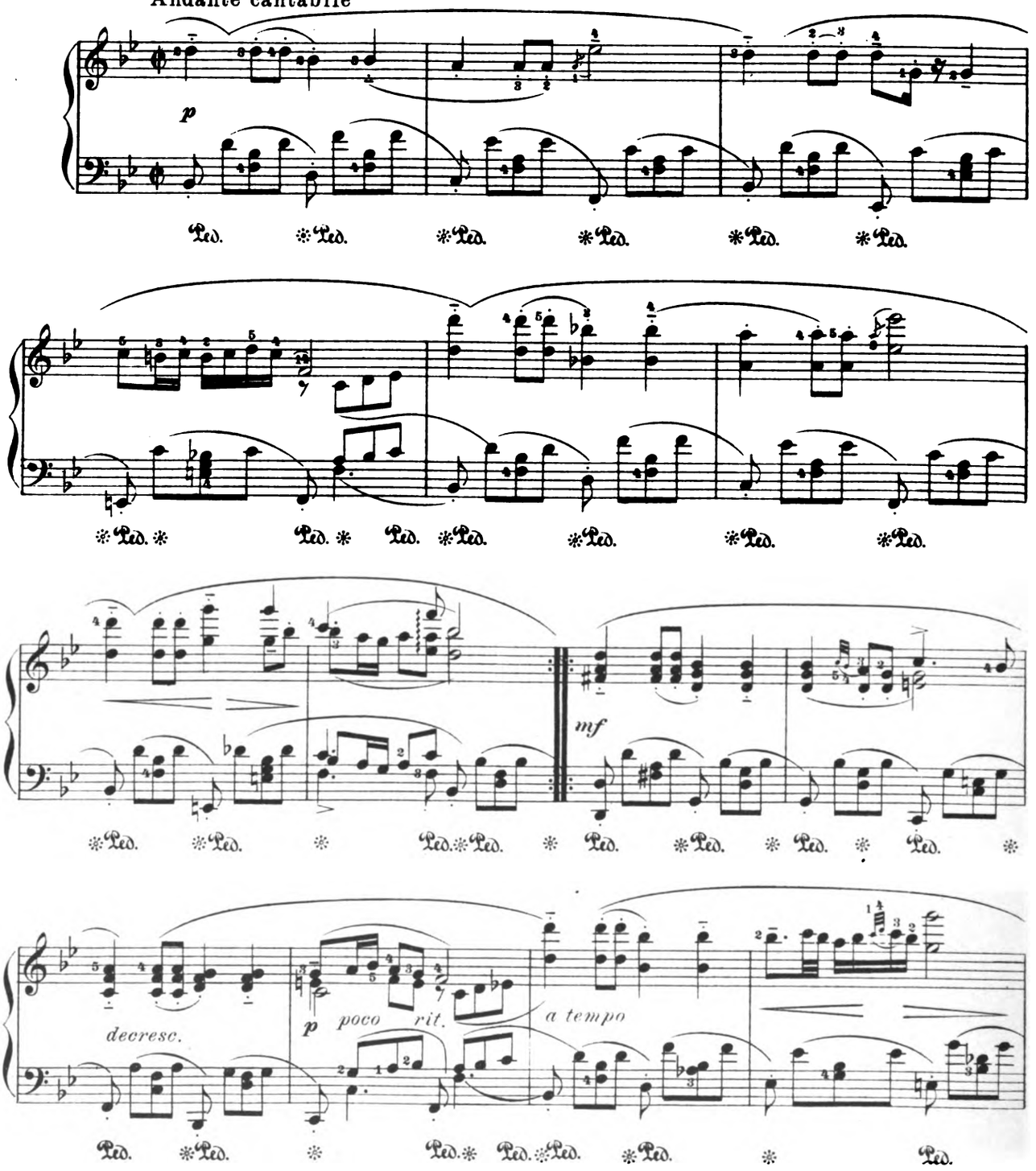
IMPROMPTU

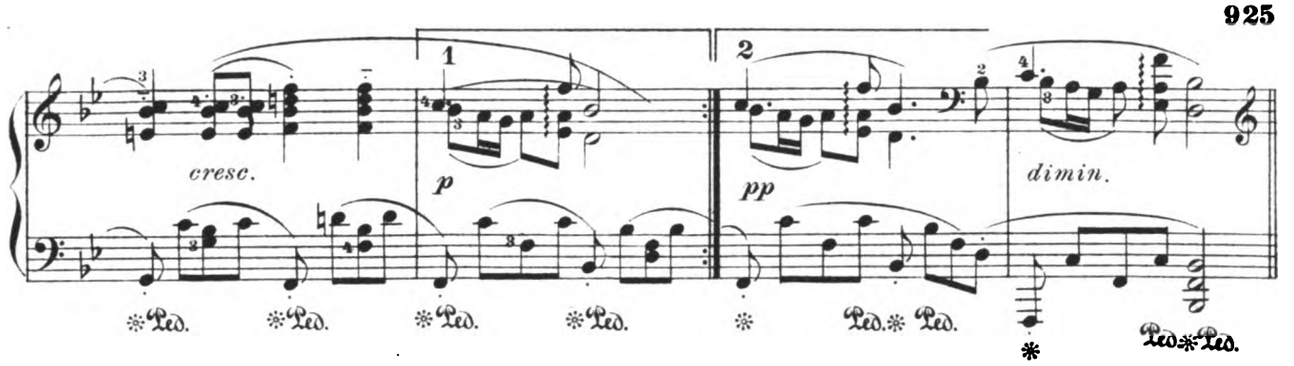
B FLAT MAJOR

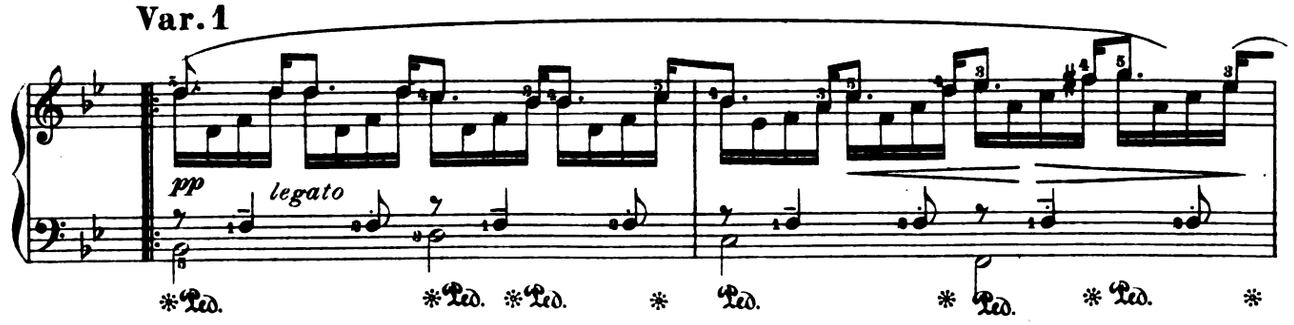
Tema

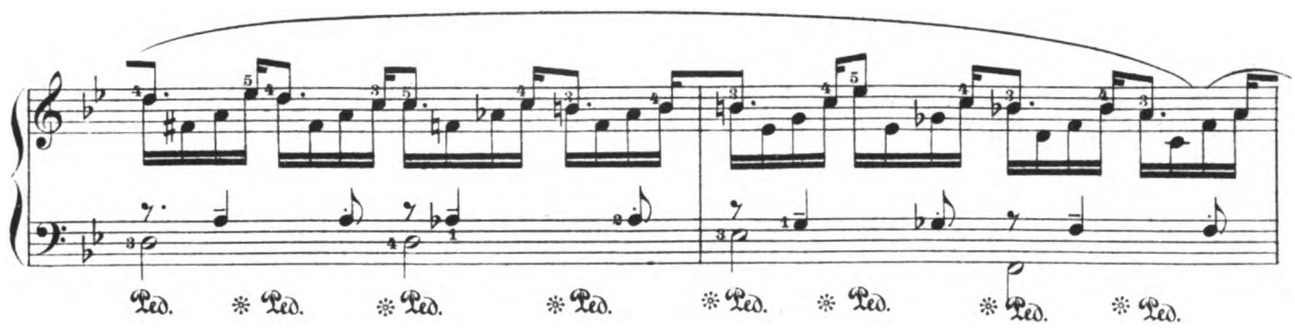
Andante cantabile

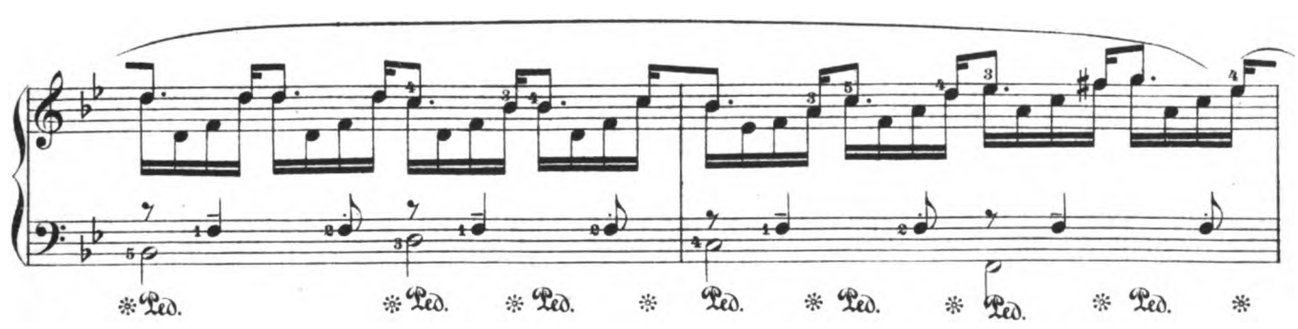
SCHUBERT, Op. 142, No. 3

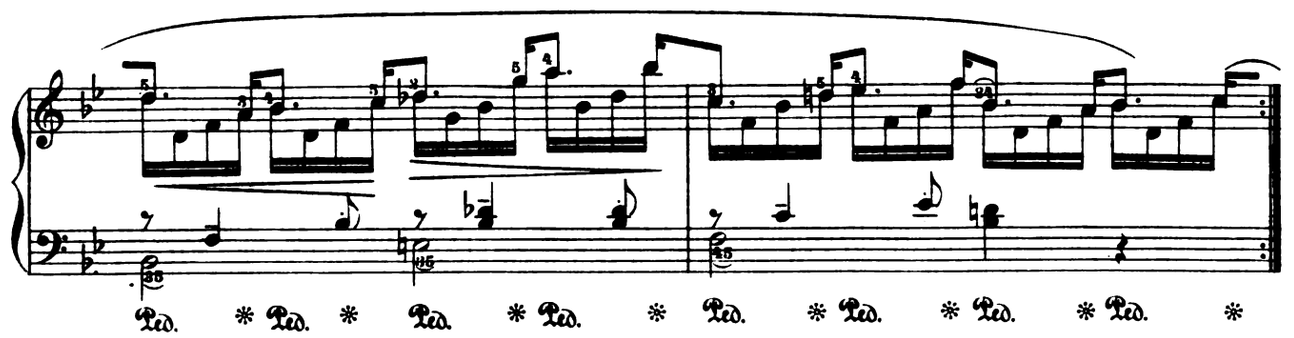


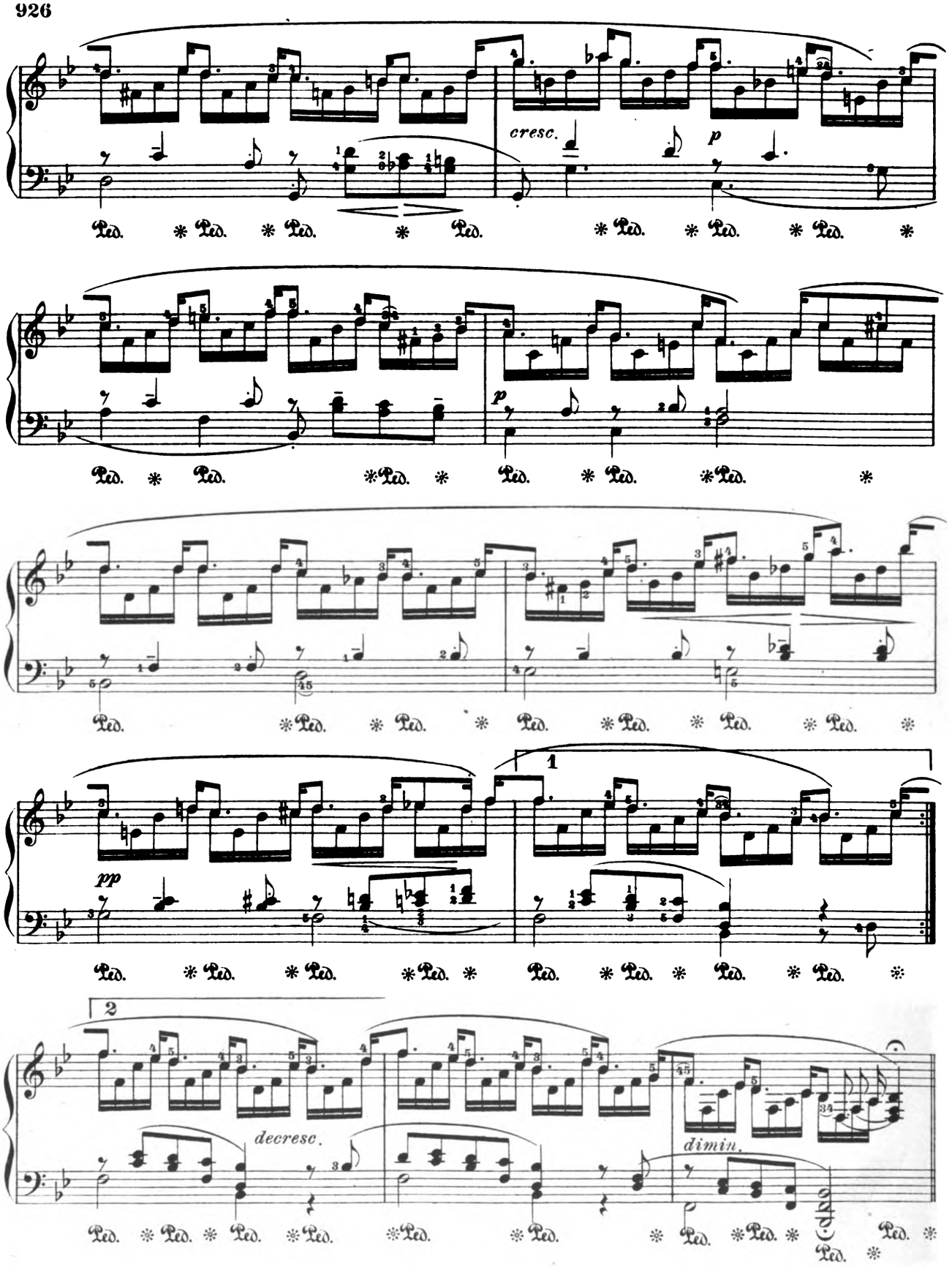


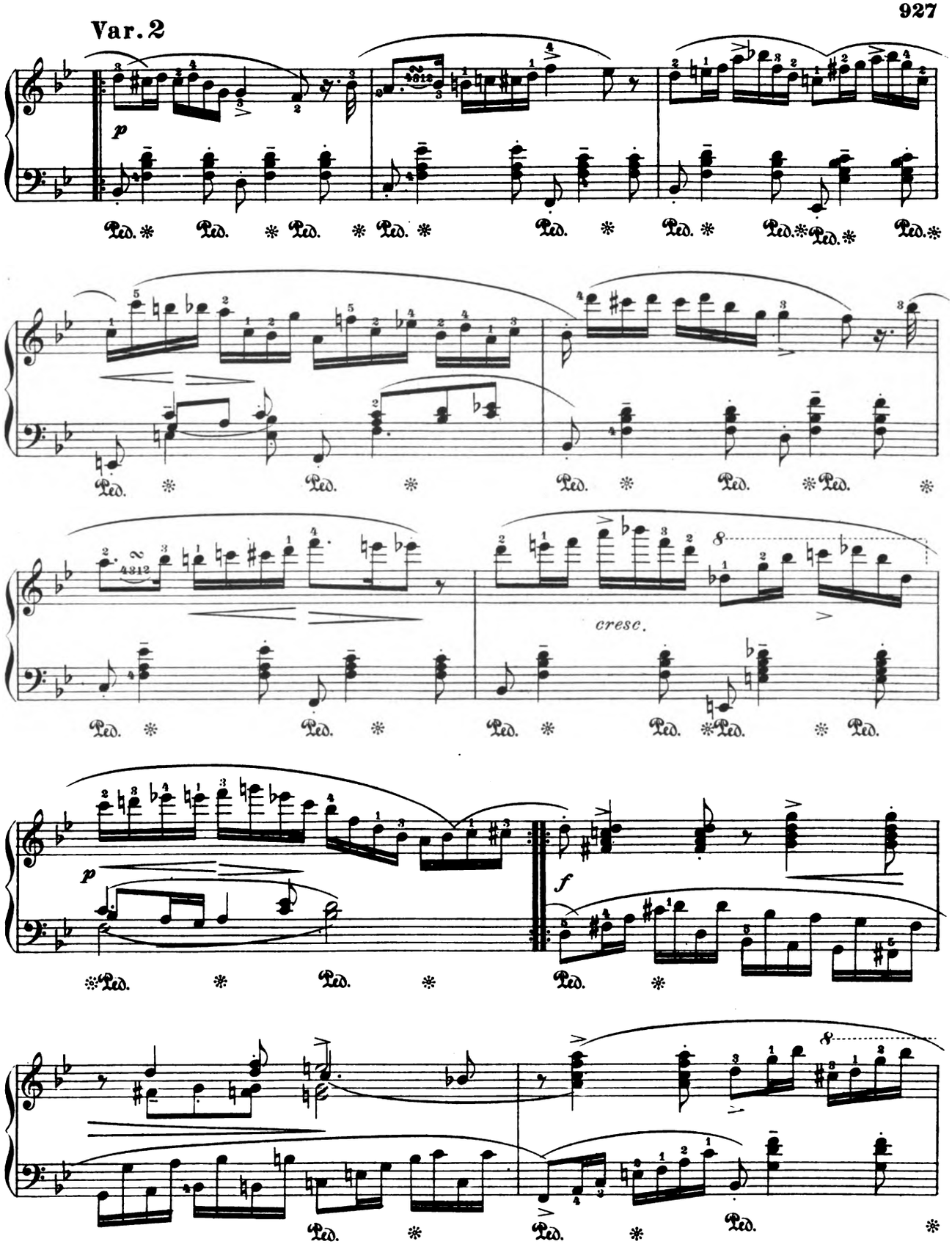


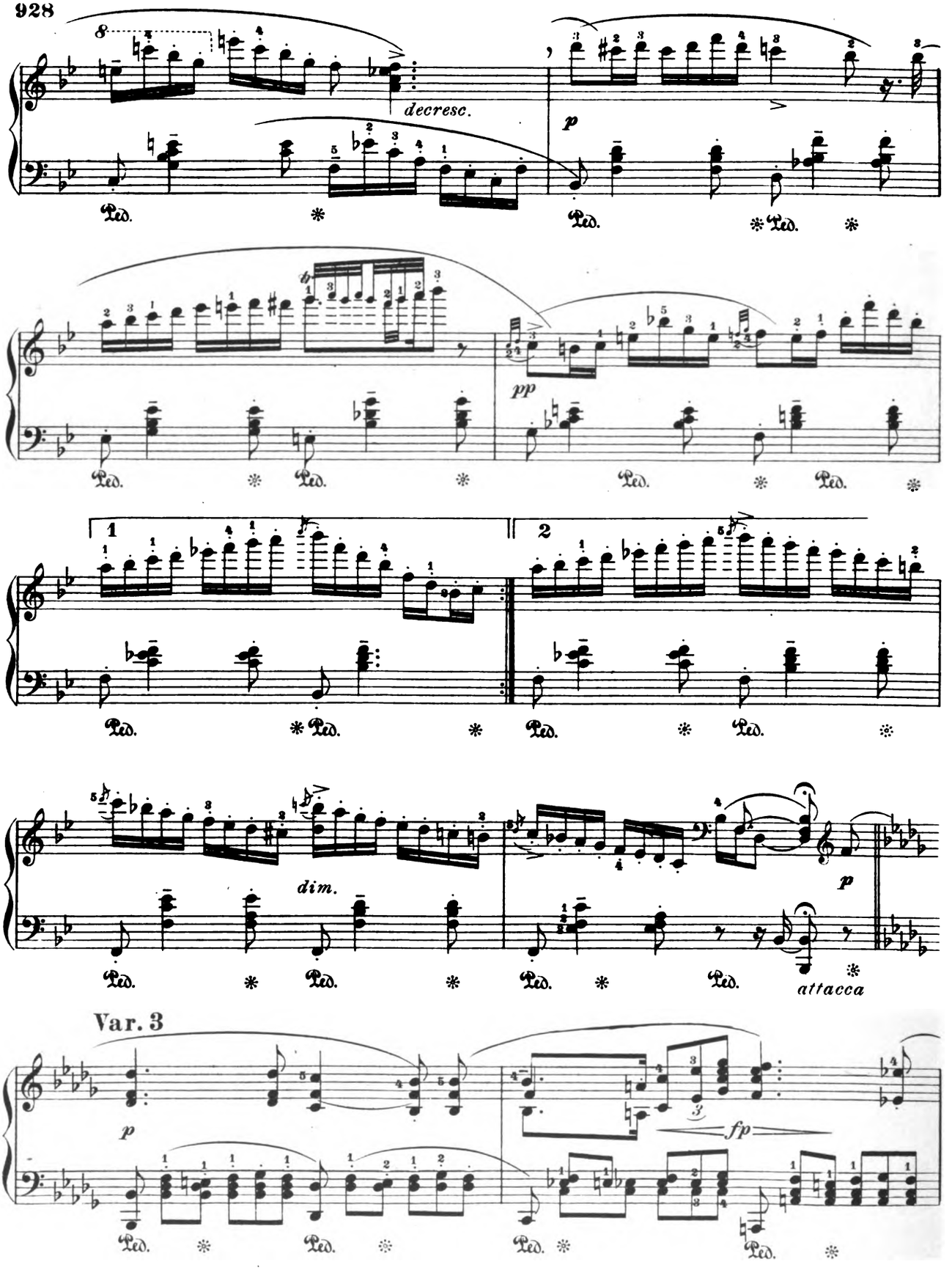


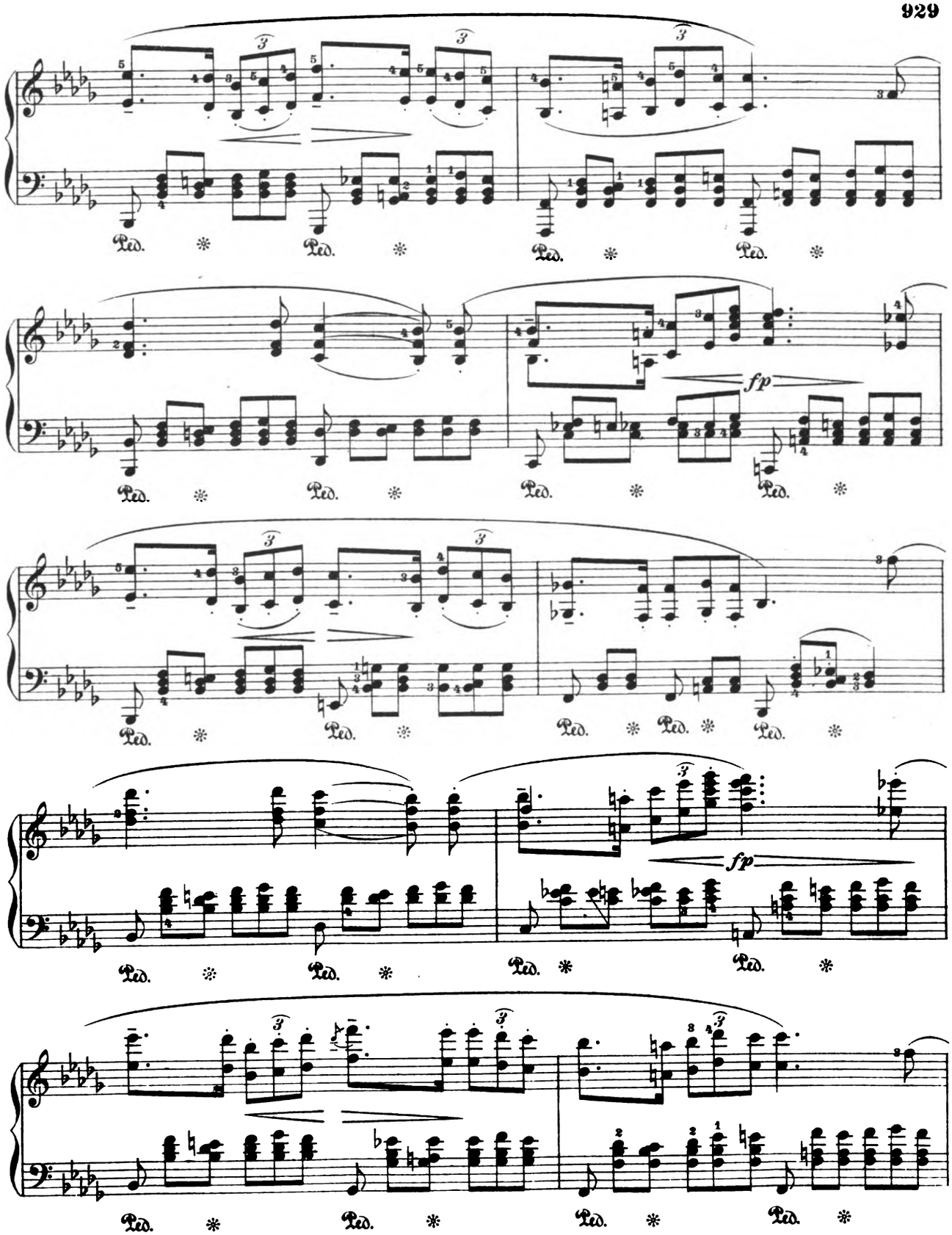


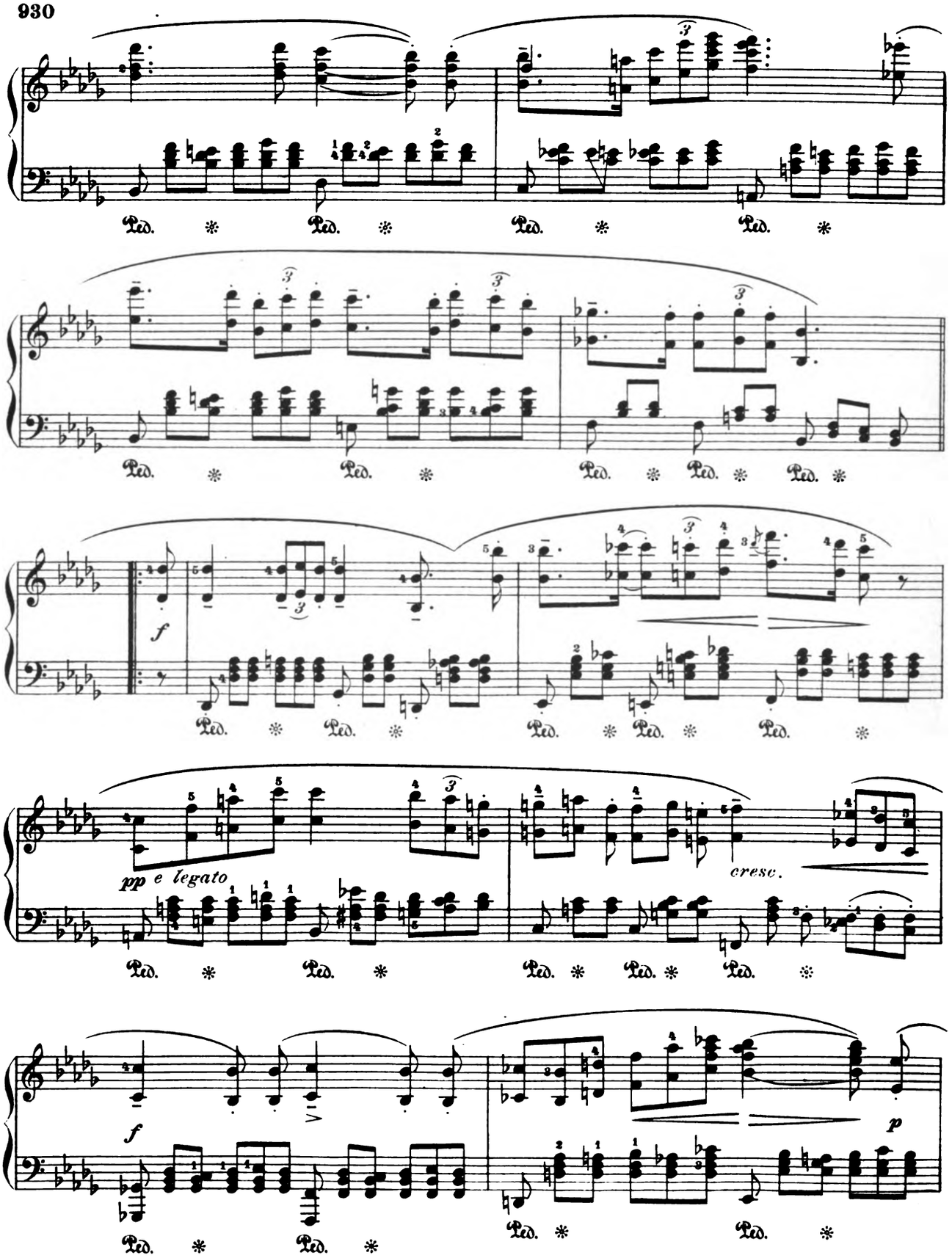


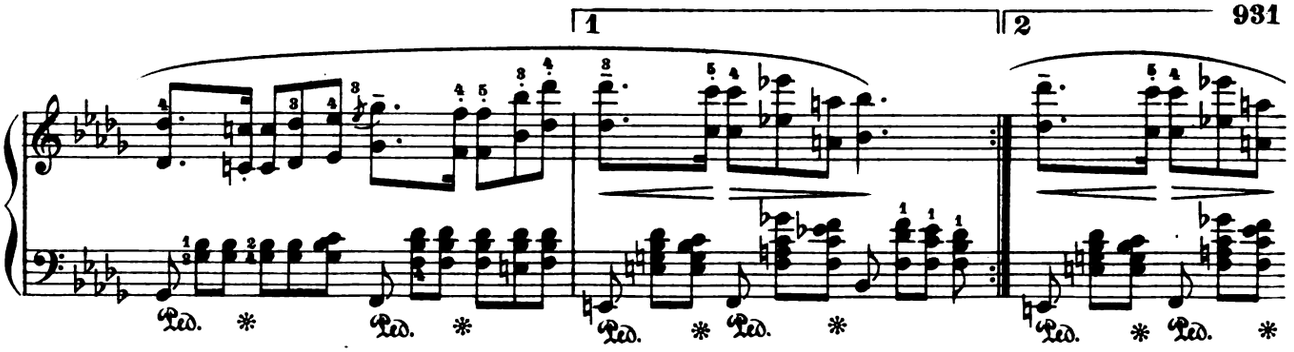


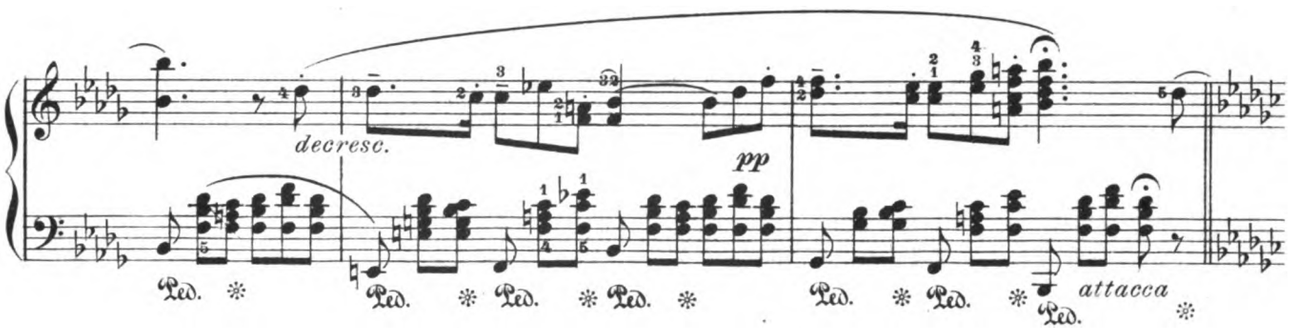












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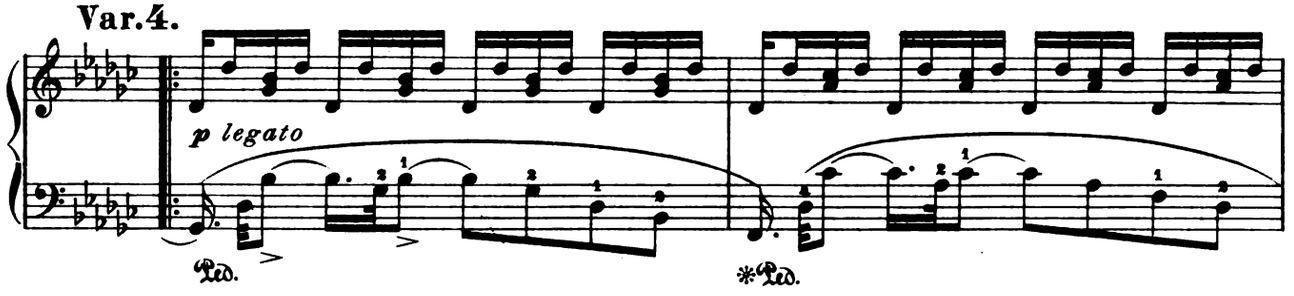
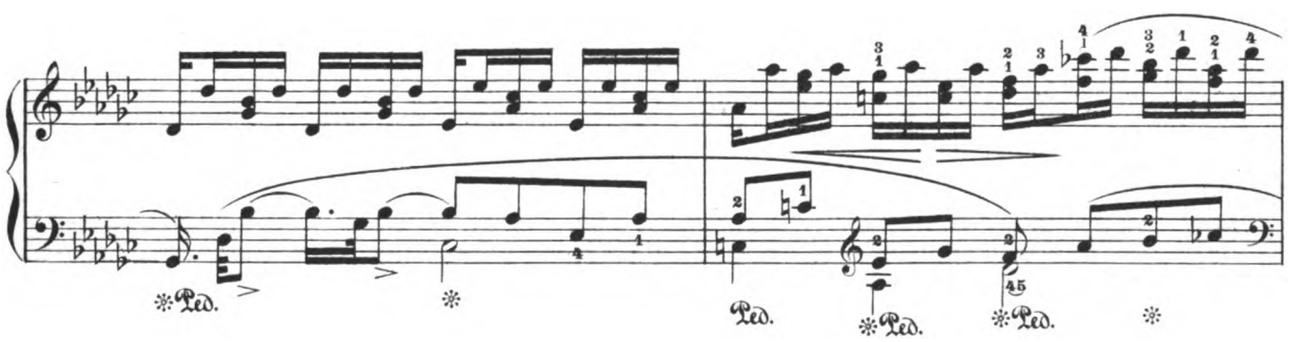
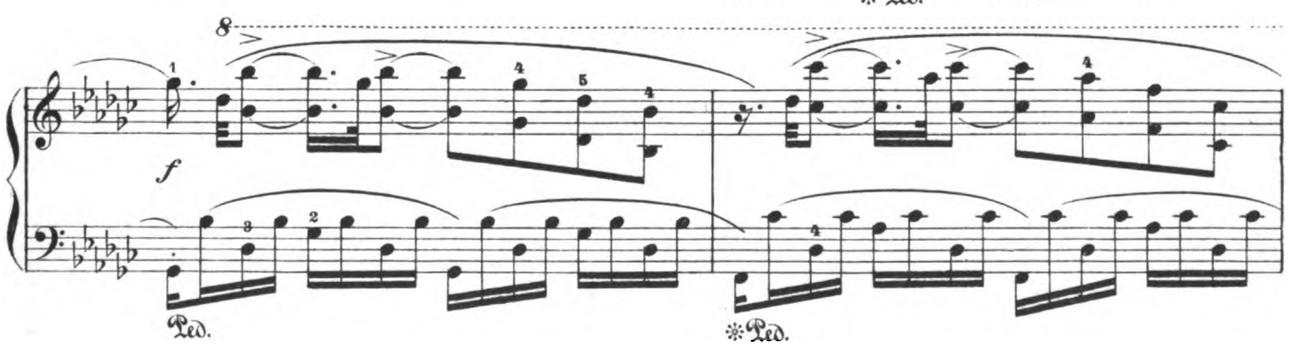
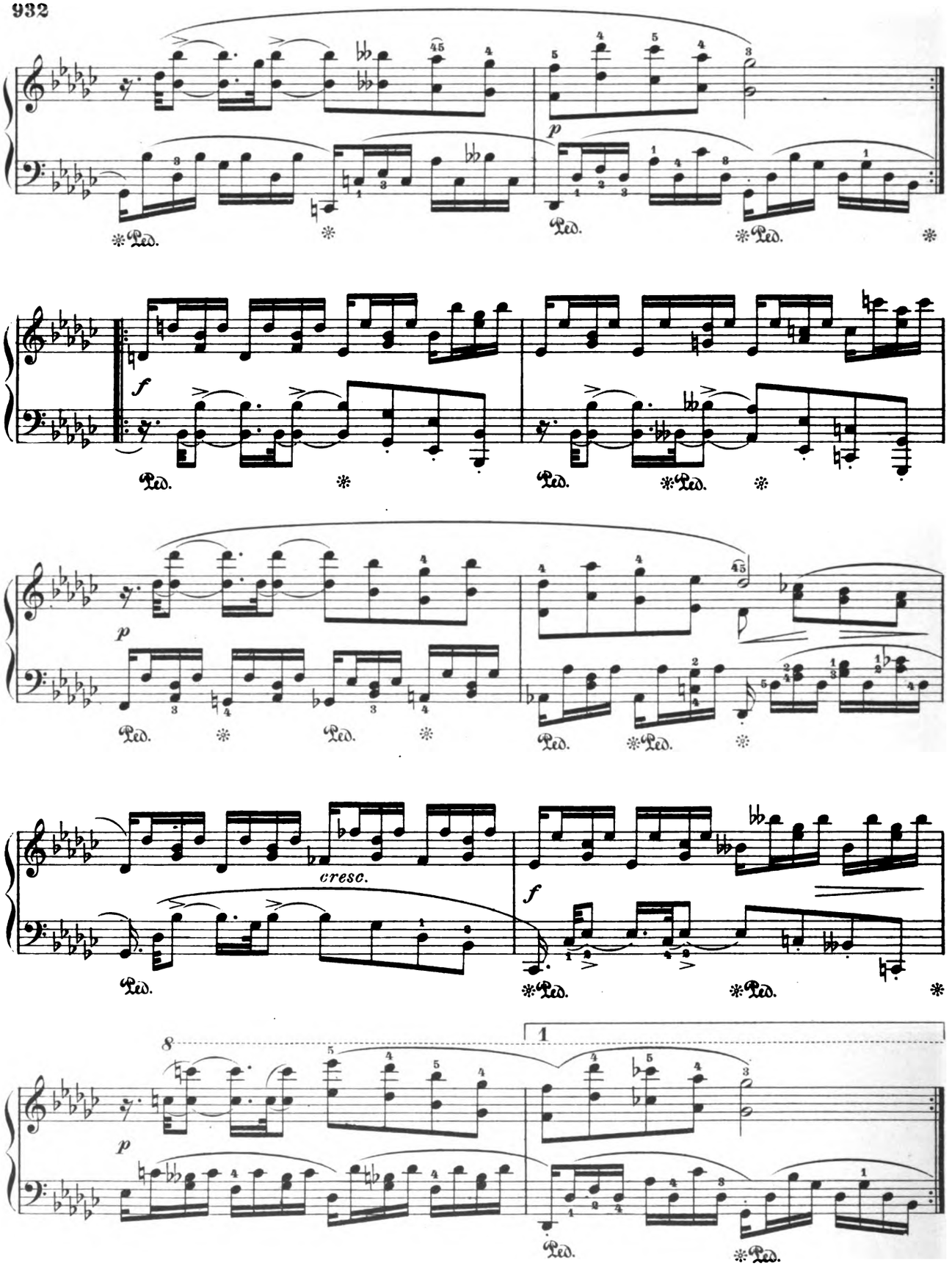
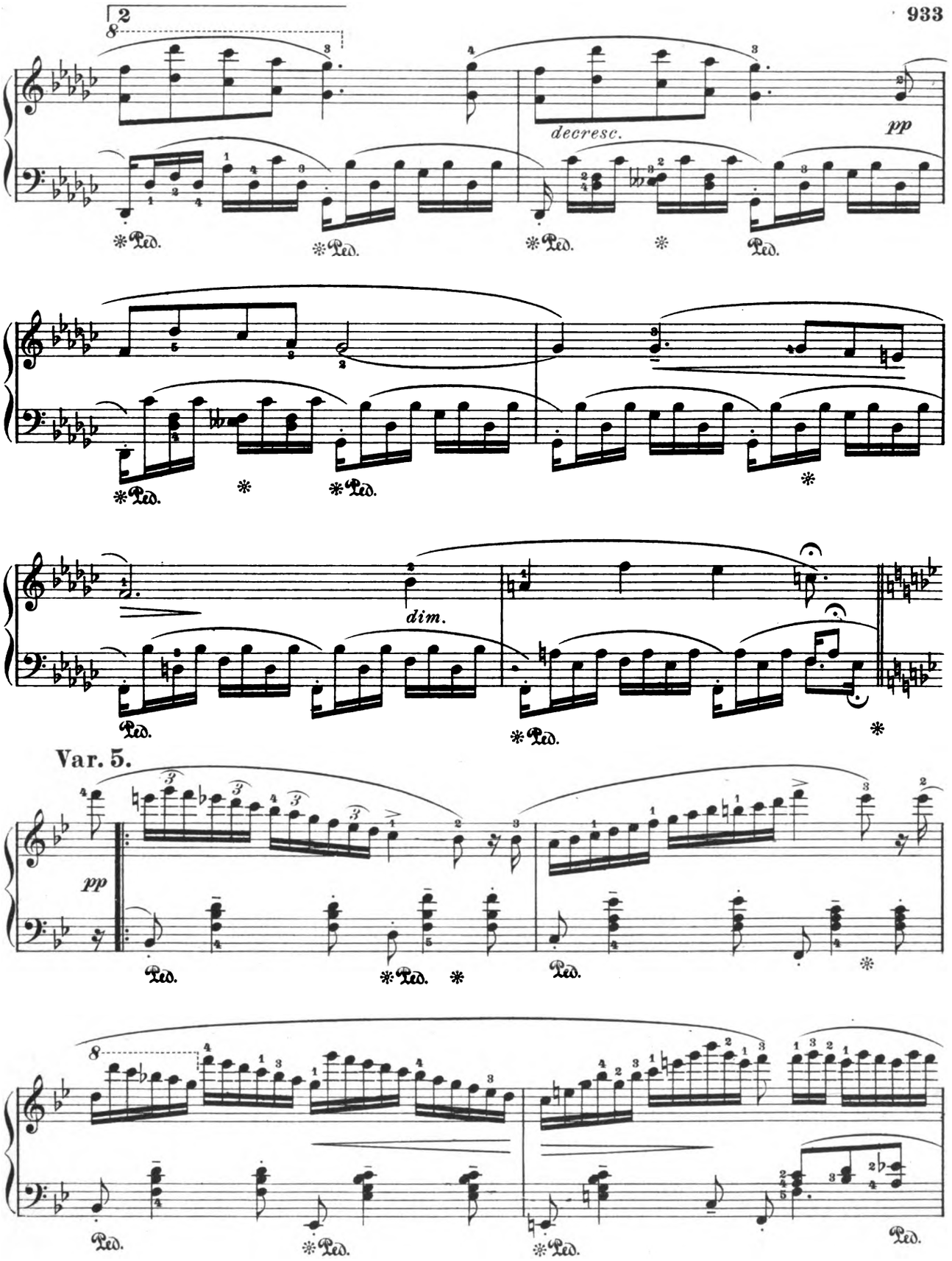
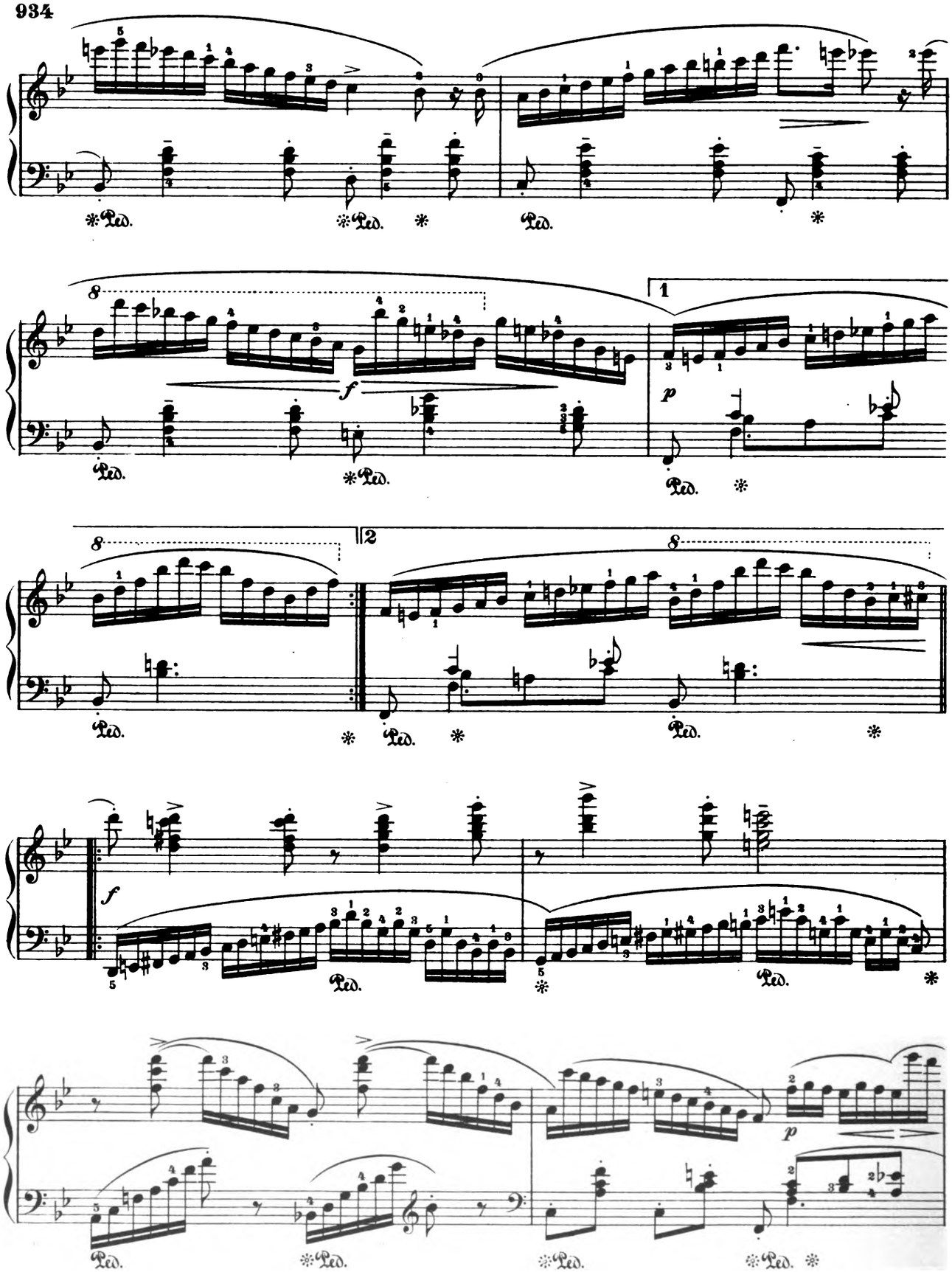


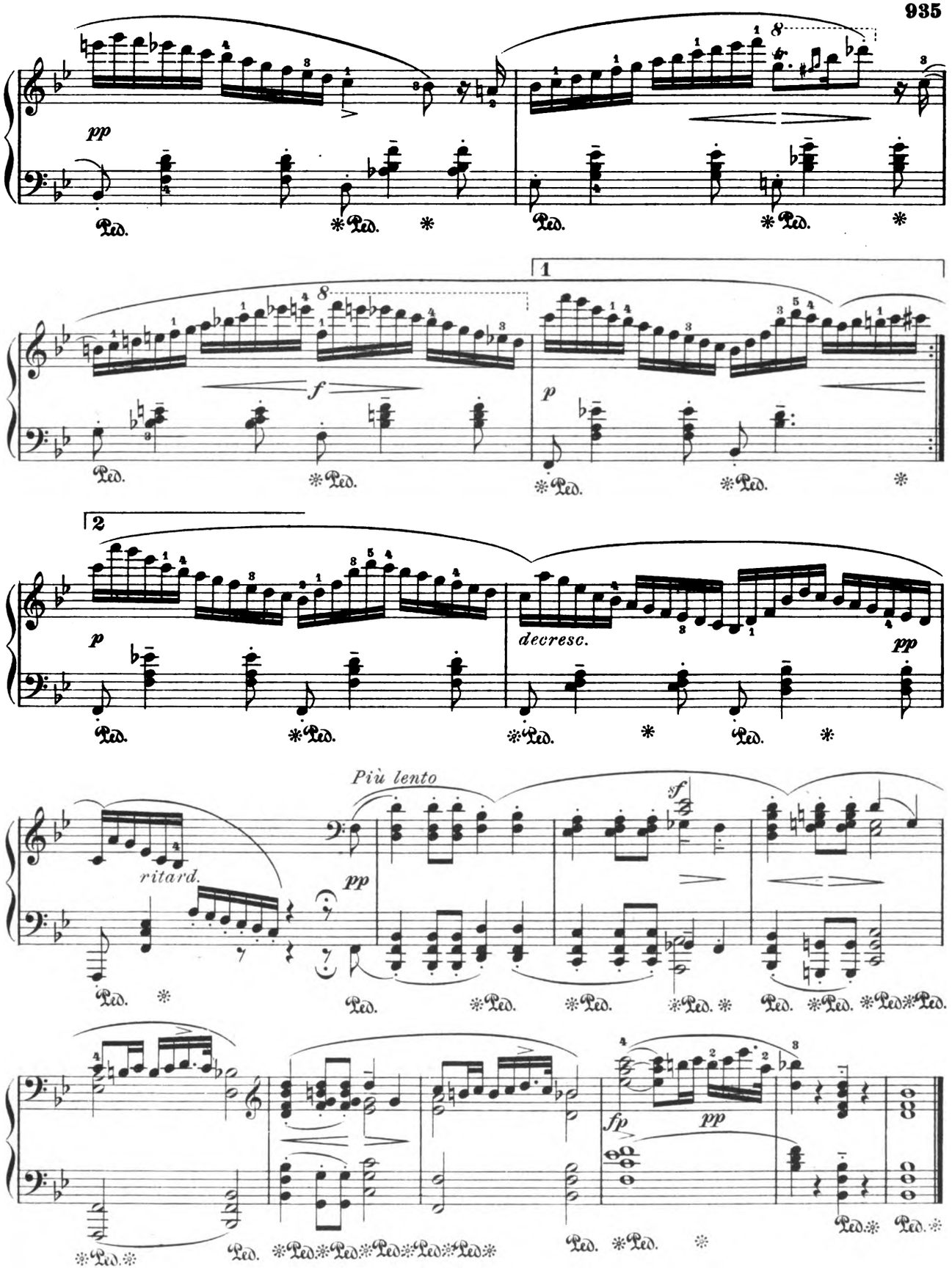












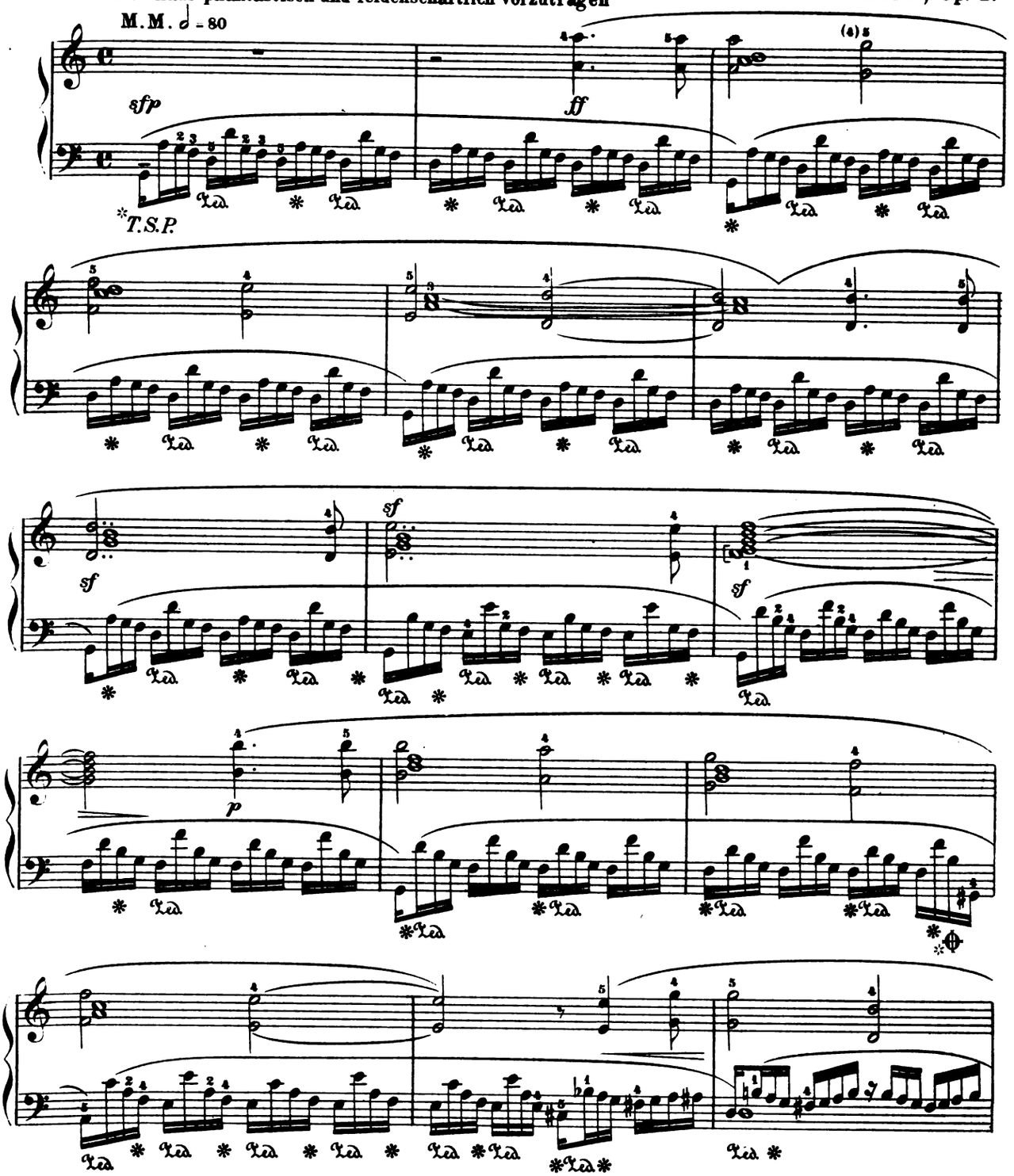
FANTASIE

C MAJOR

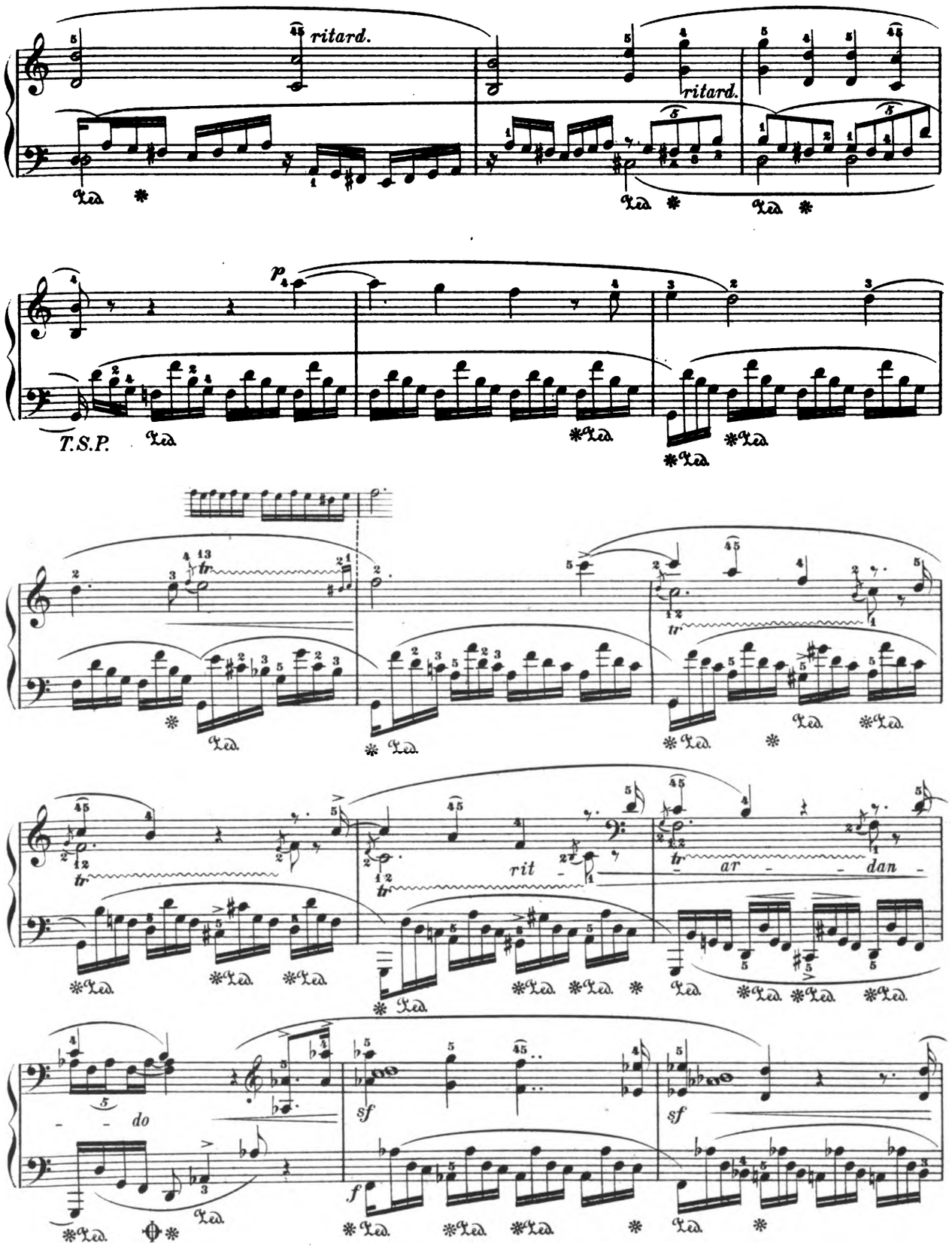
Durchaus phantastisch und leidenschaftlich vorzutragen

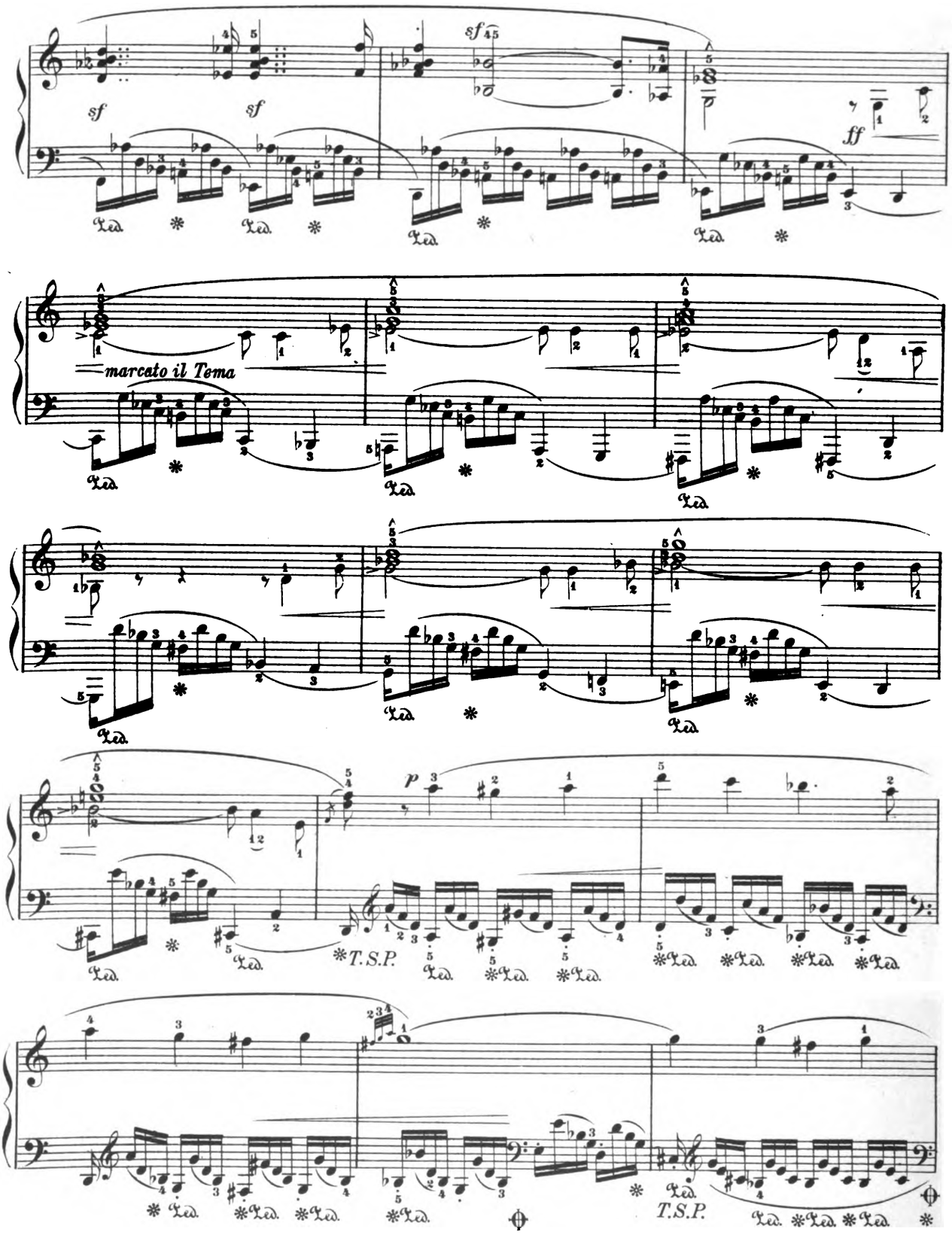
SCHUMANN, Op. 17

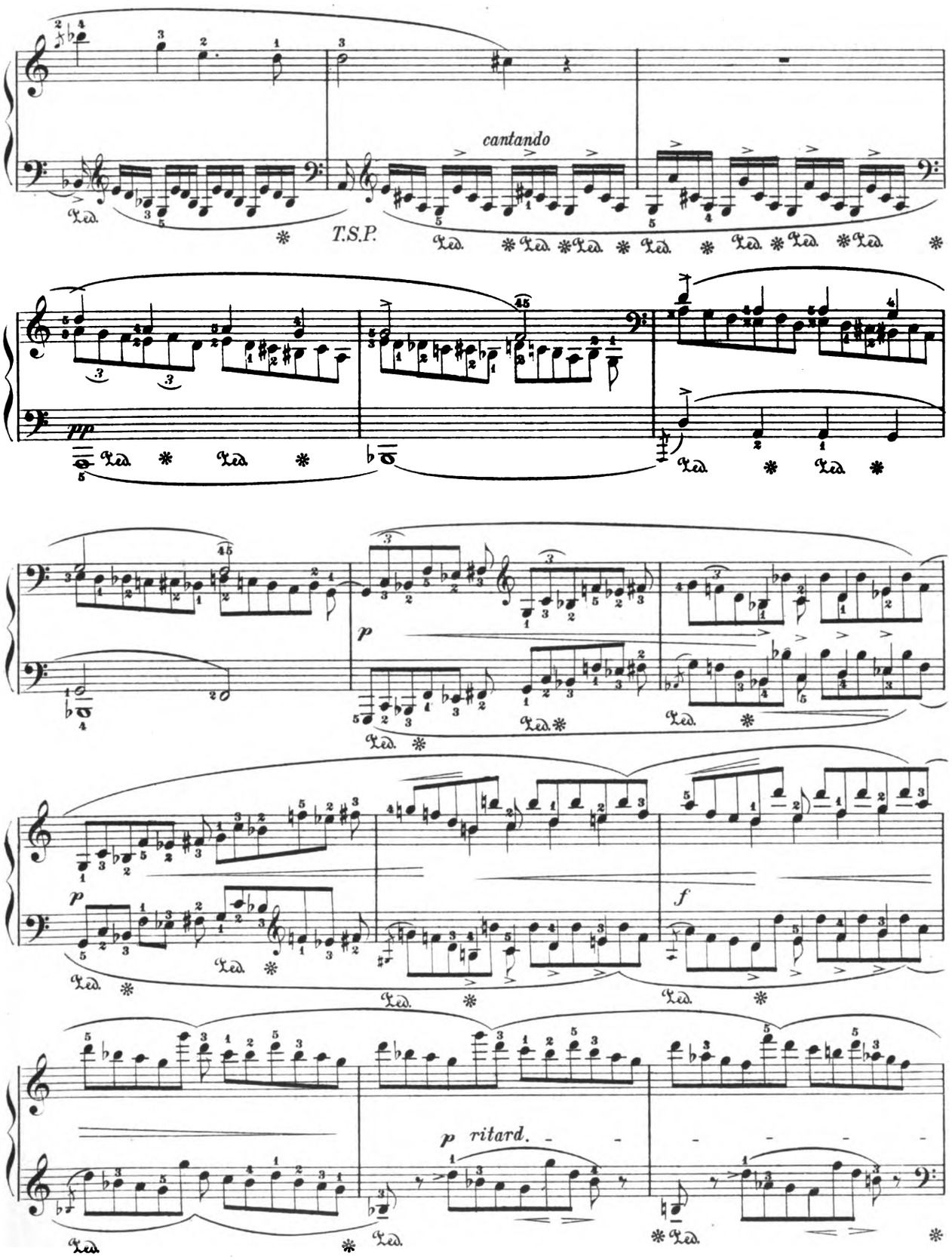
M.M. ♩ = 80

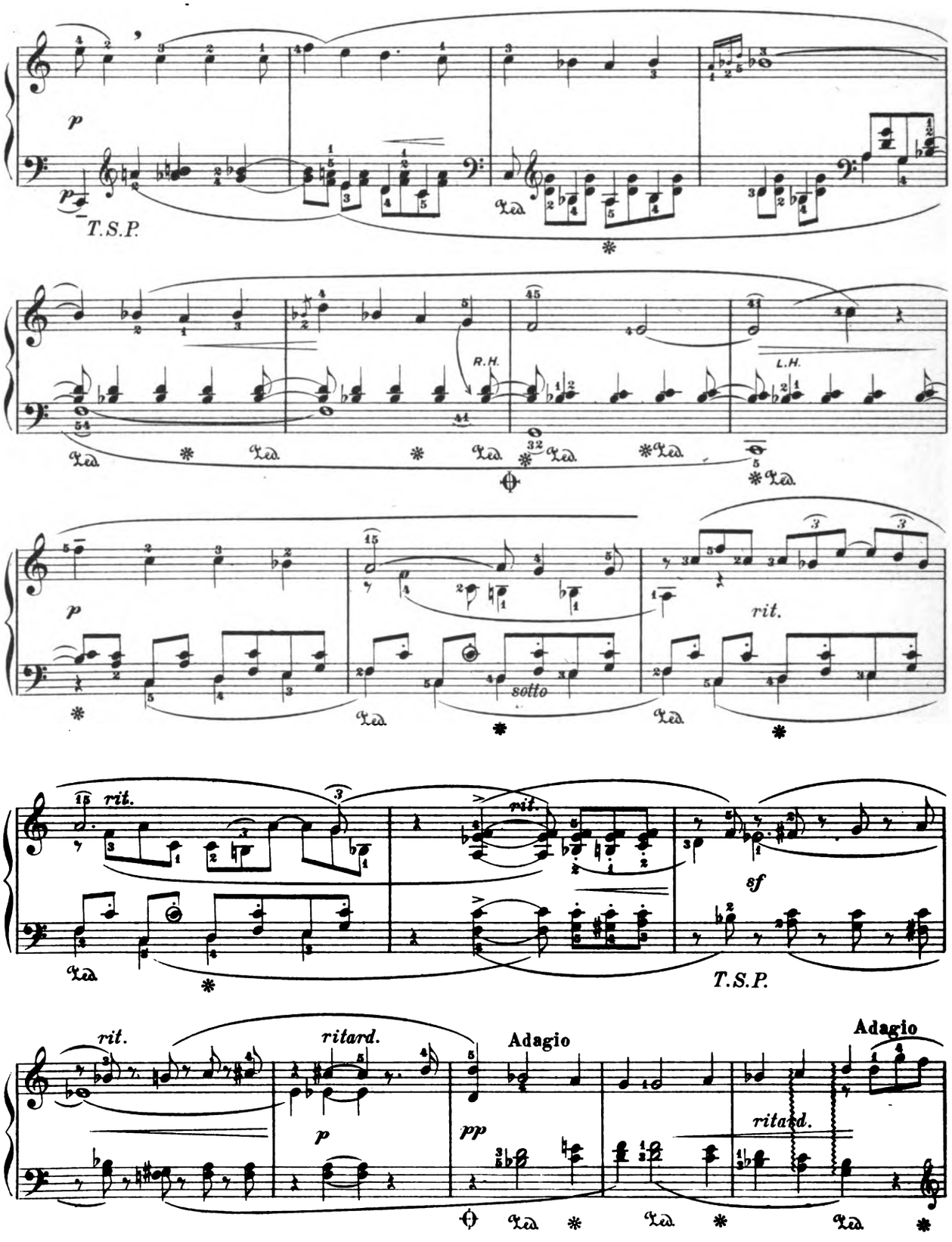


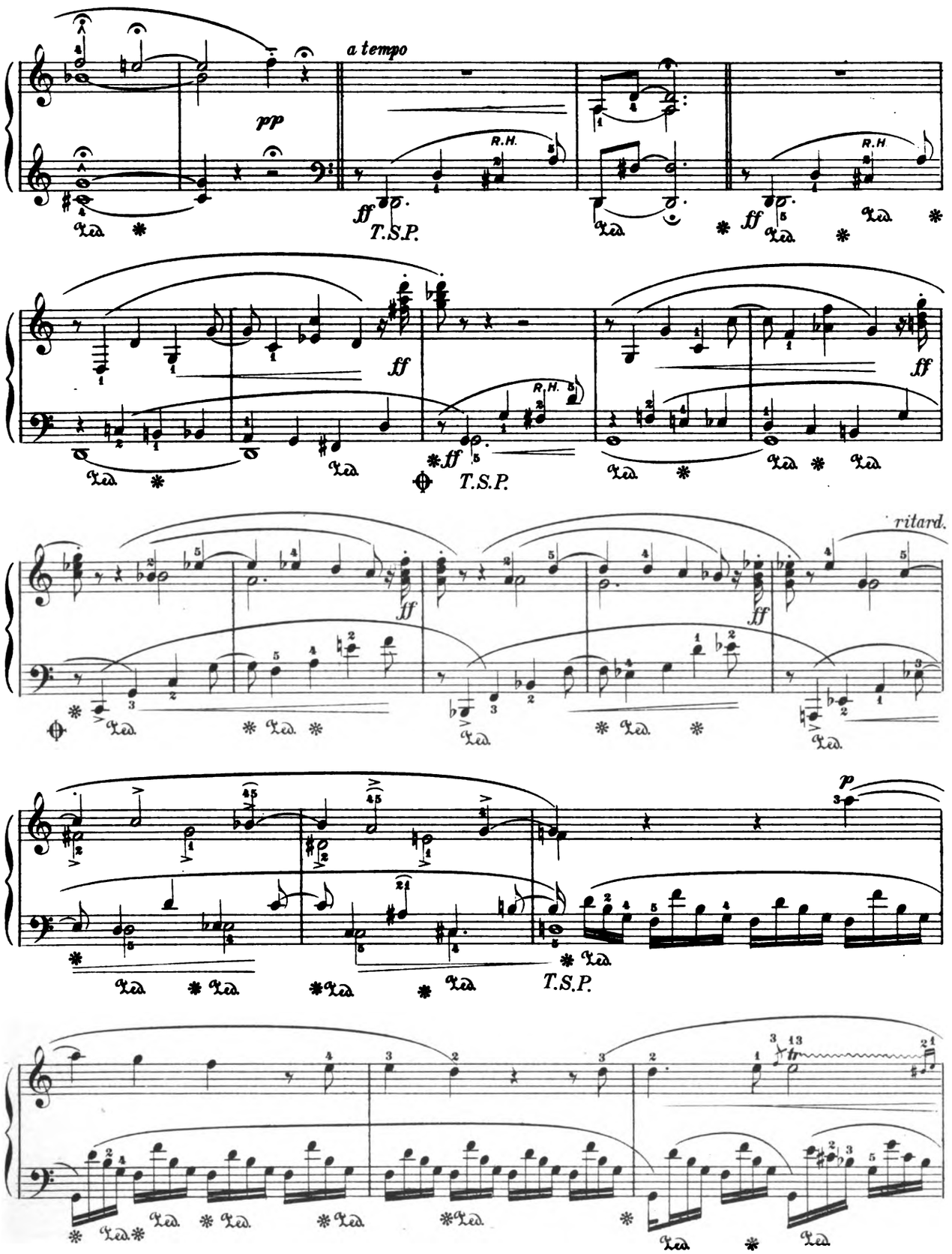
*T. S. P. Tone sustaining Pedal *⏀ Release for *T. S. P.

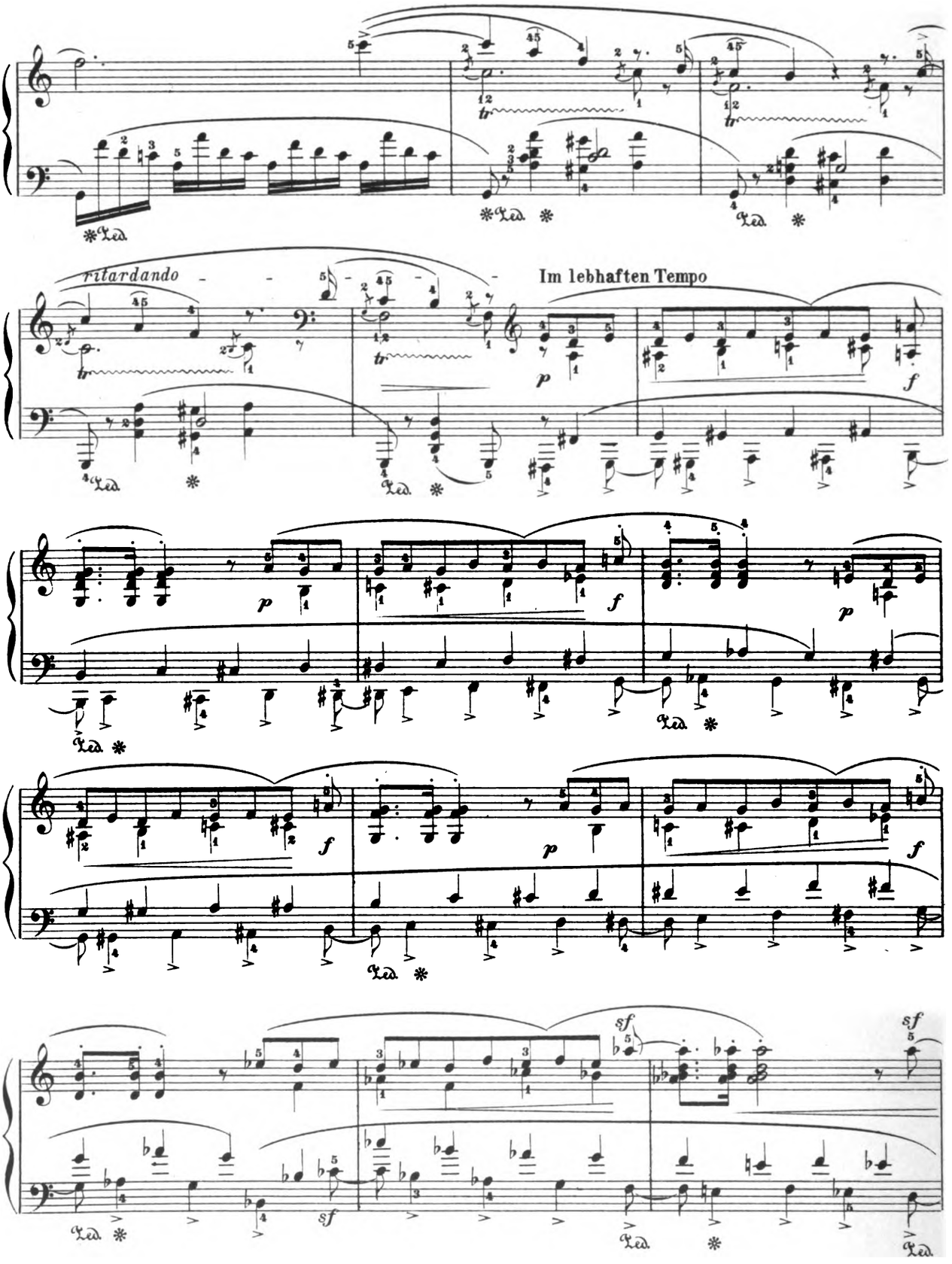


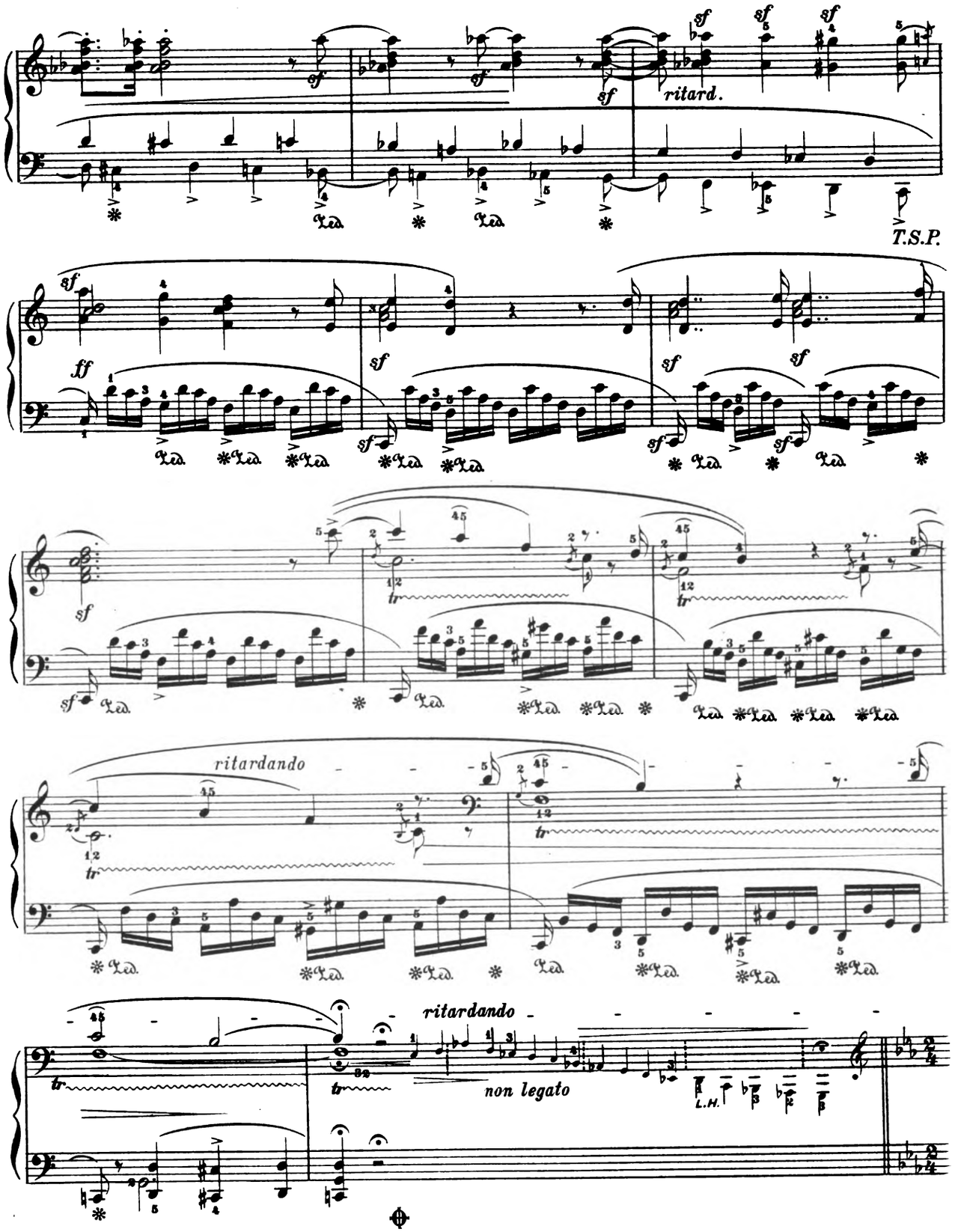


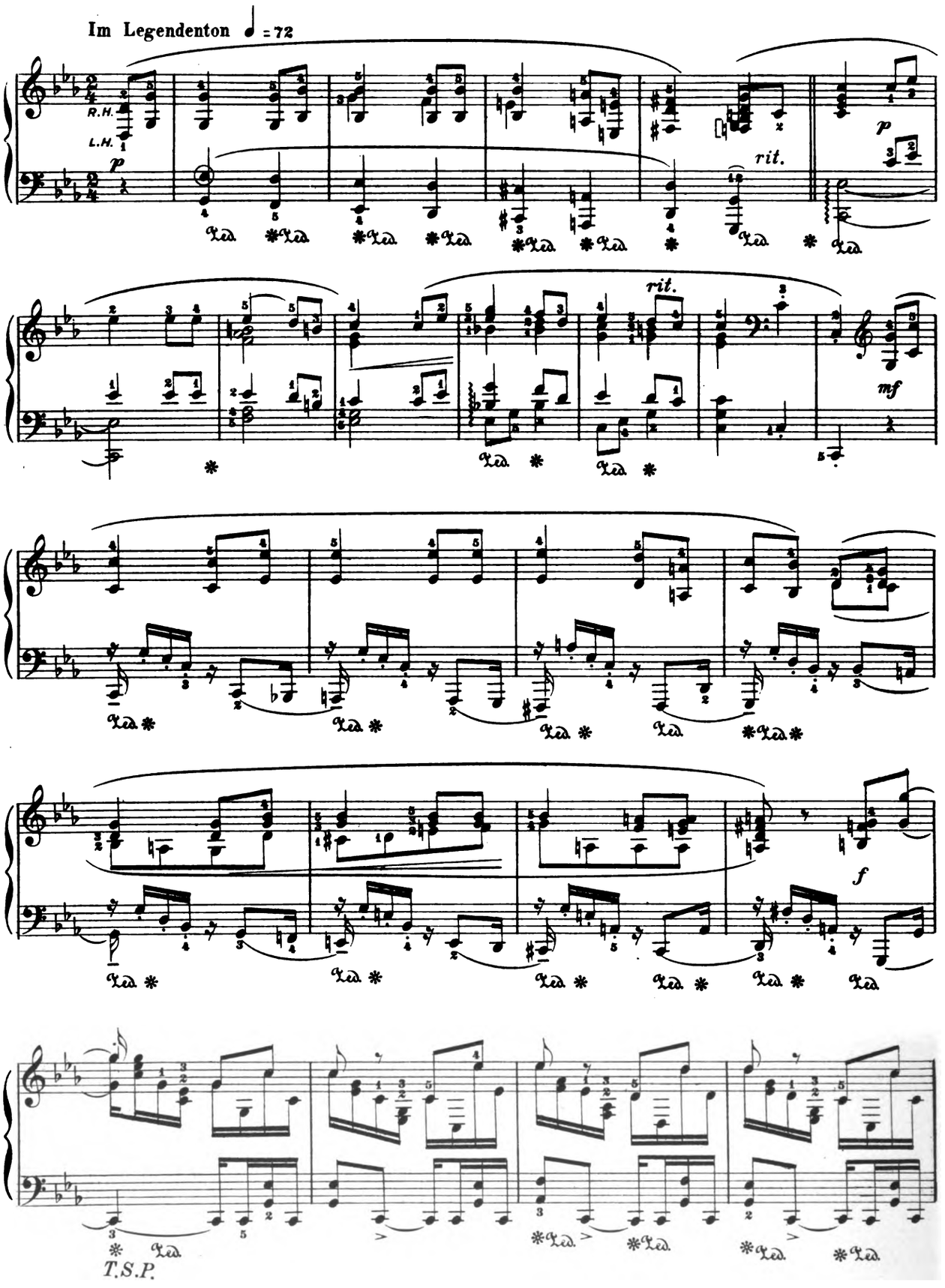


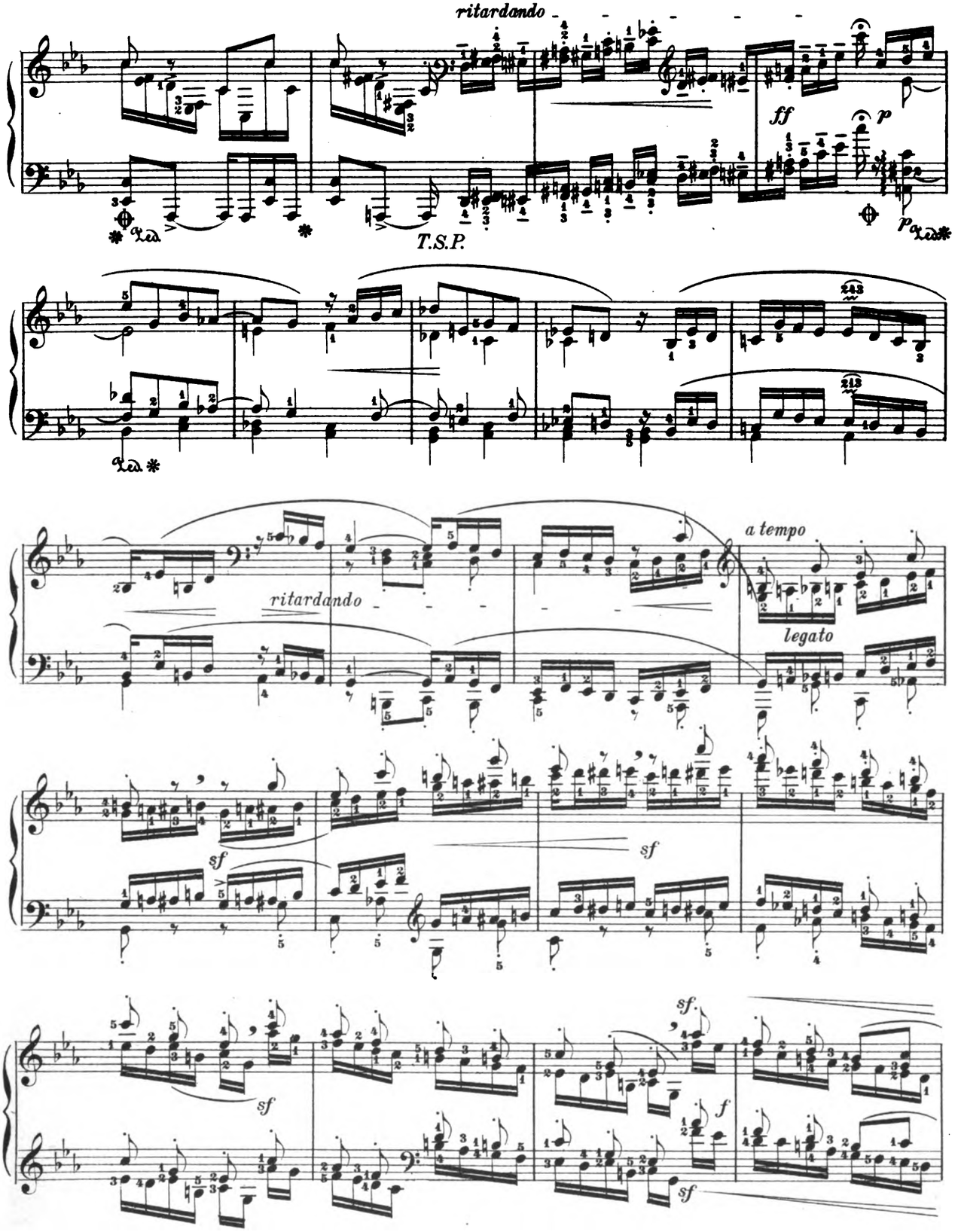


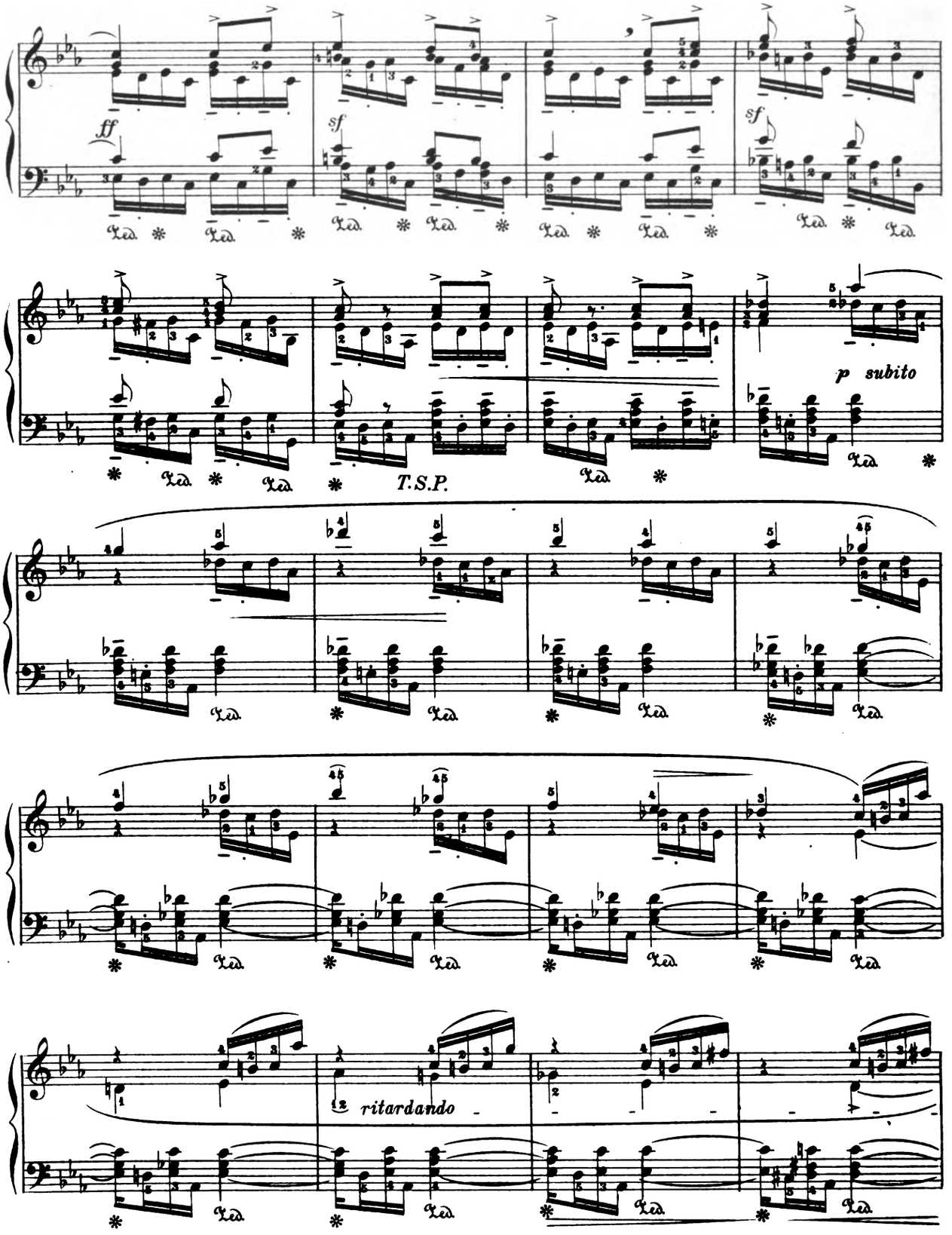


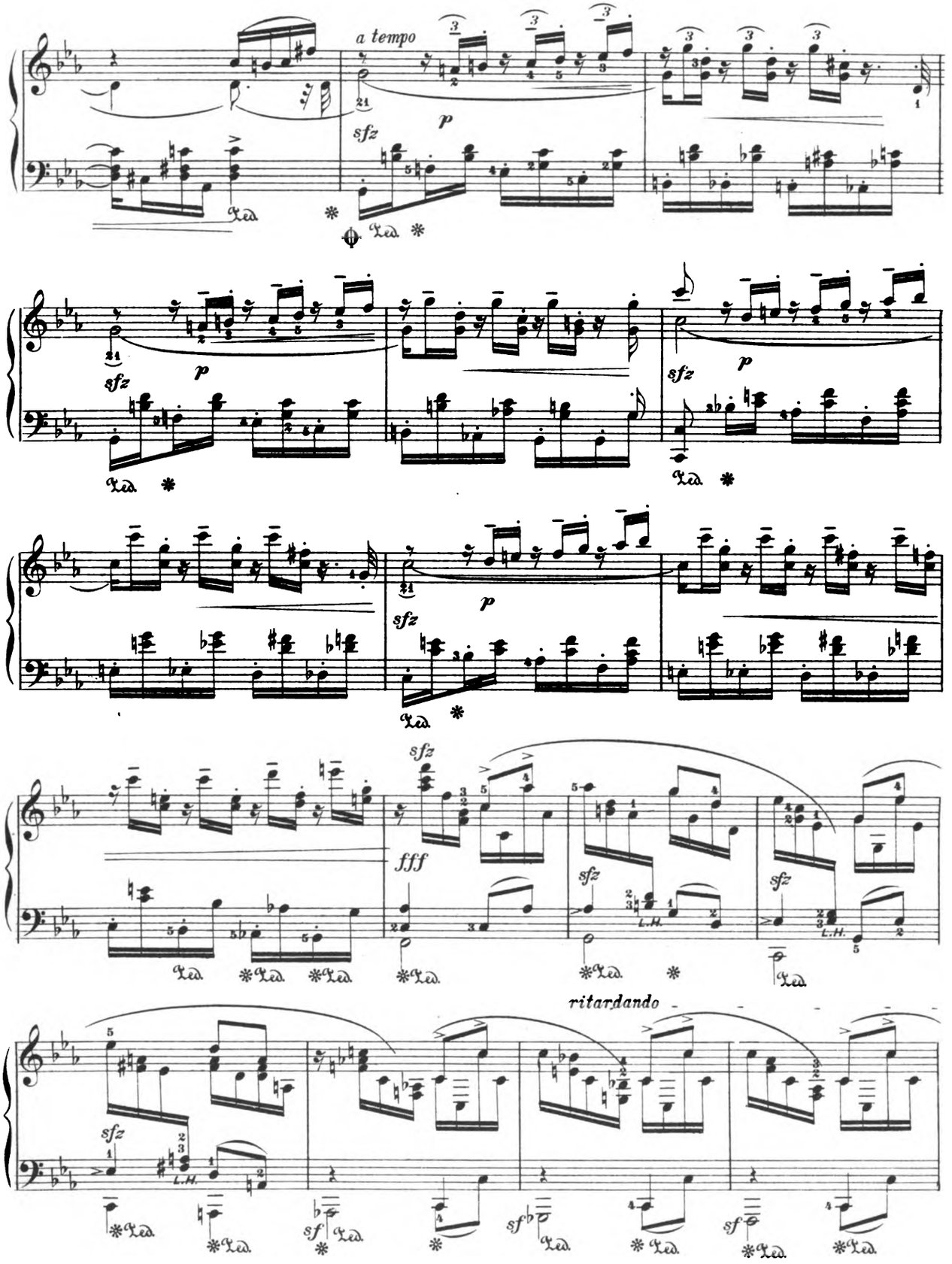


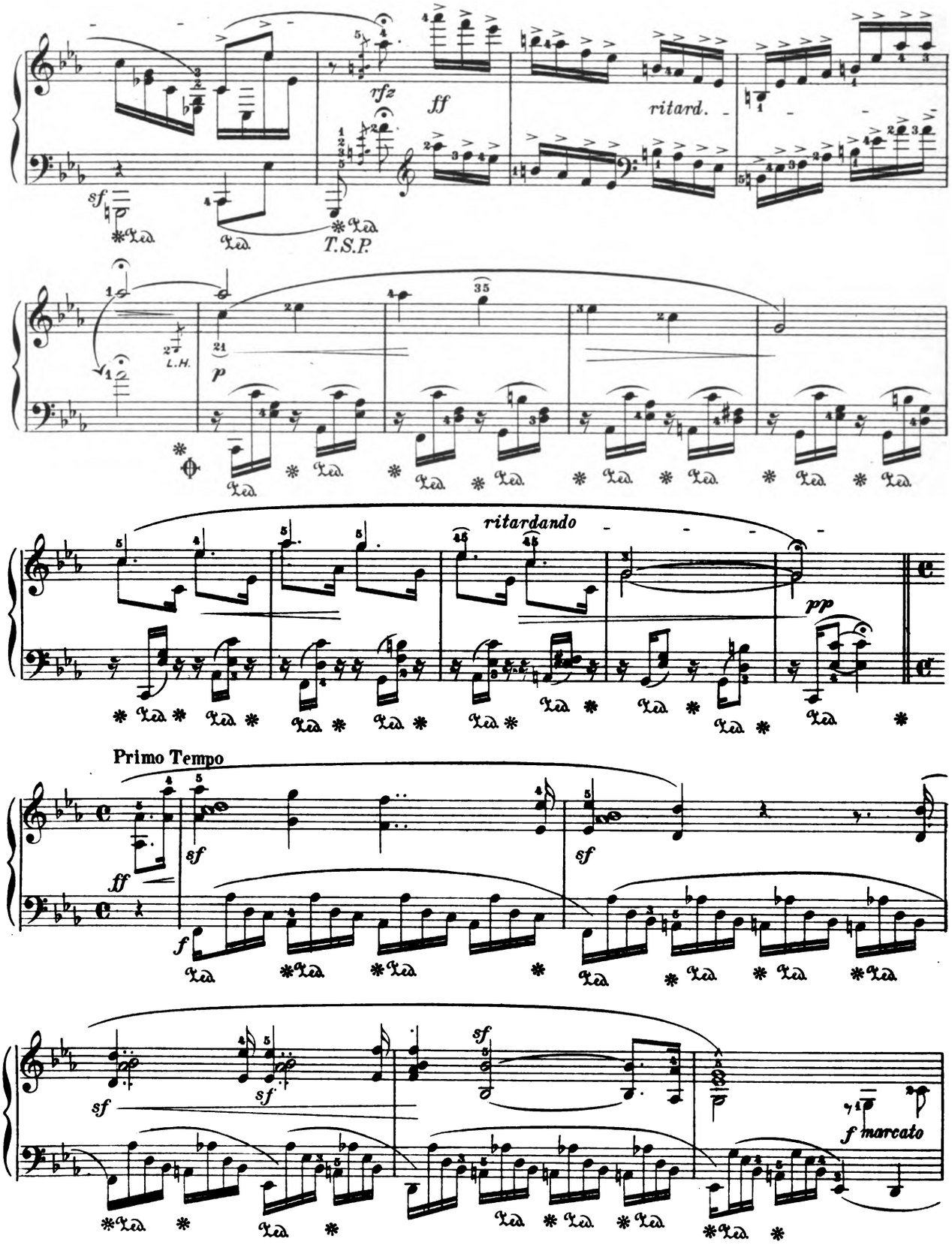


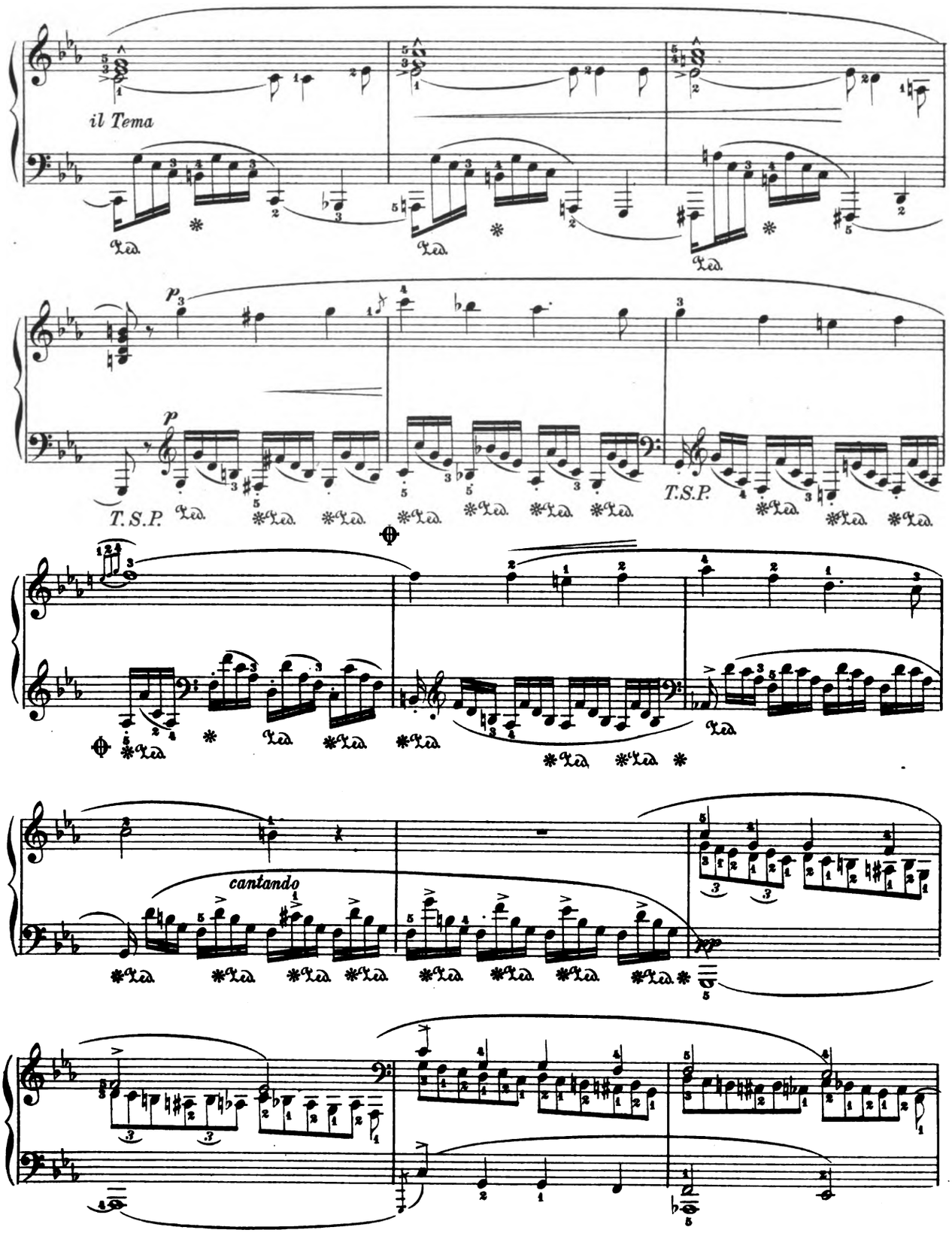


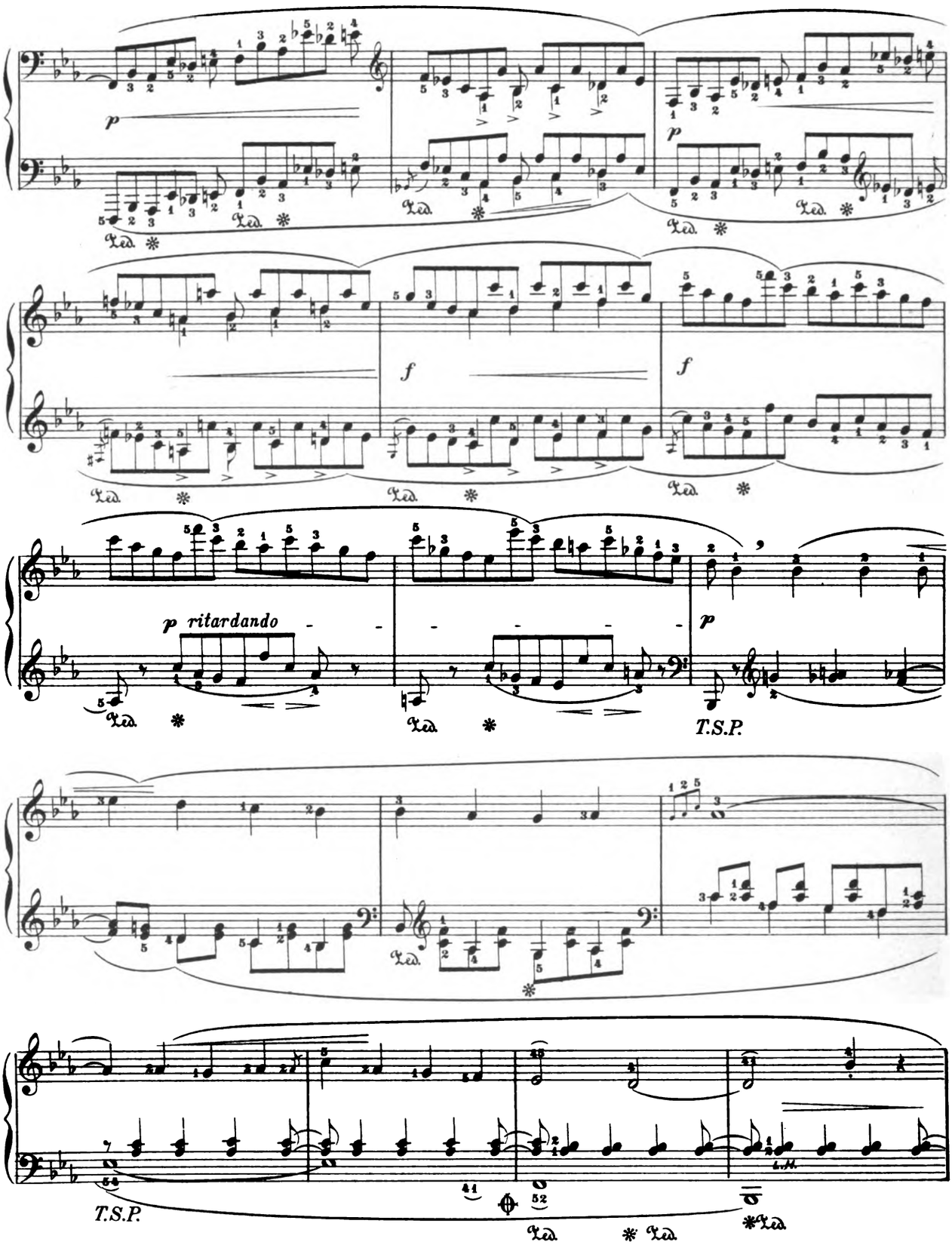


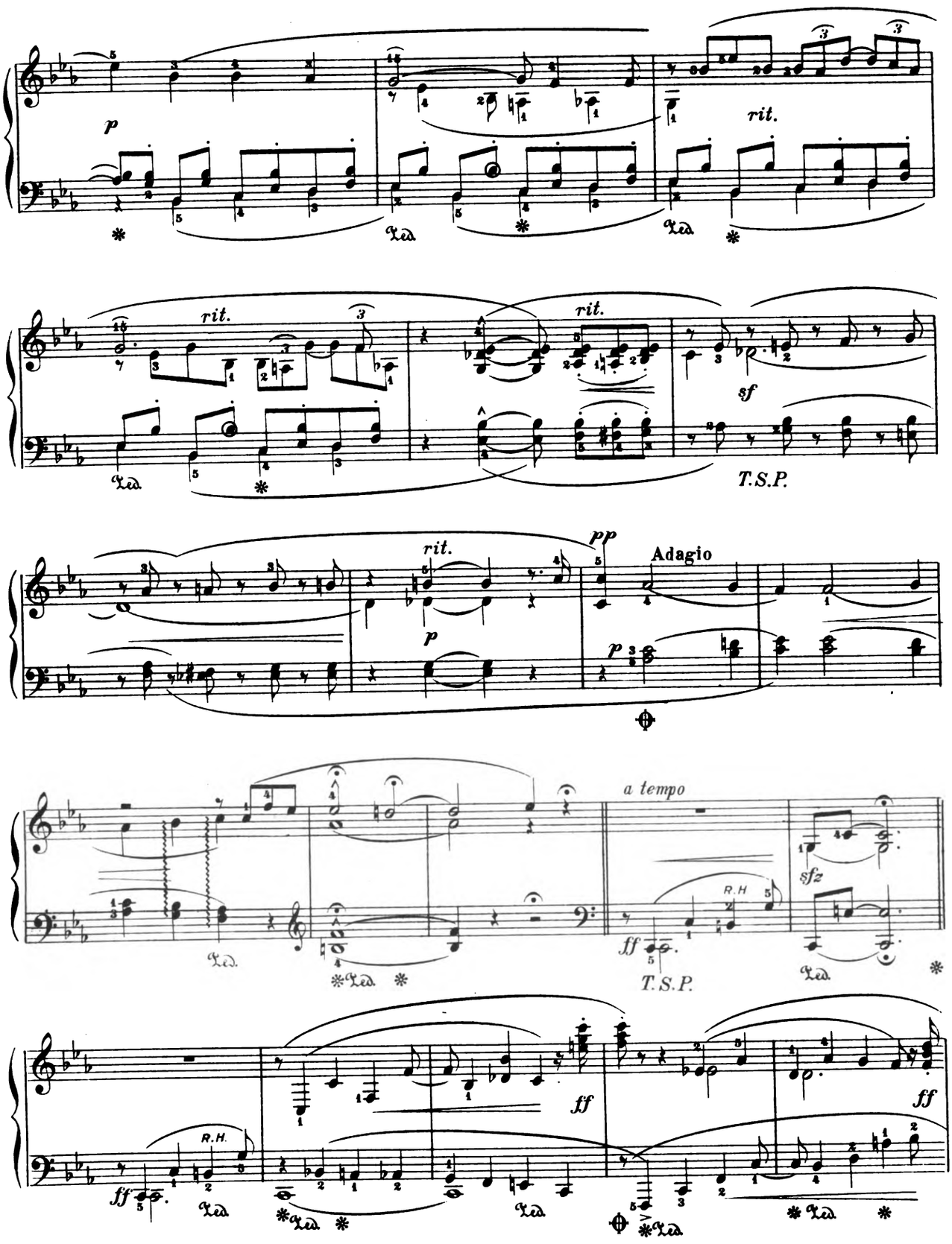


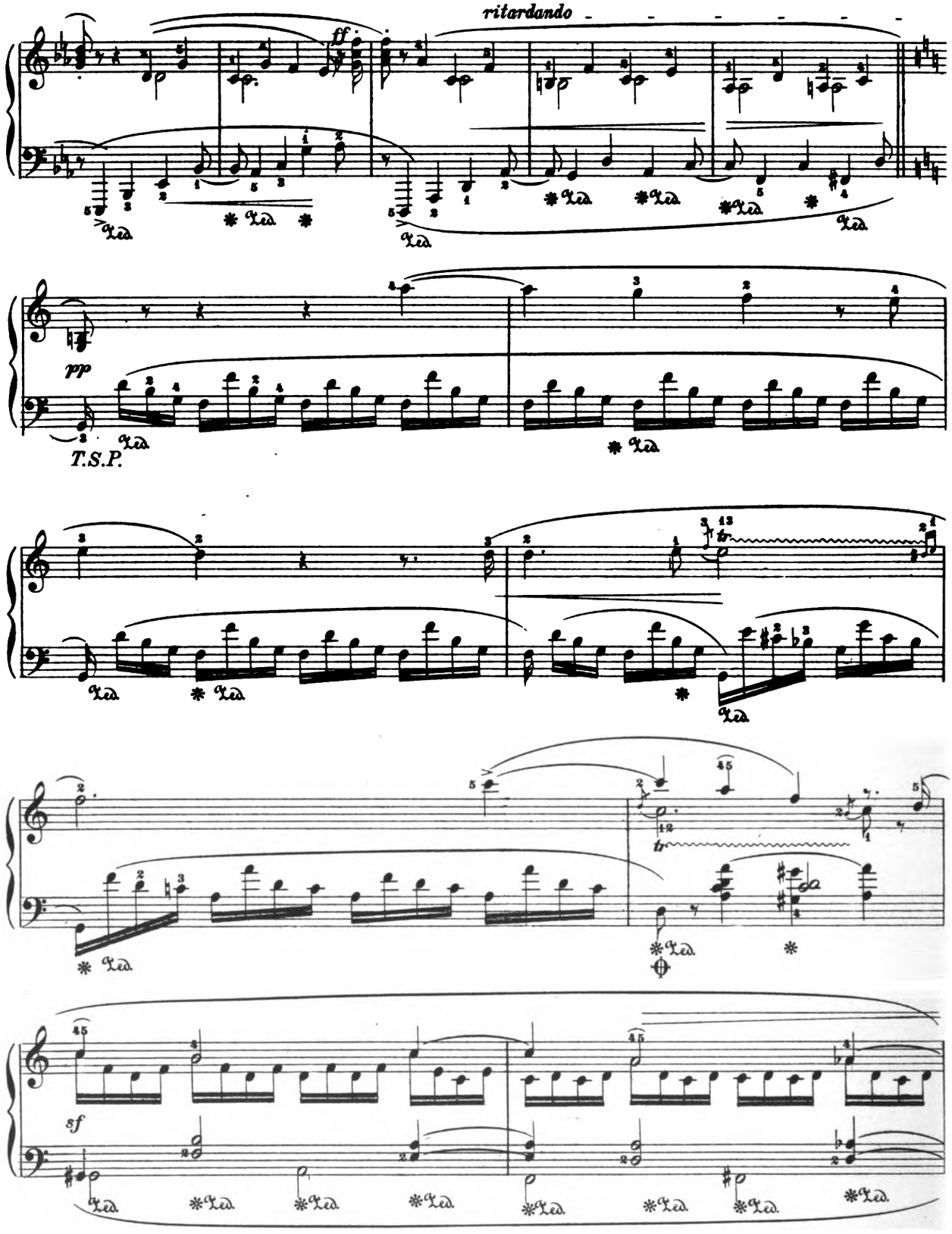


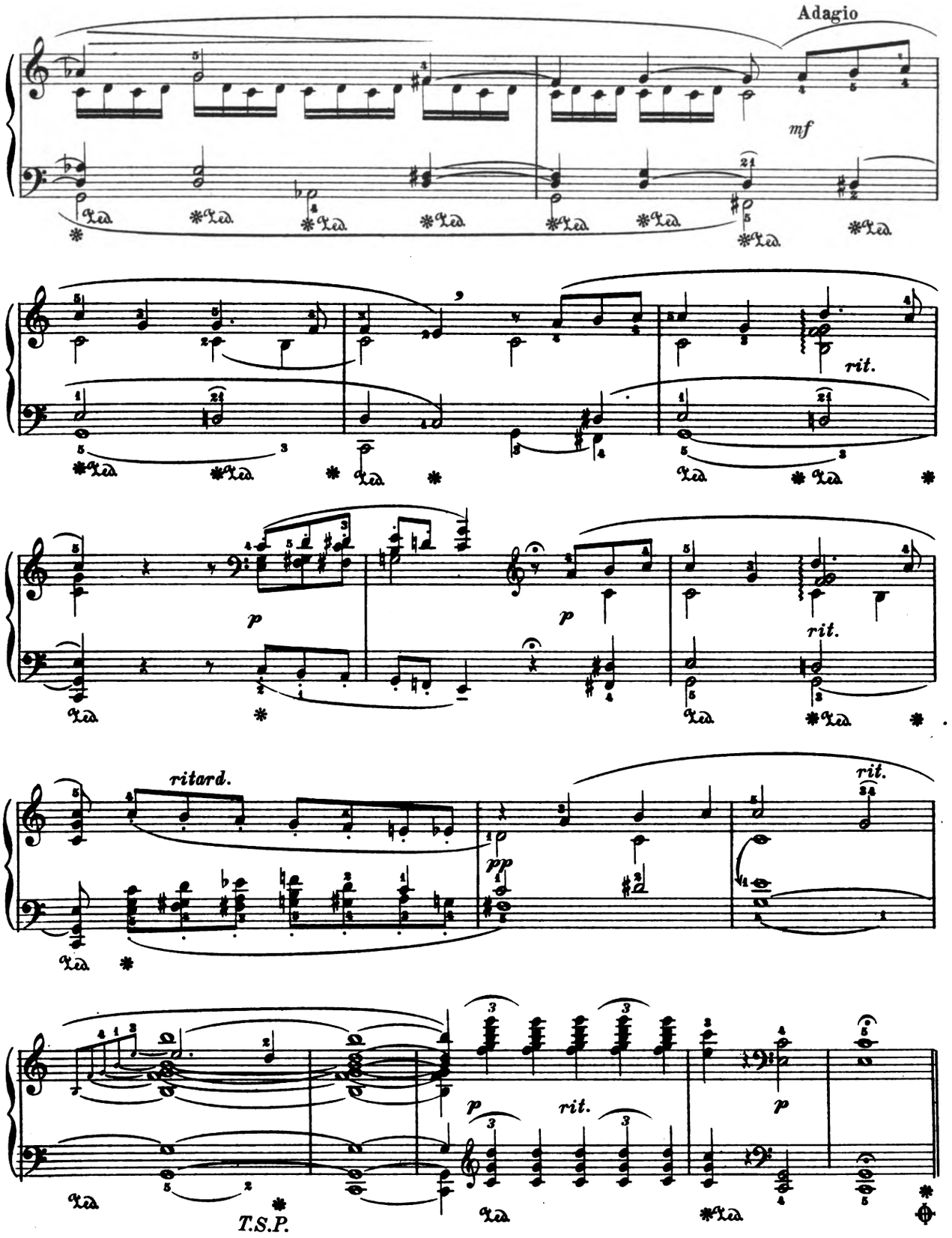


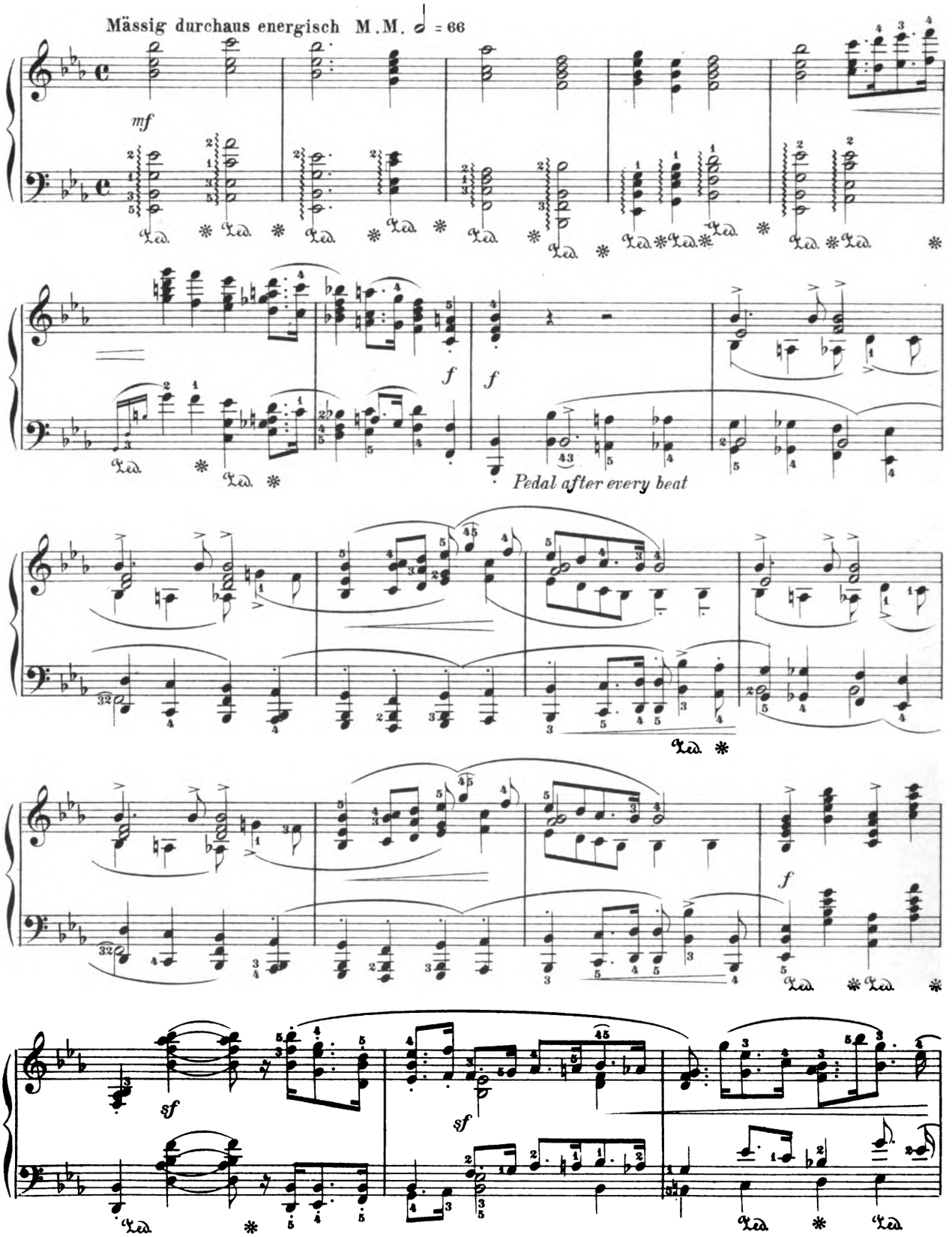


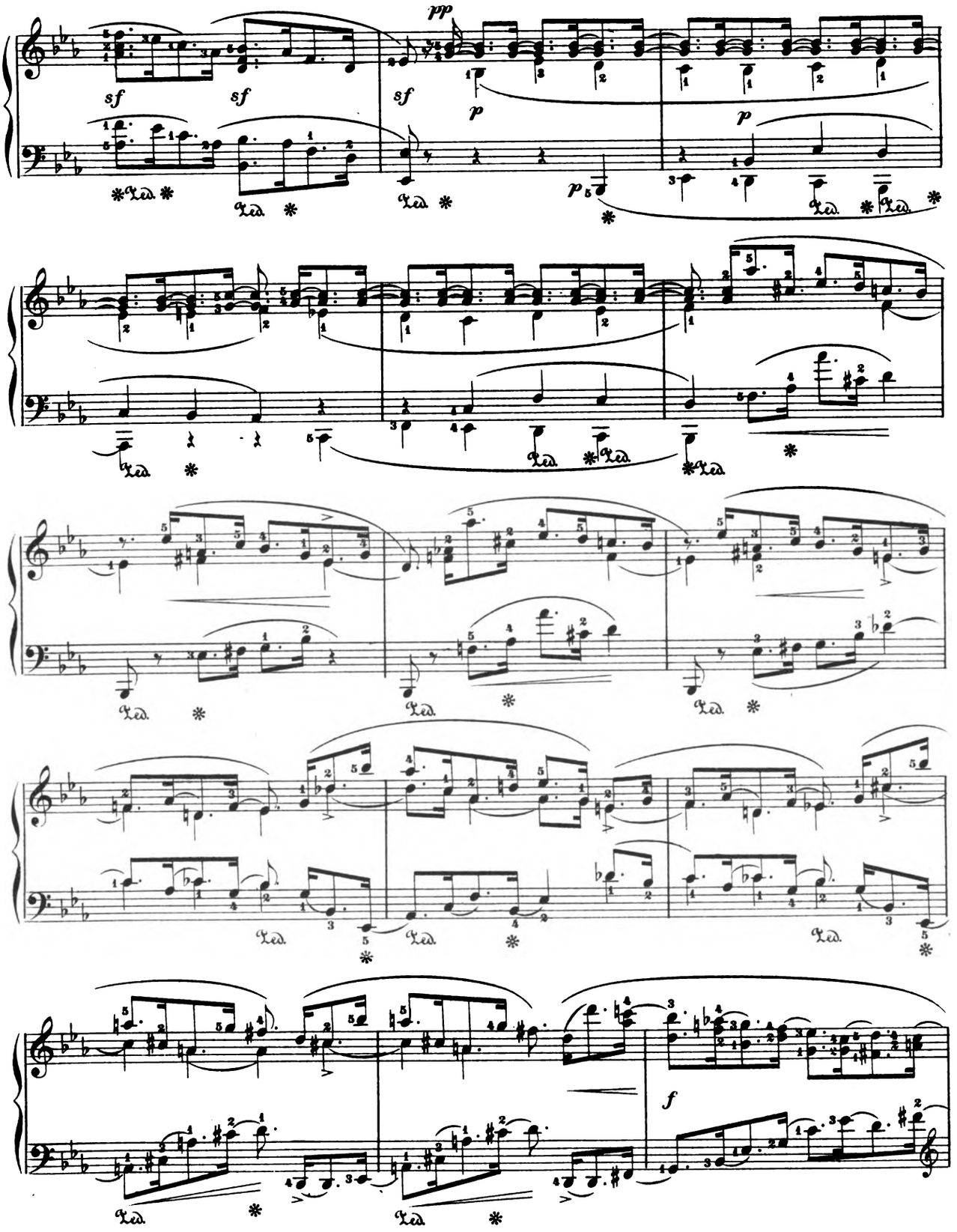


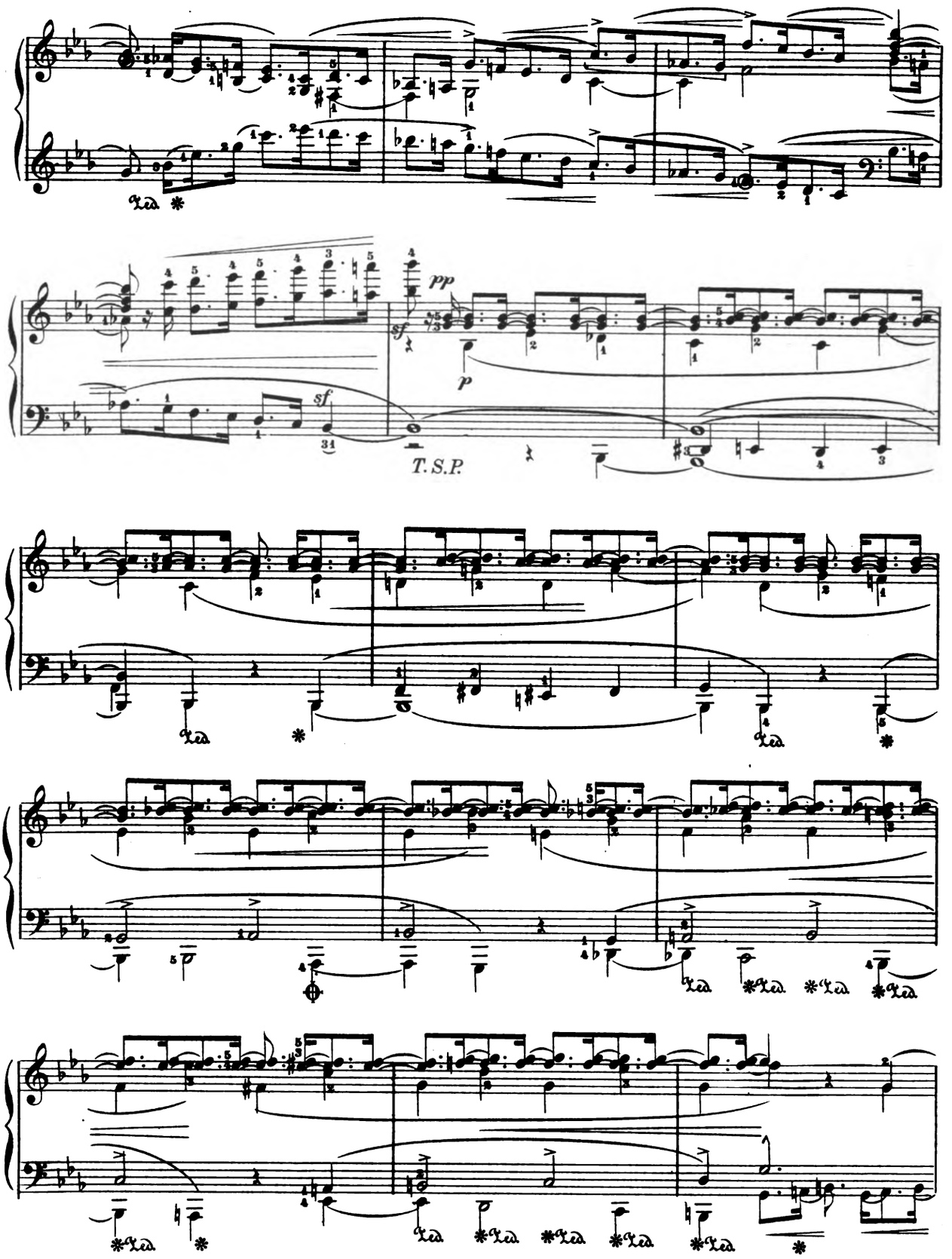


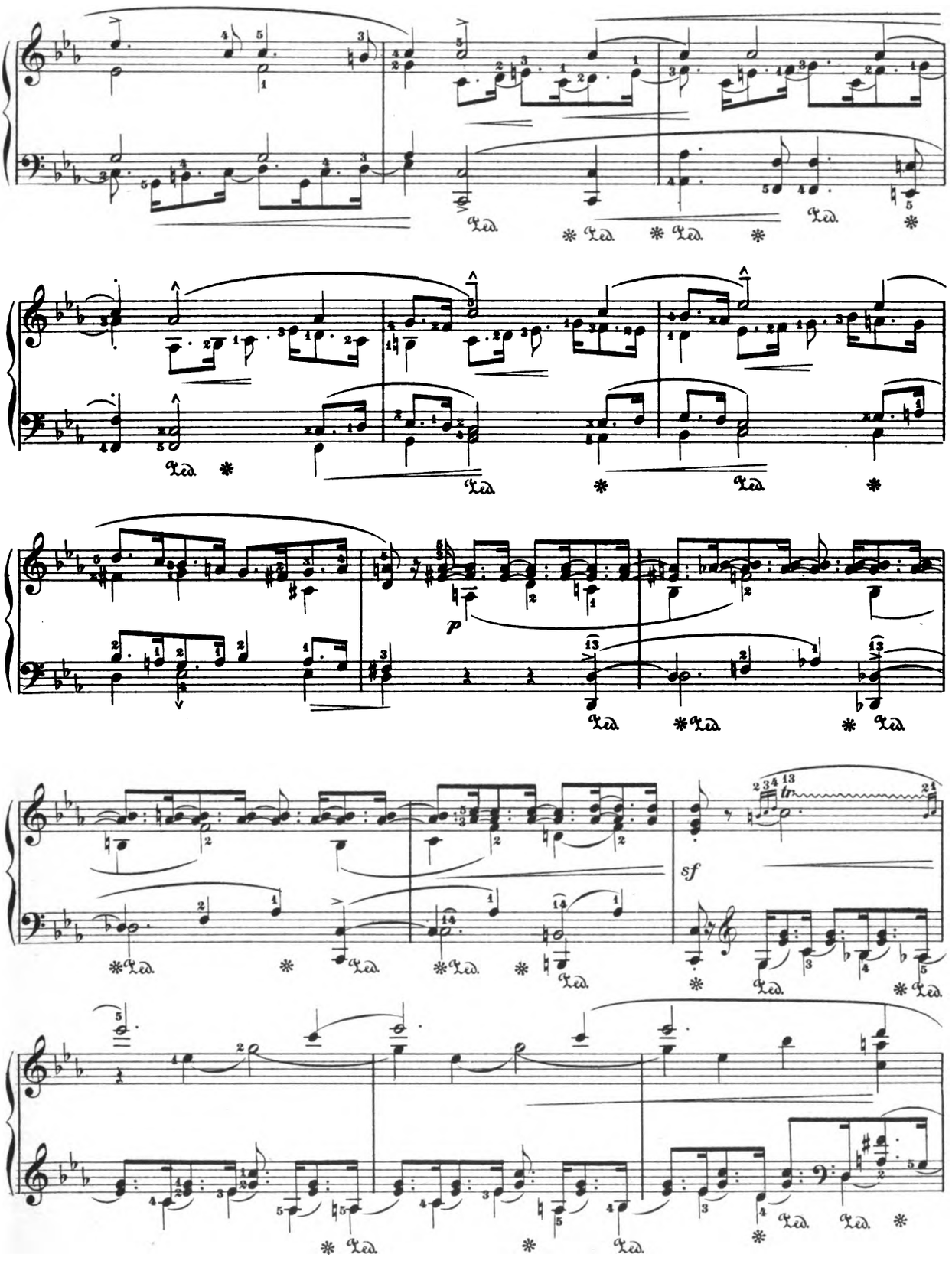


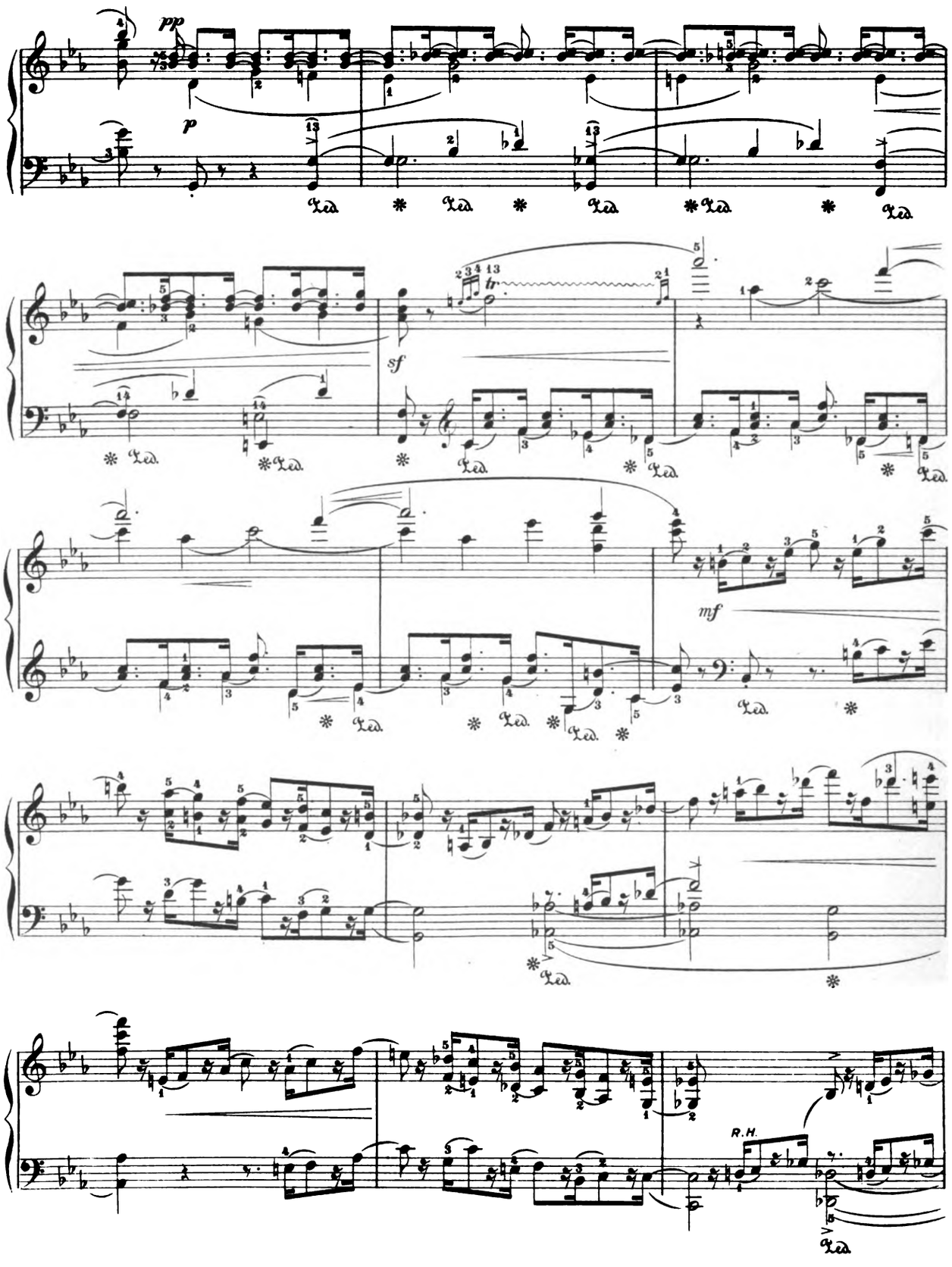


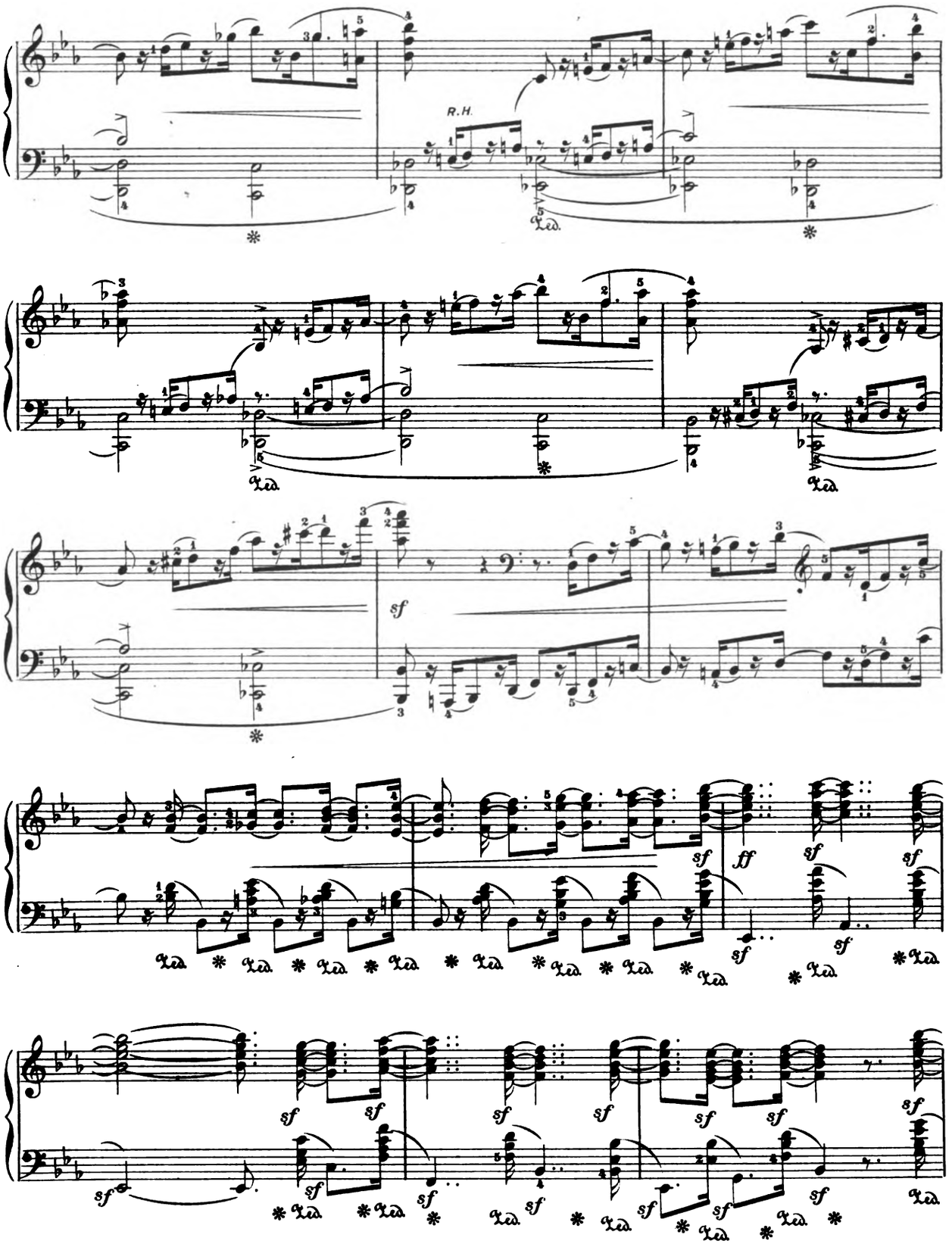


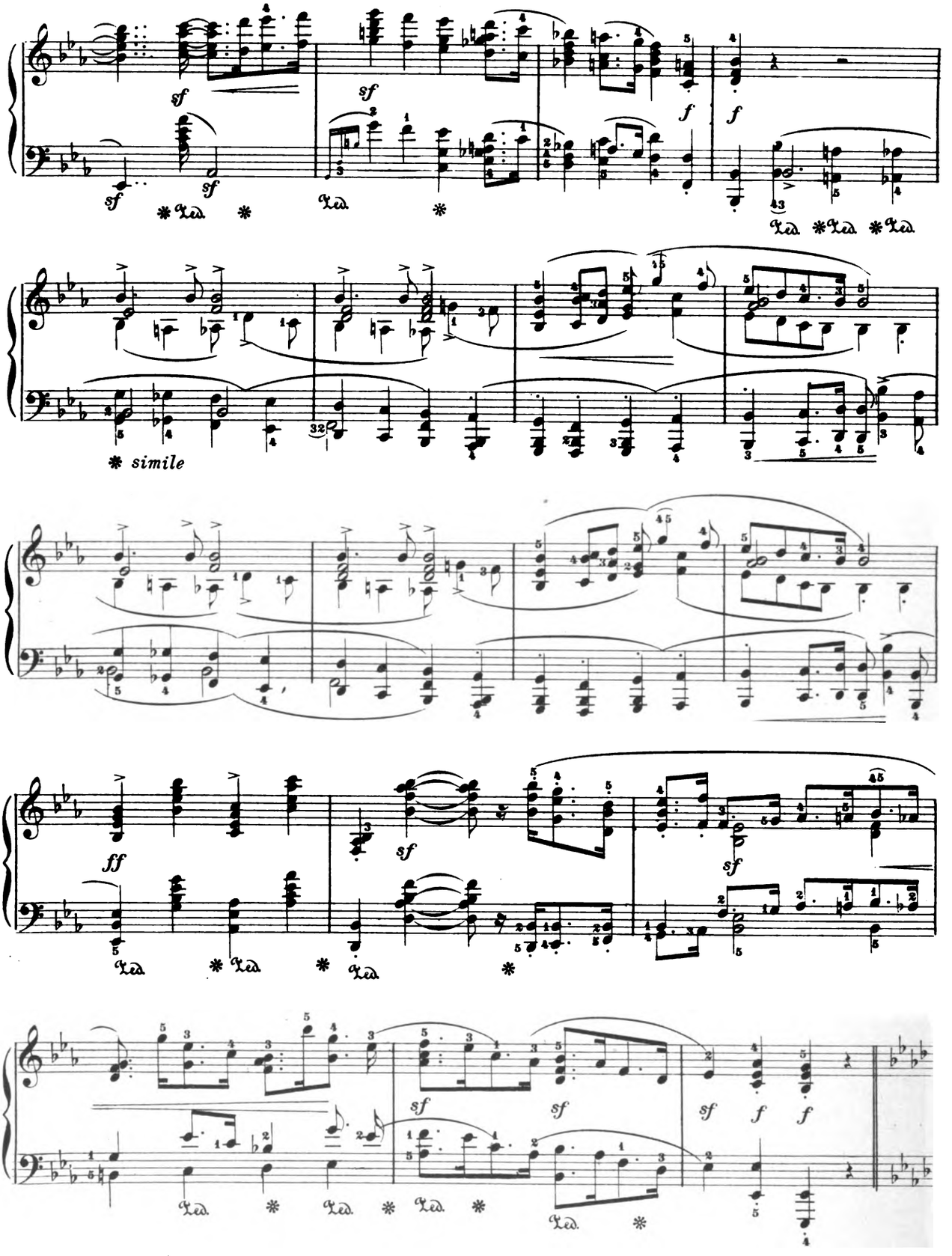


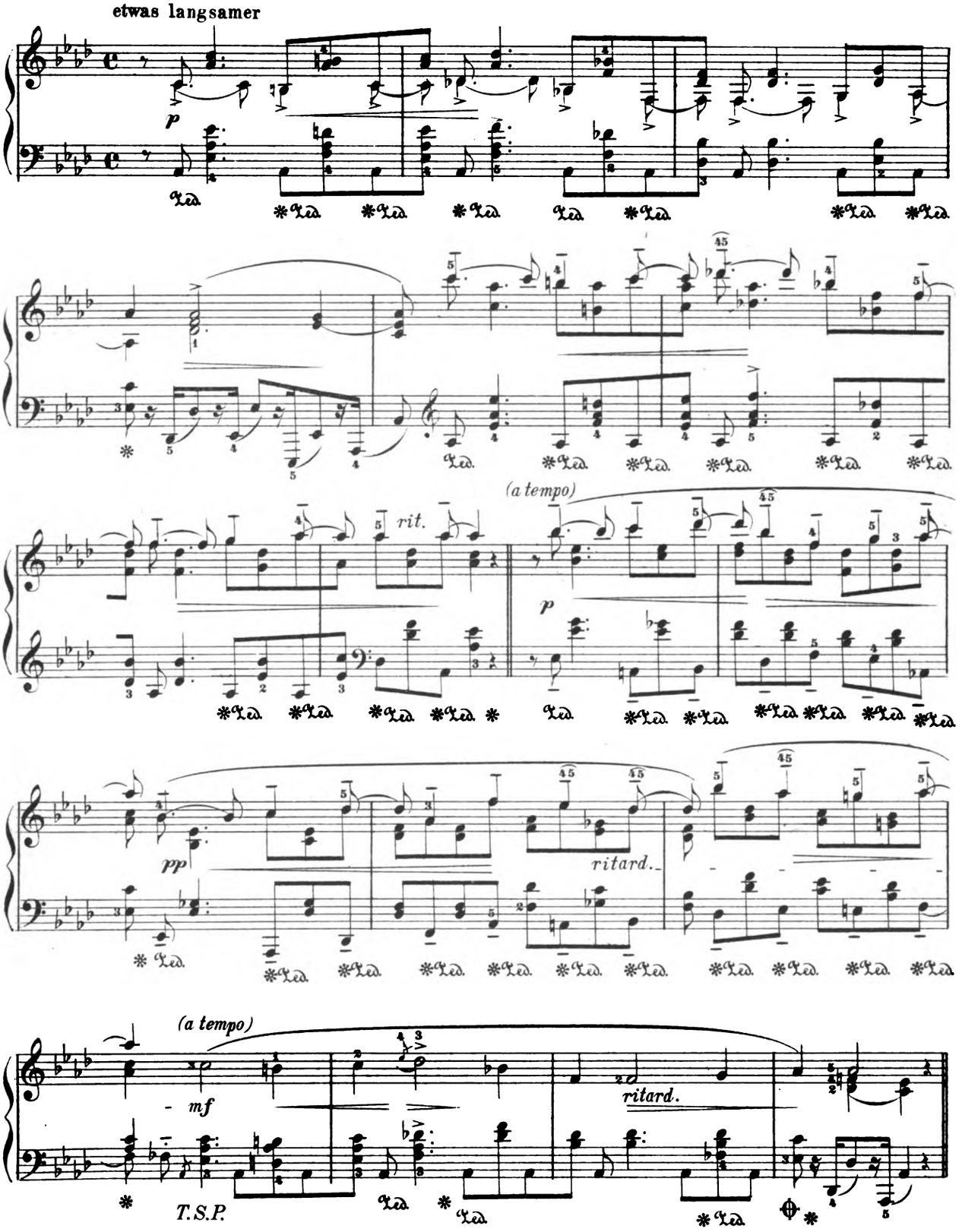


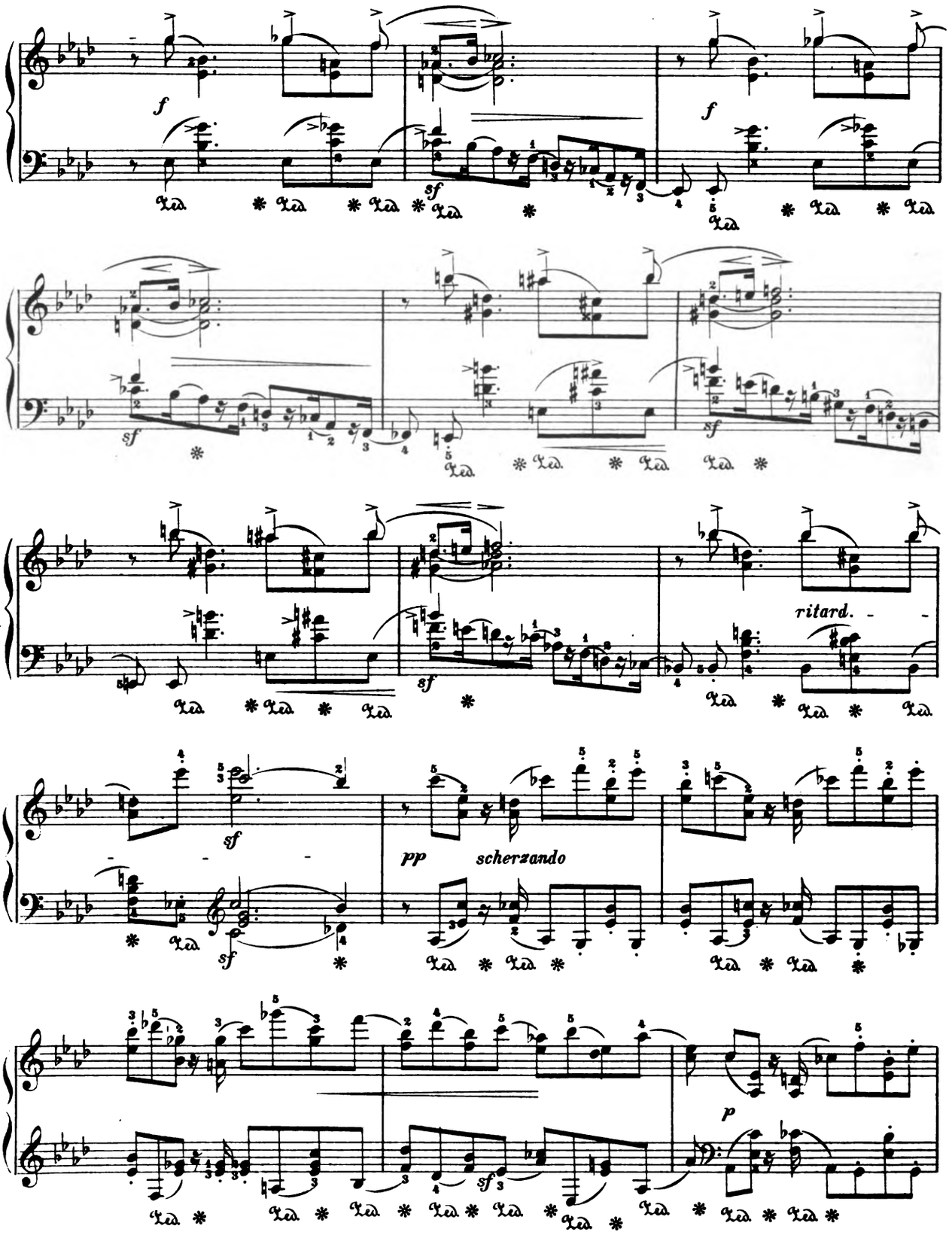


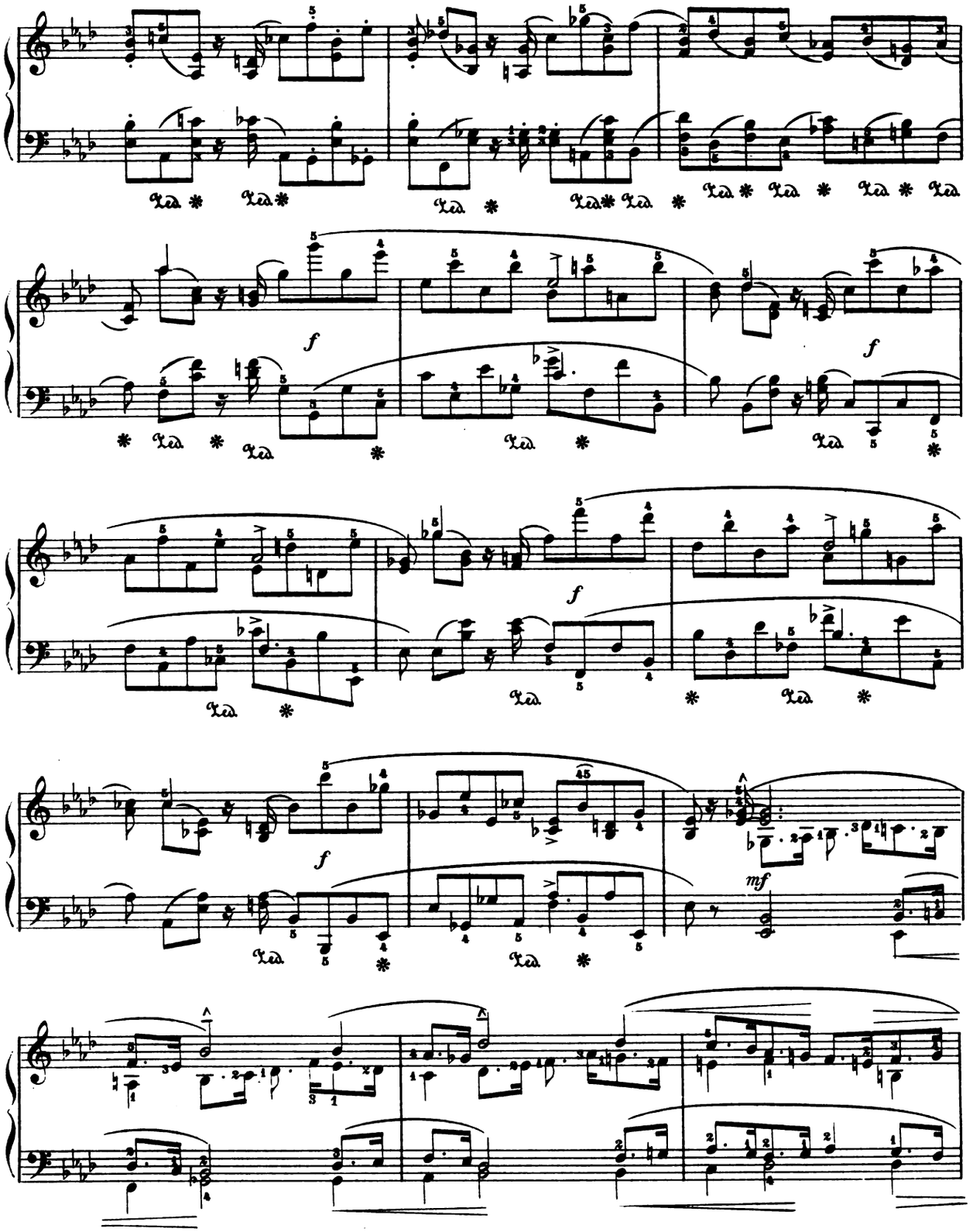


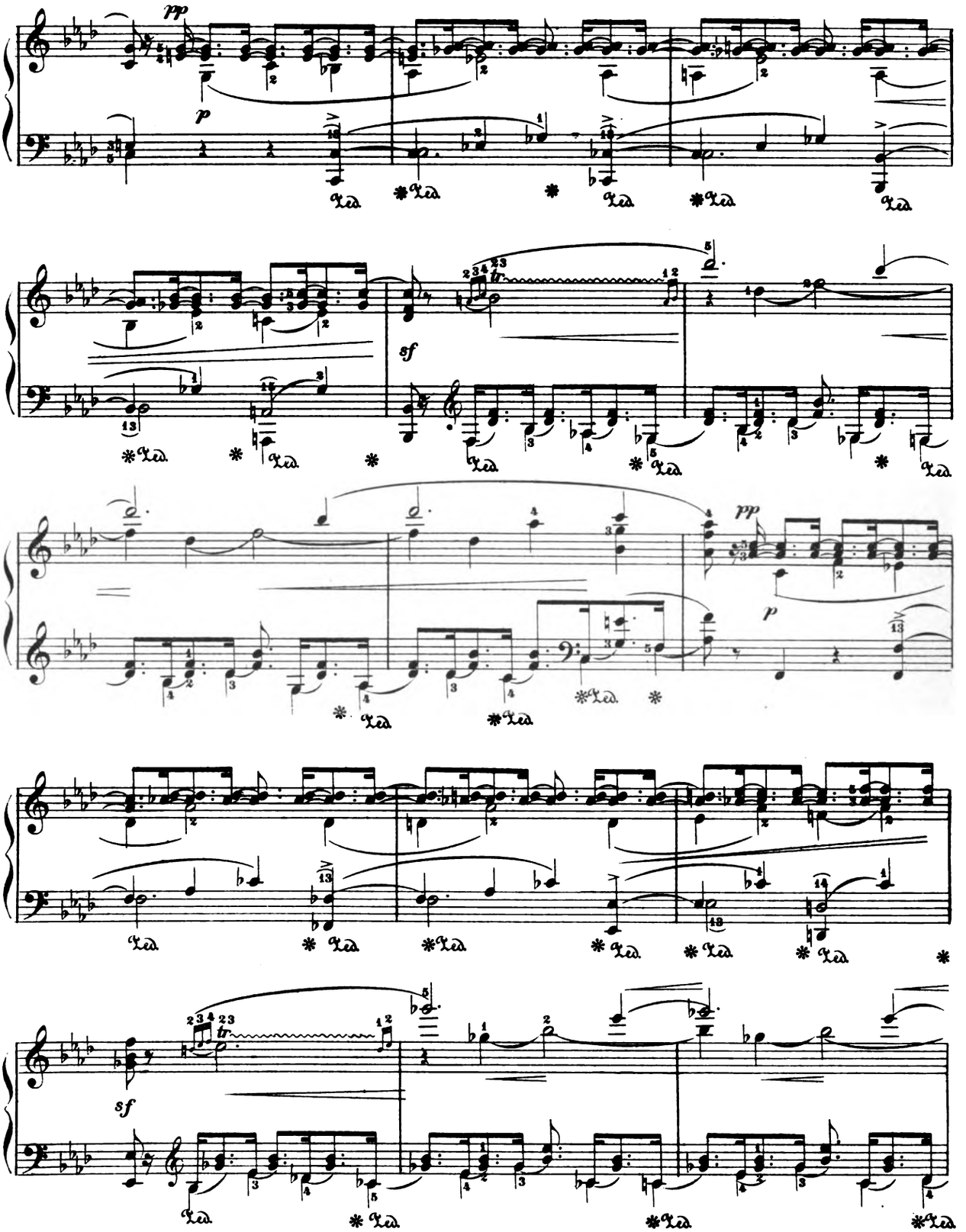


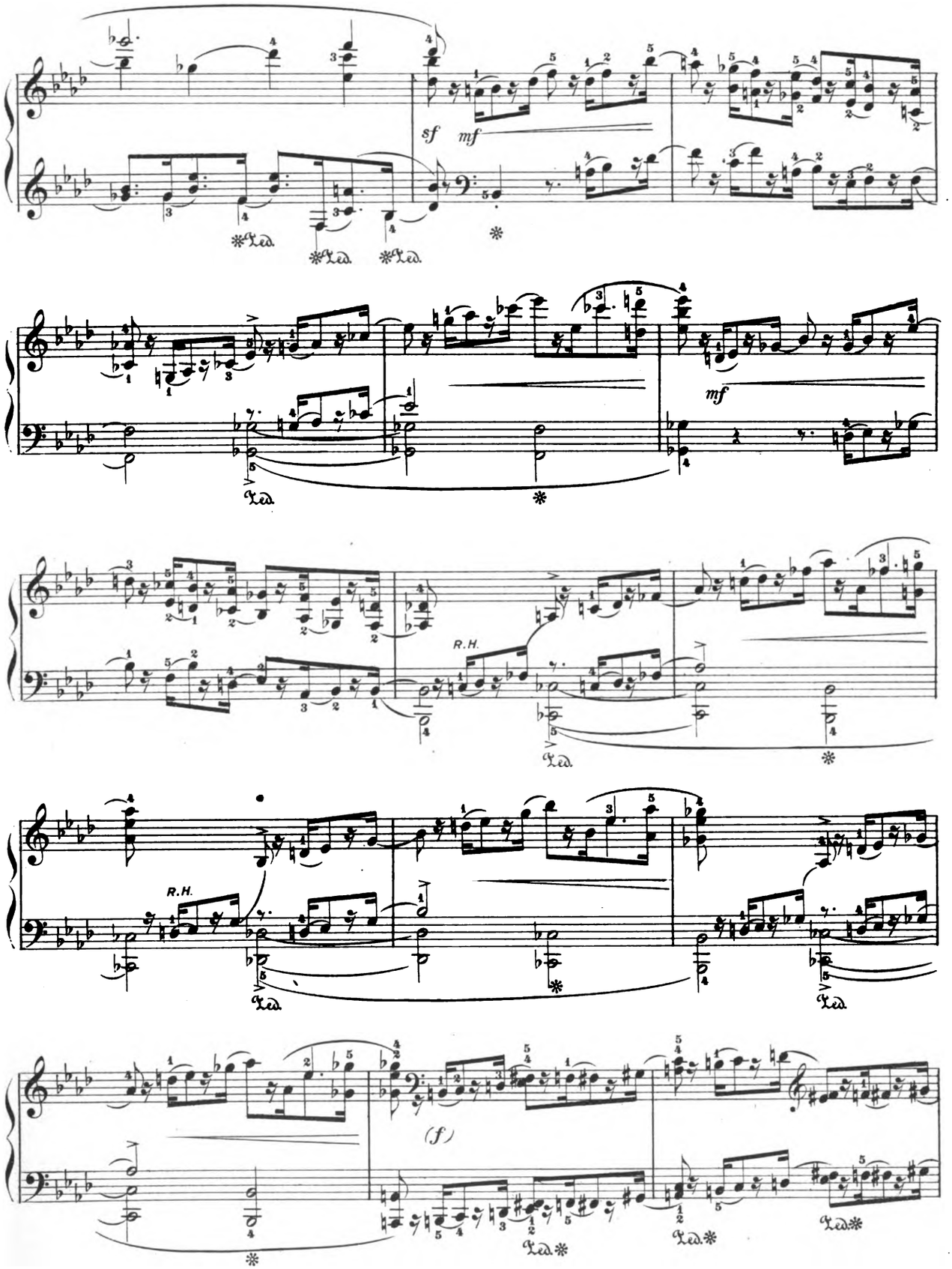


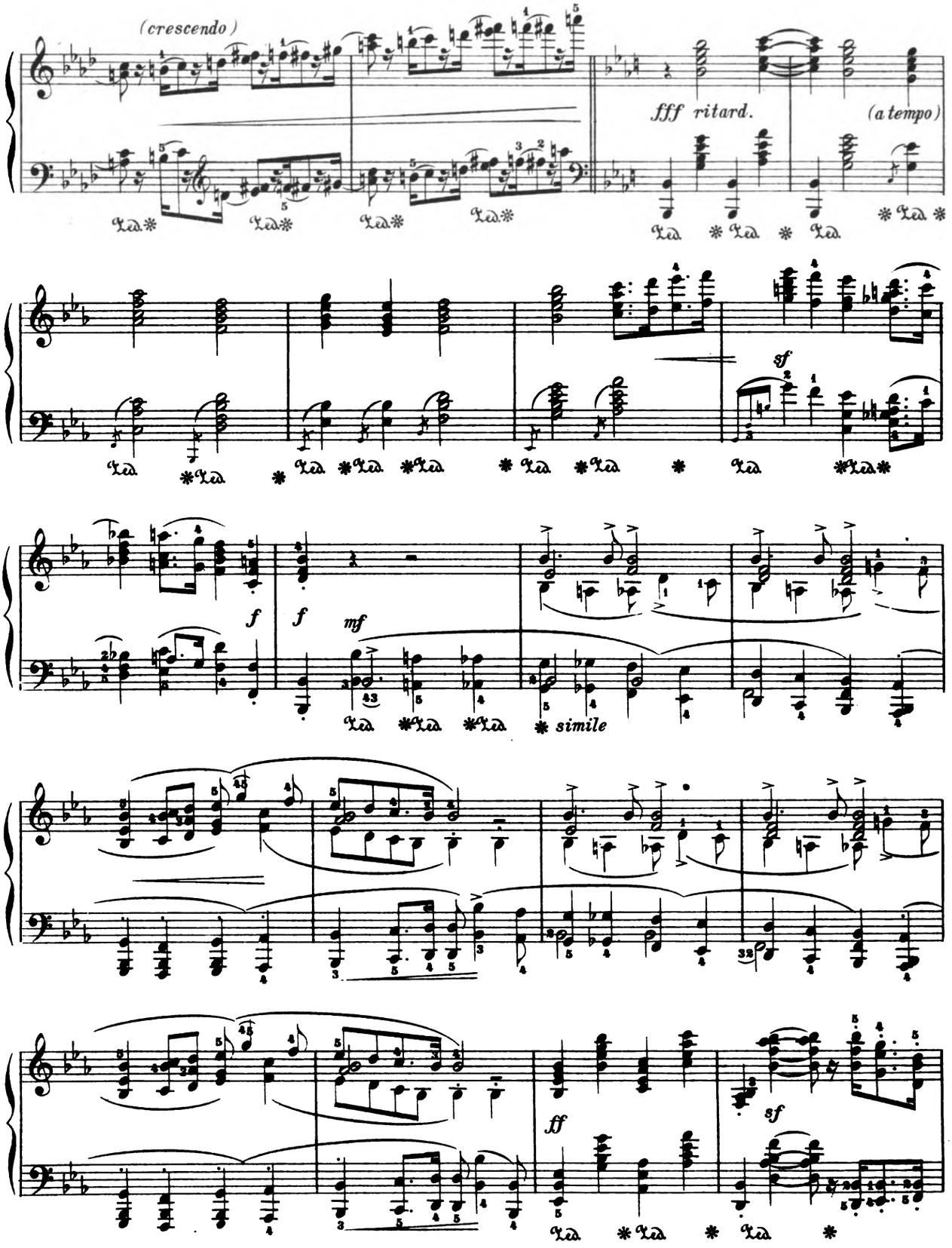


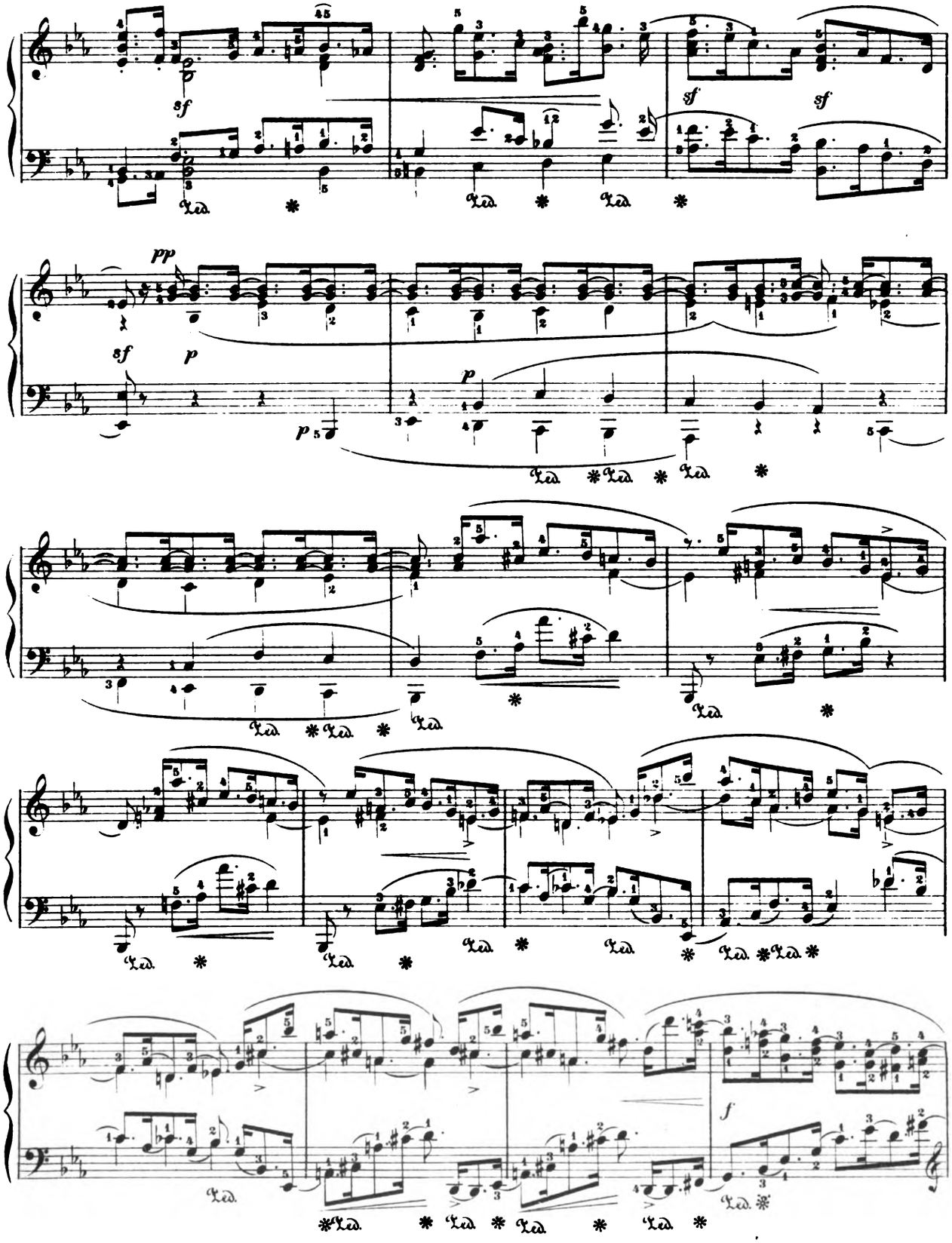


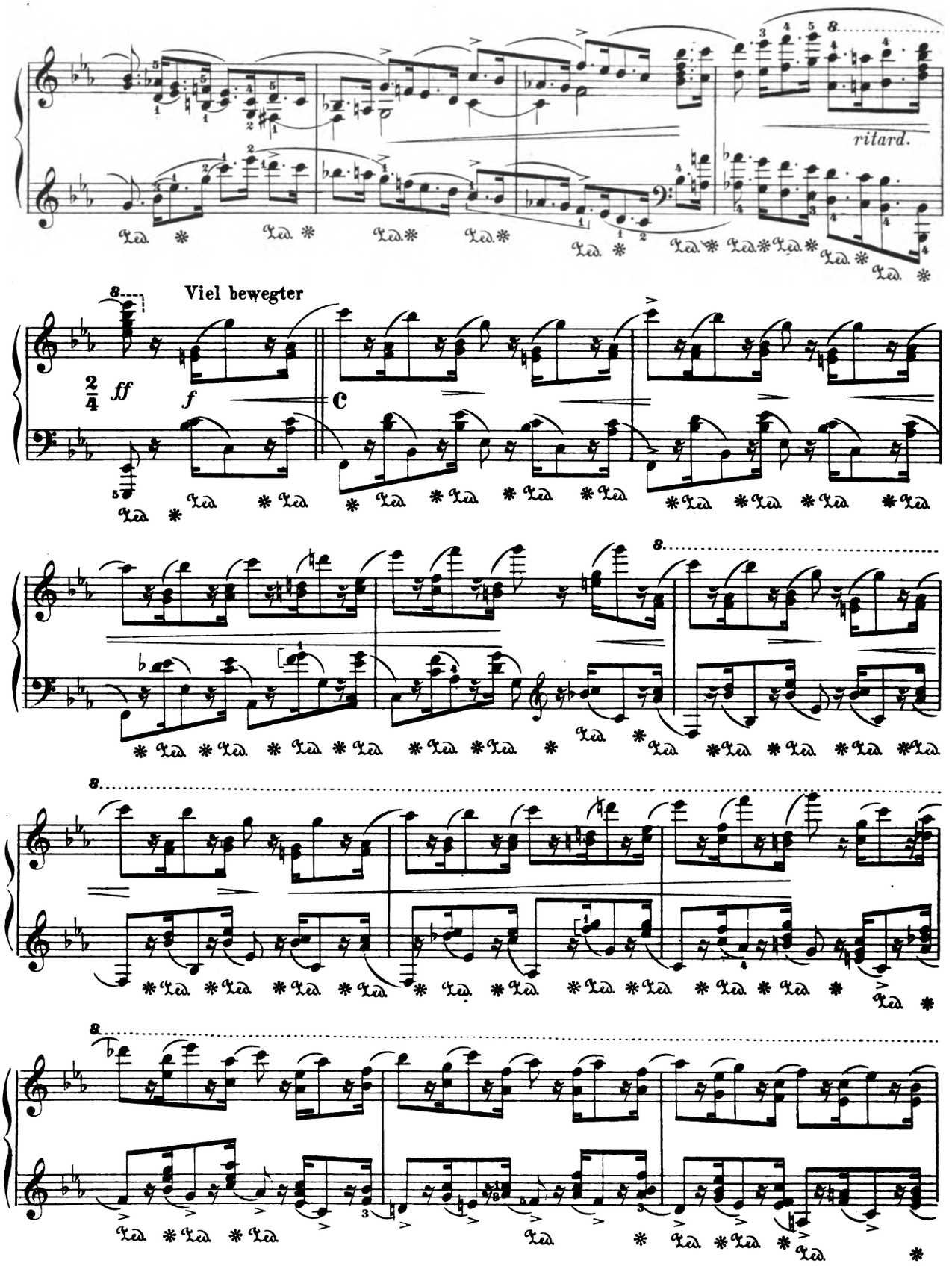


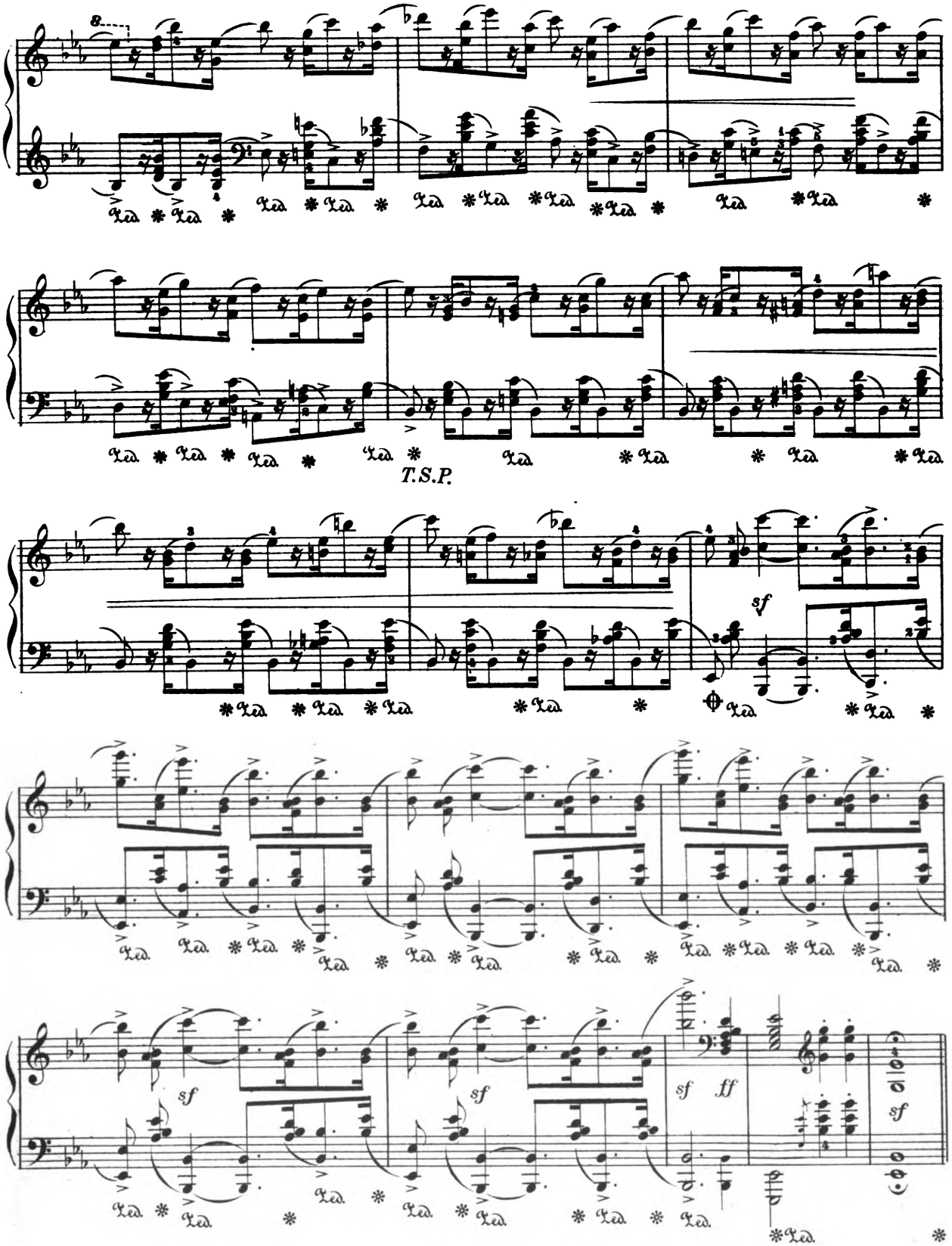




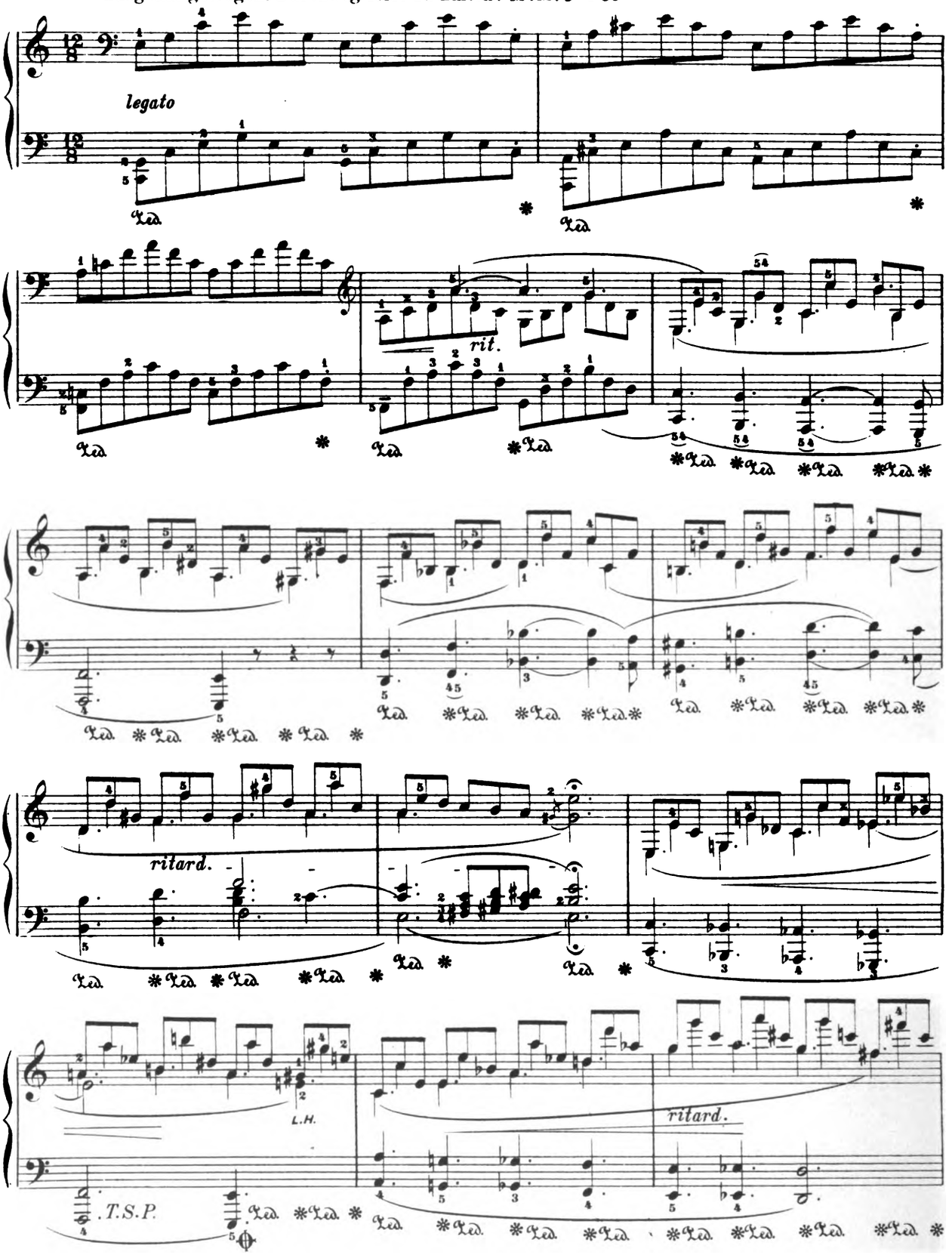


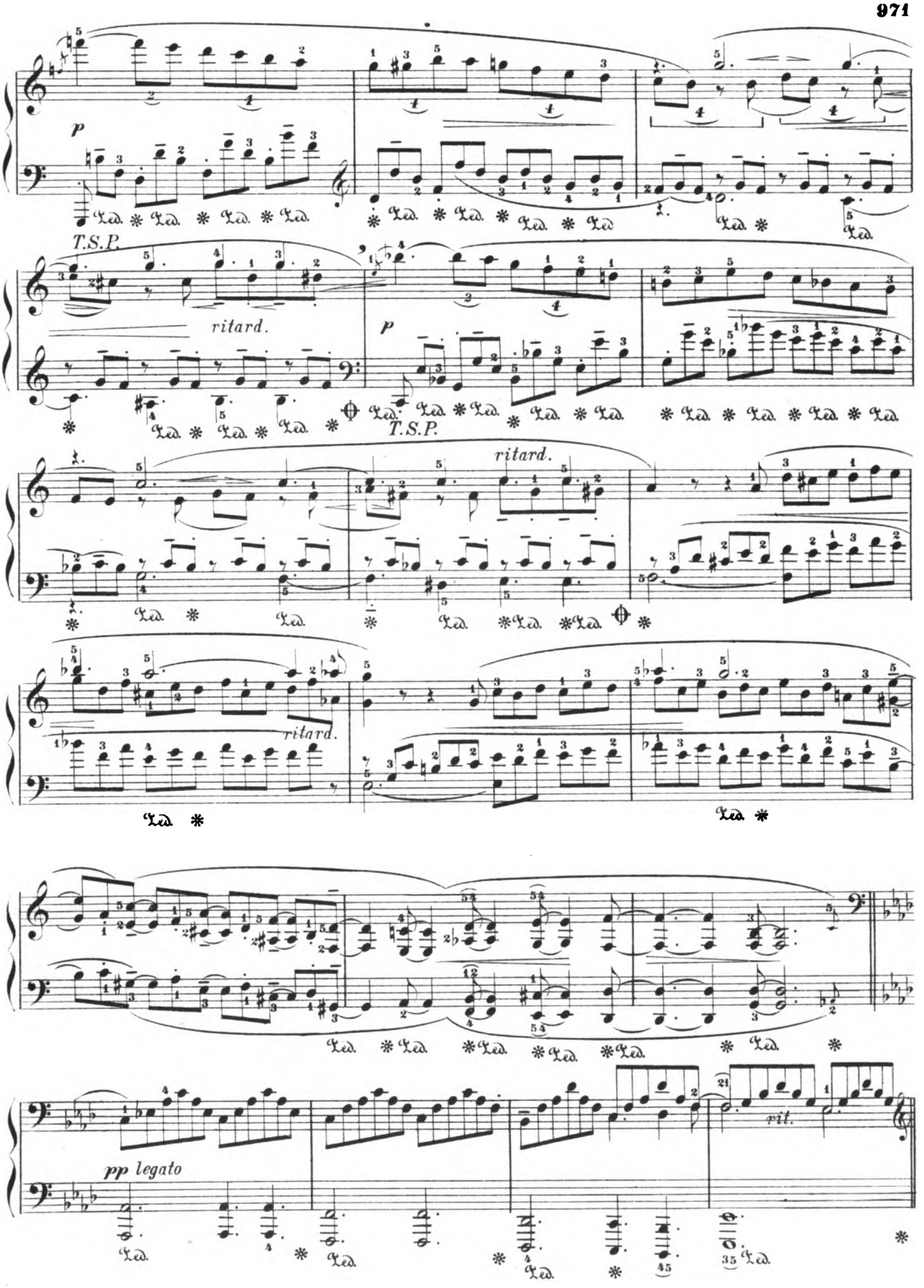


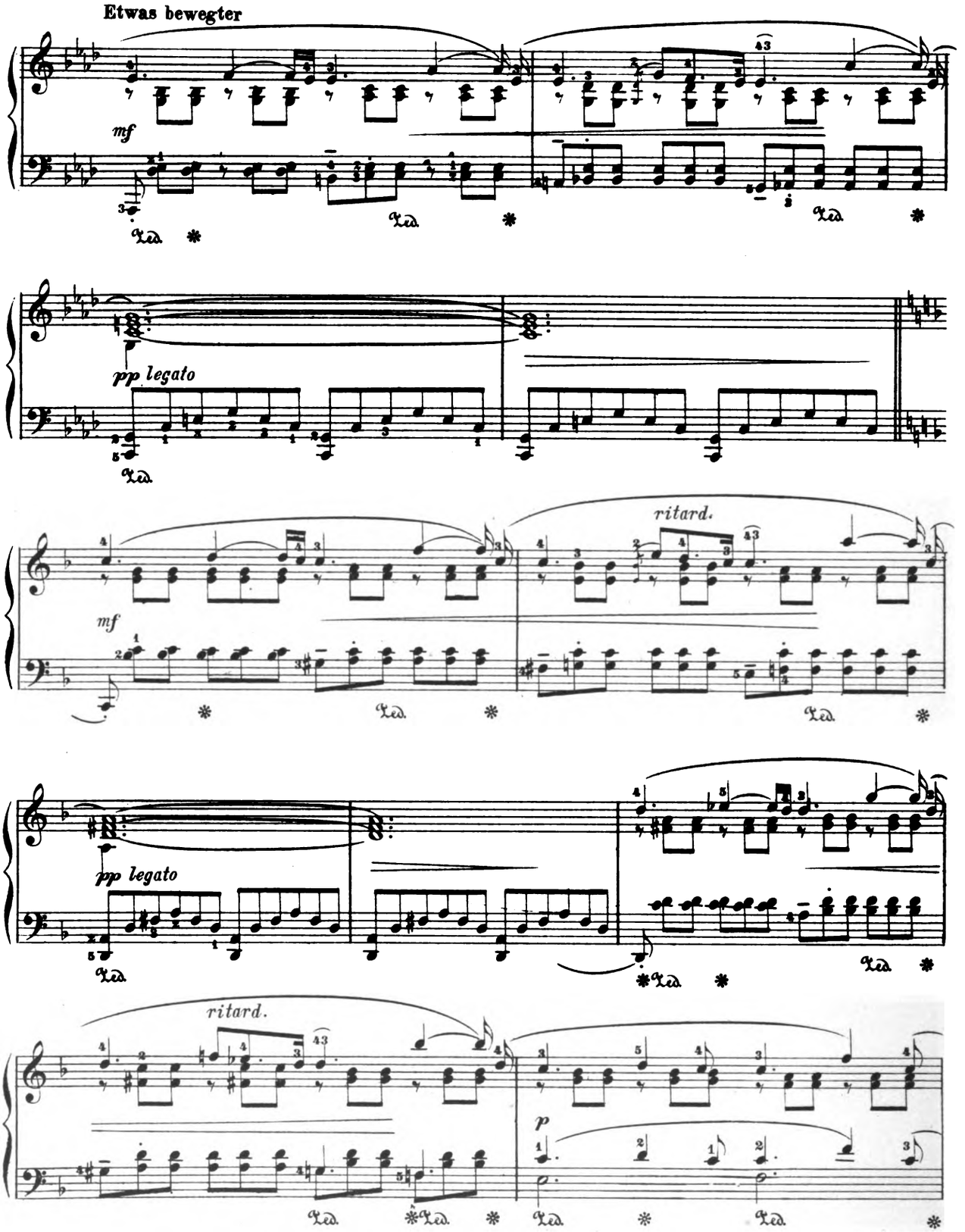


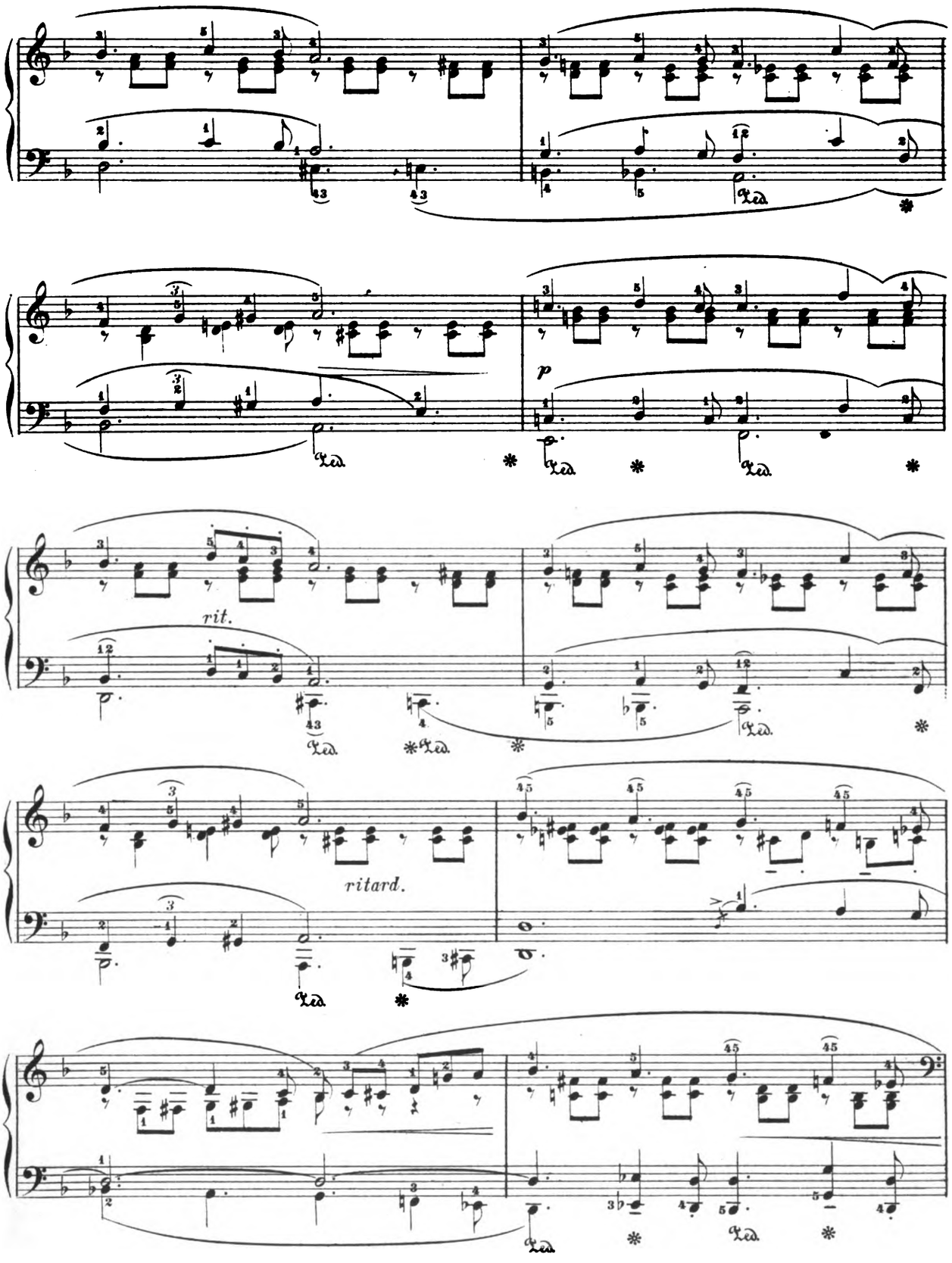


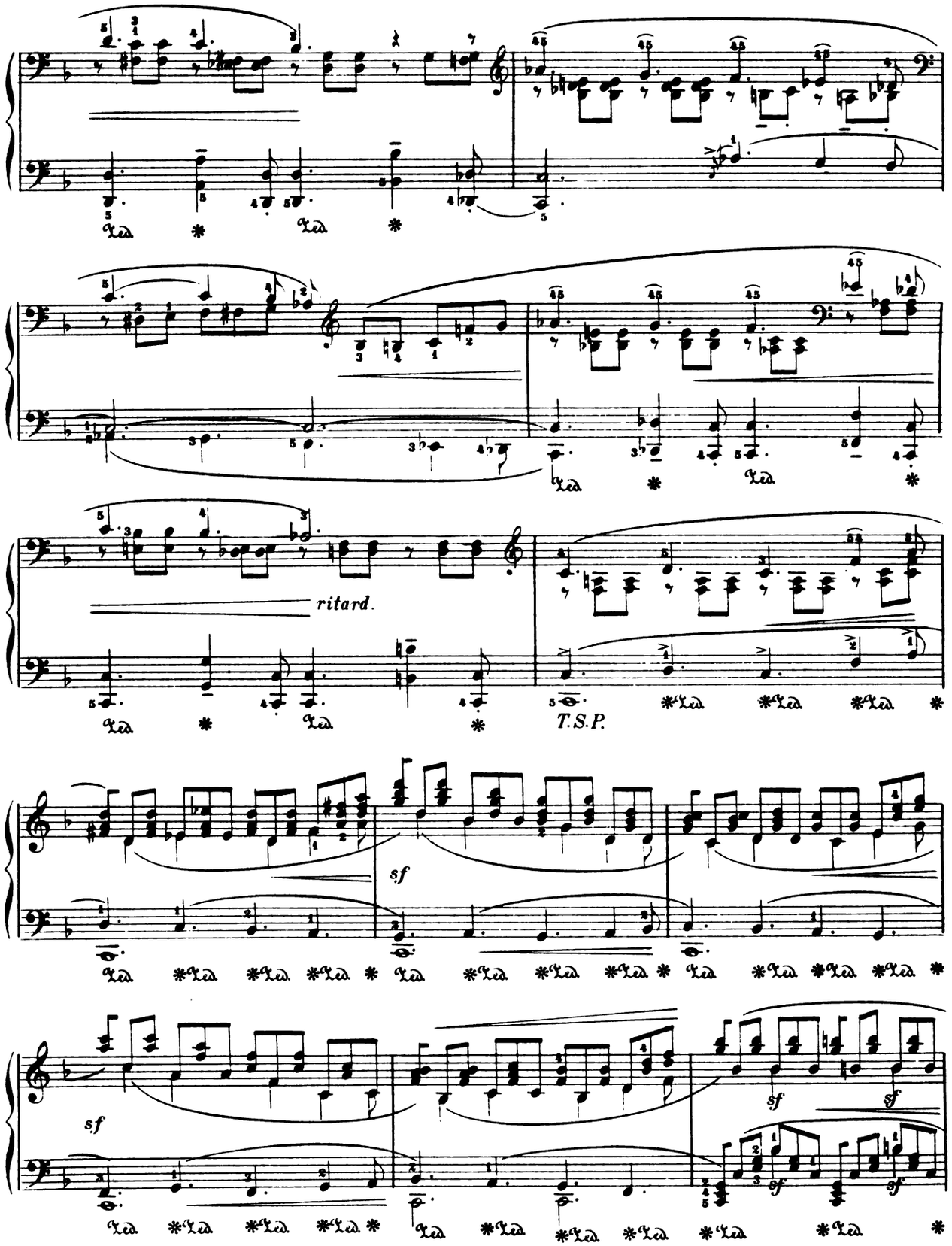
Langsam getragen. Durchweg leise zu halten. M.M. ♩ = 66

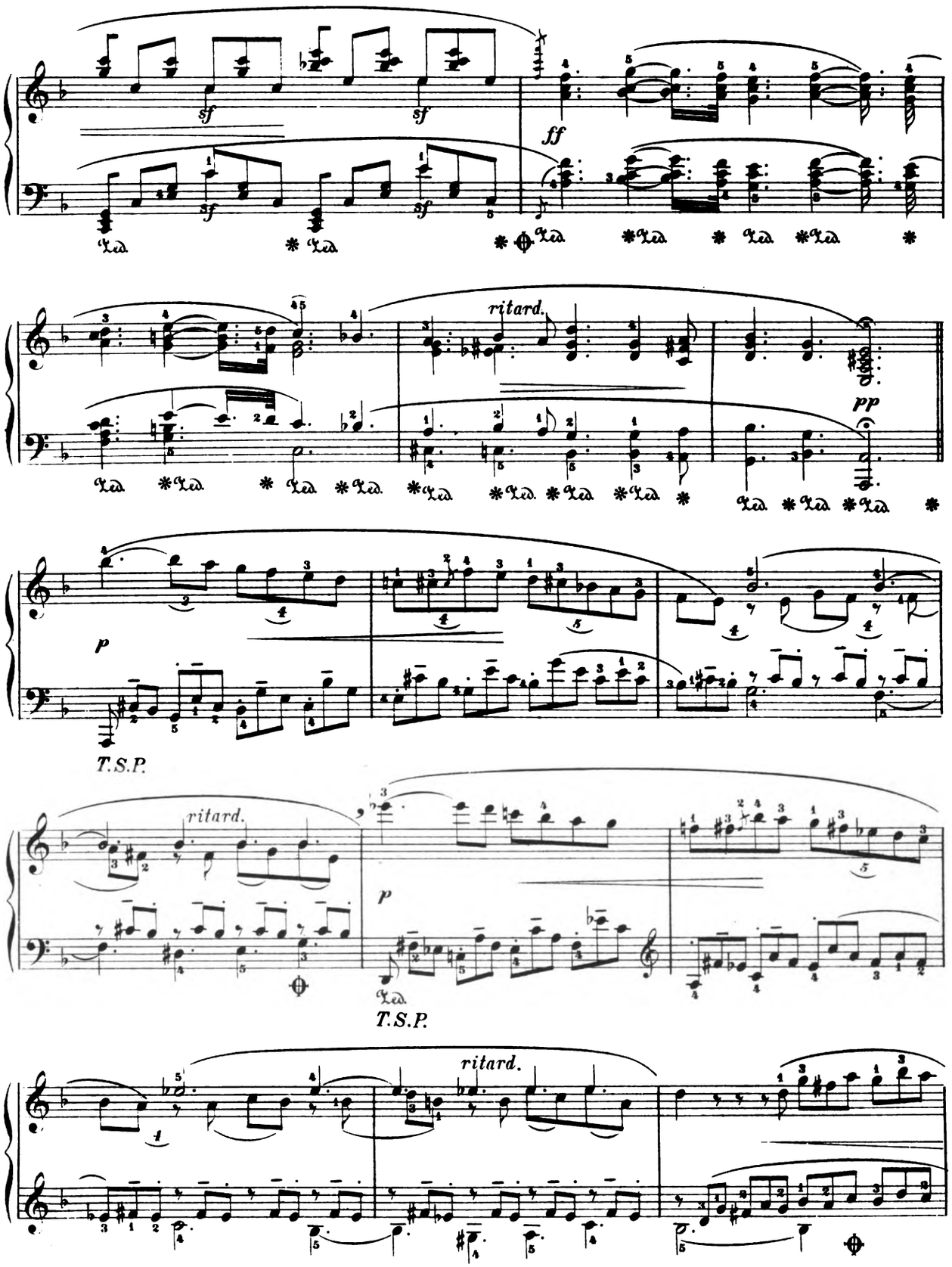


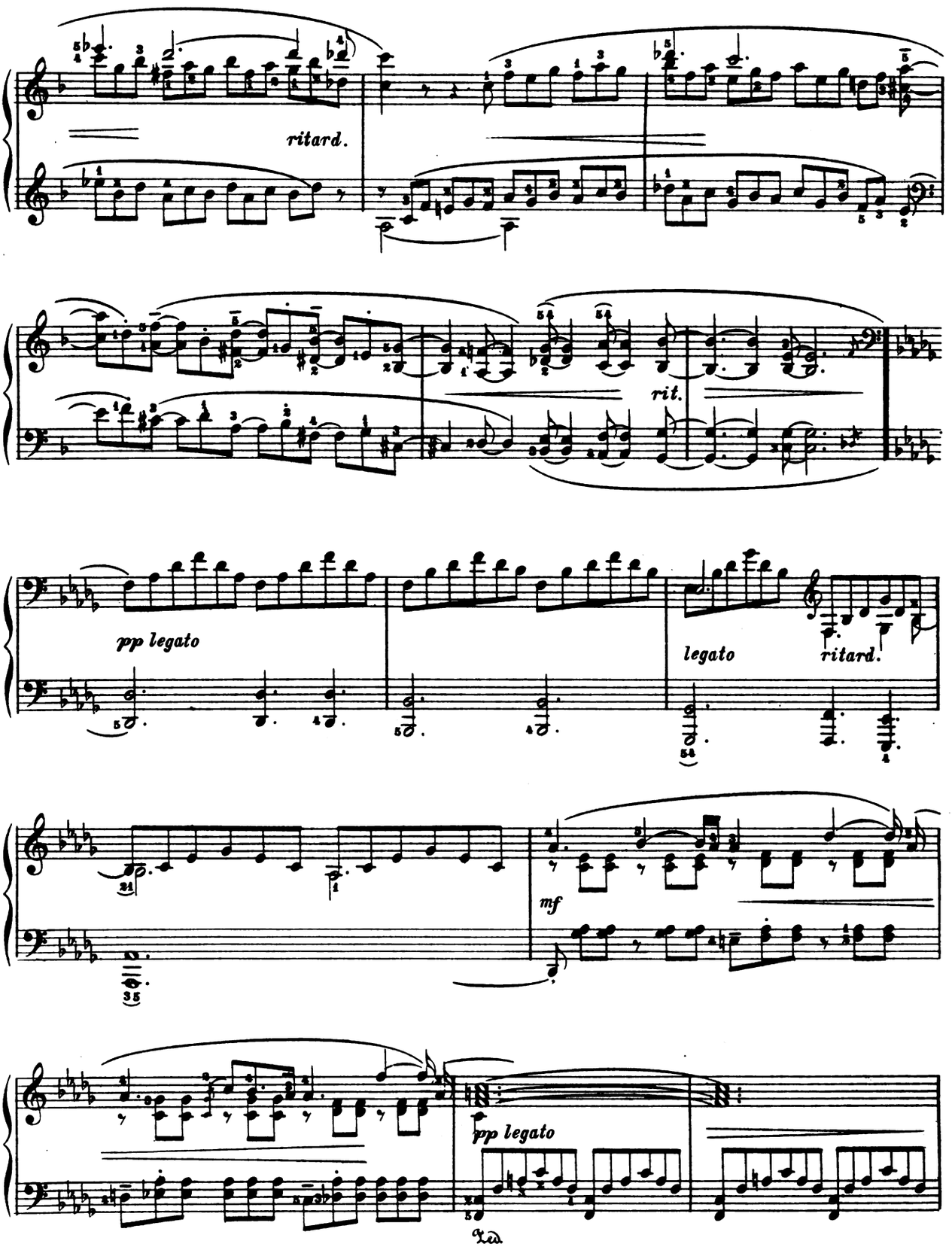


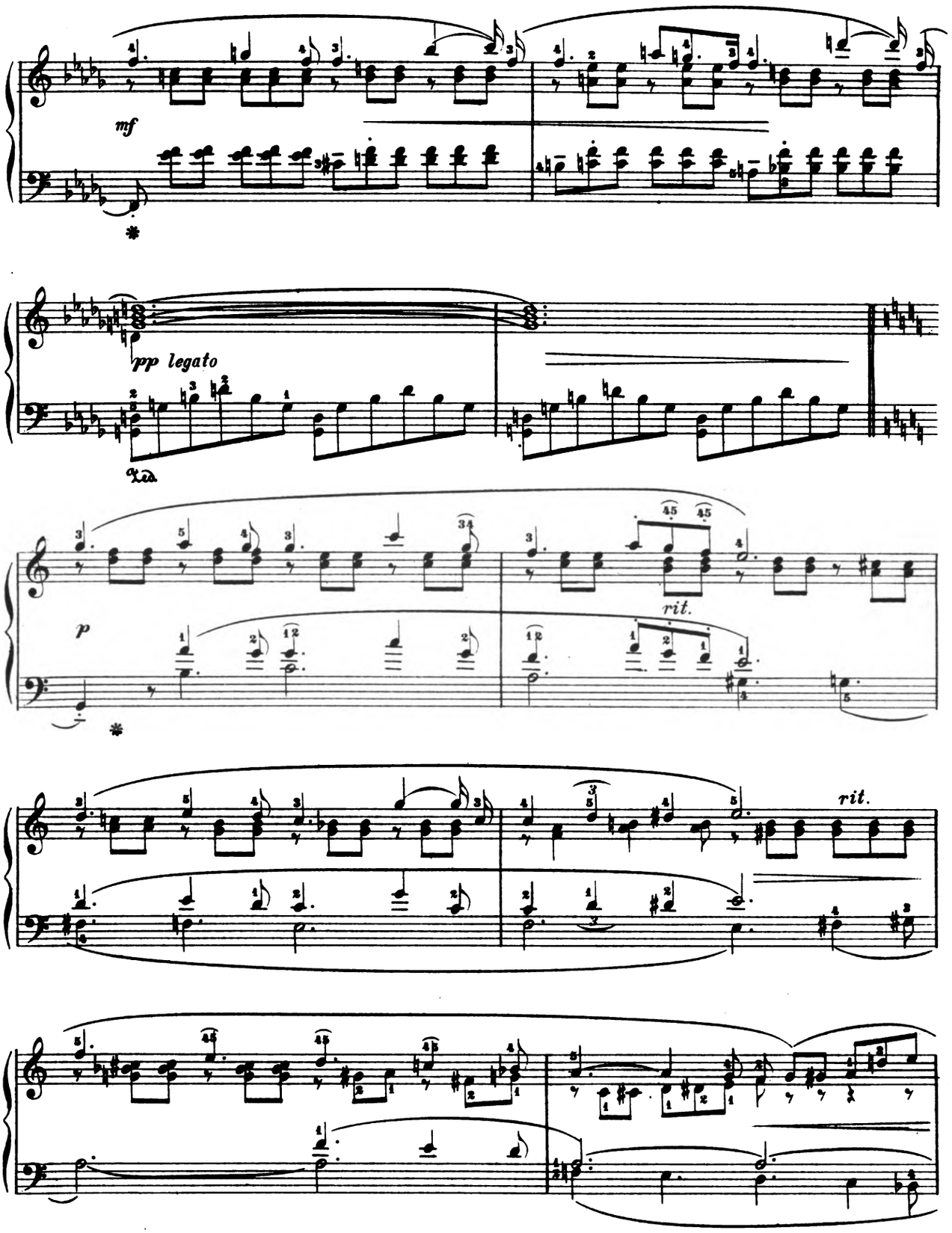


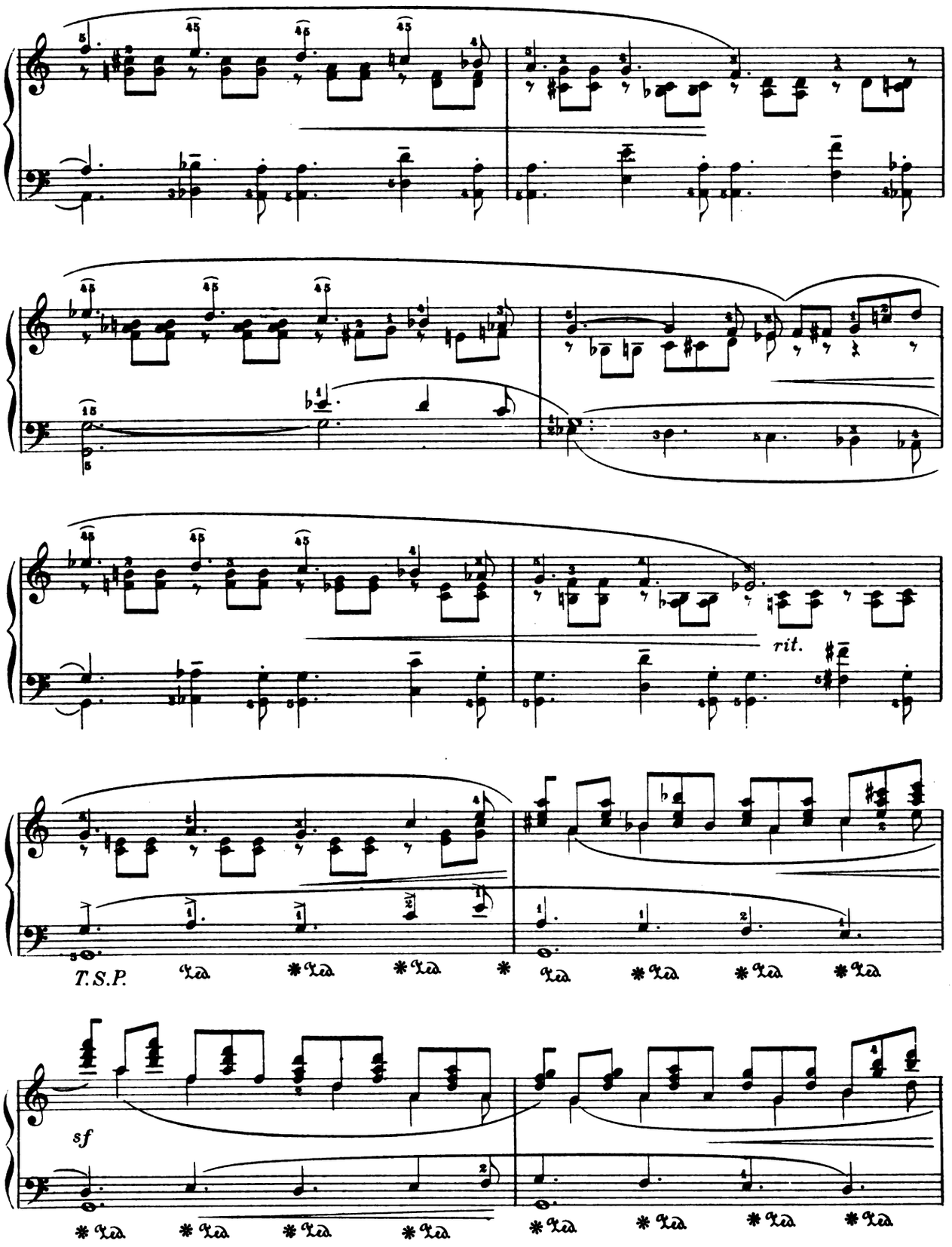


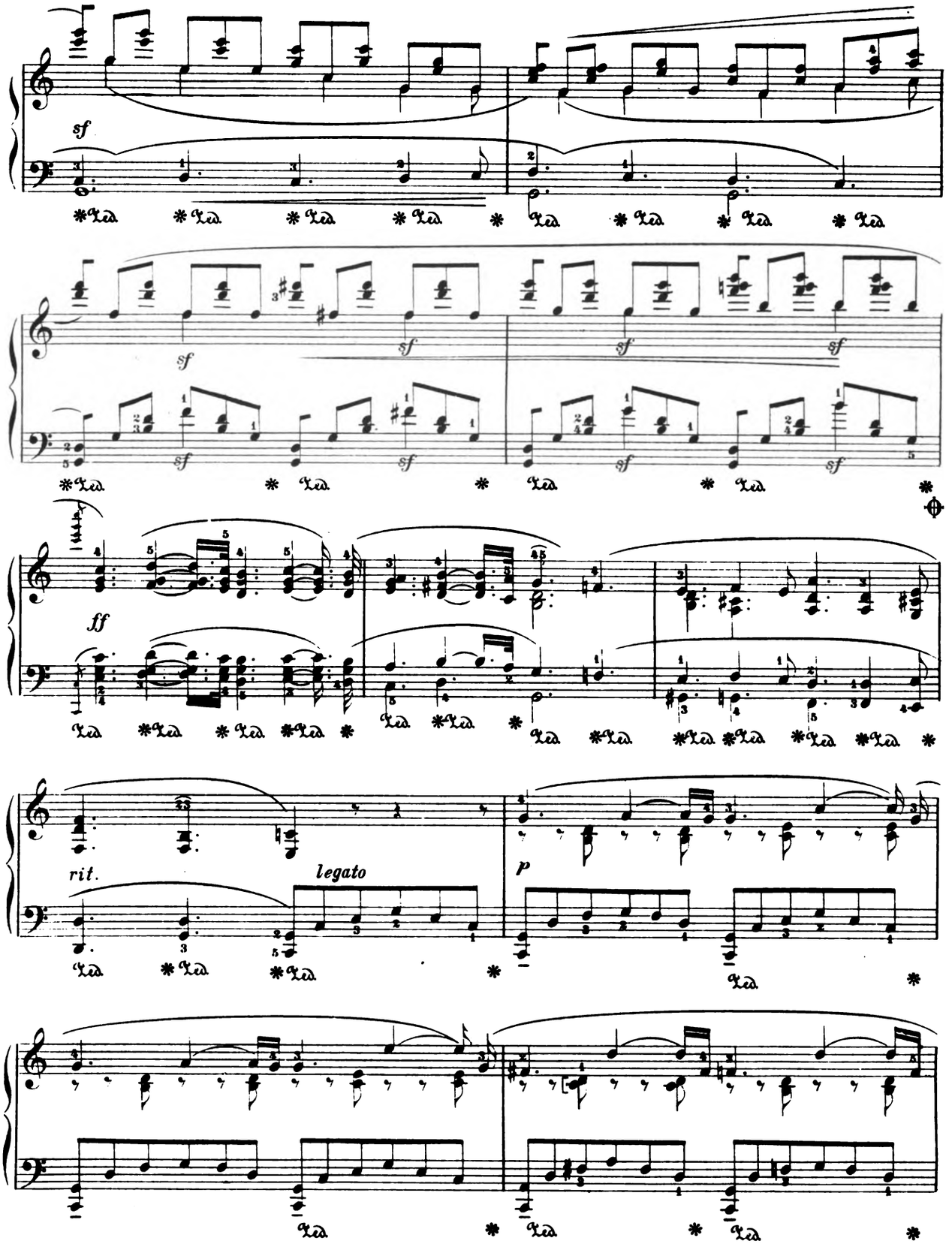


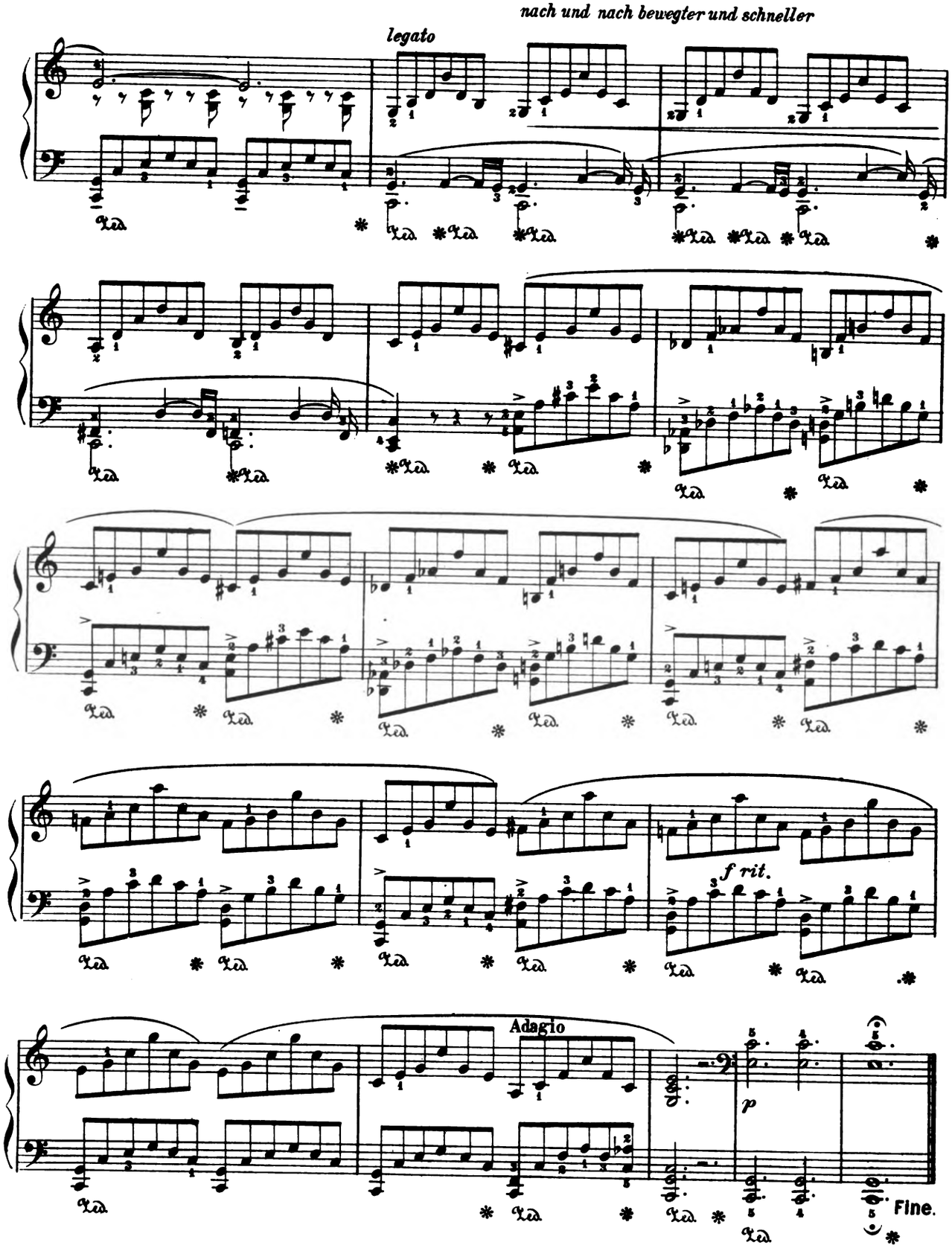












A CONCERT PROGRAM

BY

IGNACE JAN PADEREWSKI

THE SELECTIONS IN VOLUMES XI AND XII FORM A COMPLETE CONCERT PROGRAM AS PLANNED FOR THE CENTURY LIBRARY OF MUSIC BY THE EDITOR. WHEN USED AS A PROGRAM THEY SHOULD BE PLAYED IN THE FOLLOWING ORDER:

SONATA. A FLAT MAJOR. OP. 110 . . . . . *Beethoven.*

IMPROMPTU. B FLAT MAJOR. OP. 142, NO. 3 . . . *Schubert.*

SCHERZO A CAPRICCIO. F SHARP MINOR . . . . . *Mendelssohn.*

FANTASIE. C MAJOR. OP. 17 . . . . . *Schumann.*

NOCTURNE. F MAJOR. OP. 15, NO. 1 . . . . . *Chopin.*

ETUDE. OP. 25, NO. 10 . . . . . *Chopin.*

TROIS NOUVELLES ETUDES. NO. 2 . . . . . *Chopin.*

ETUDE. OP. 25, NO. 12 . . . . . *Chopin.*

MAZURKA. C MAJOR. OP. 56, NO. 2 . . . . . *Chopin.*

POLONAISE. F SHARP MINOR. OP. 44 . . . . . *Chopin.*

CRACOVIENNE FANTASTIQUE . . . . . *Paderewski.*

VALSE IMPROMPTU . . . . . *Liszt.*

RHAPSODIE HONGROISE. NO. 13 . . . . . *Liszt.*