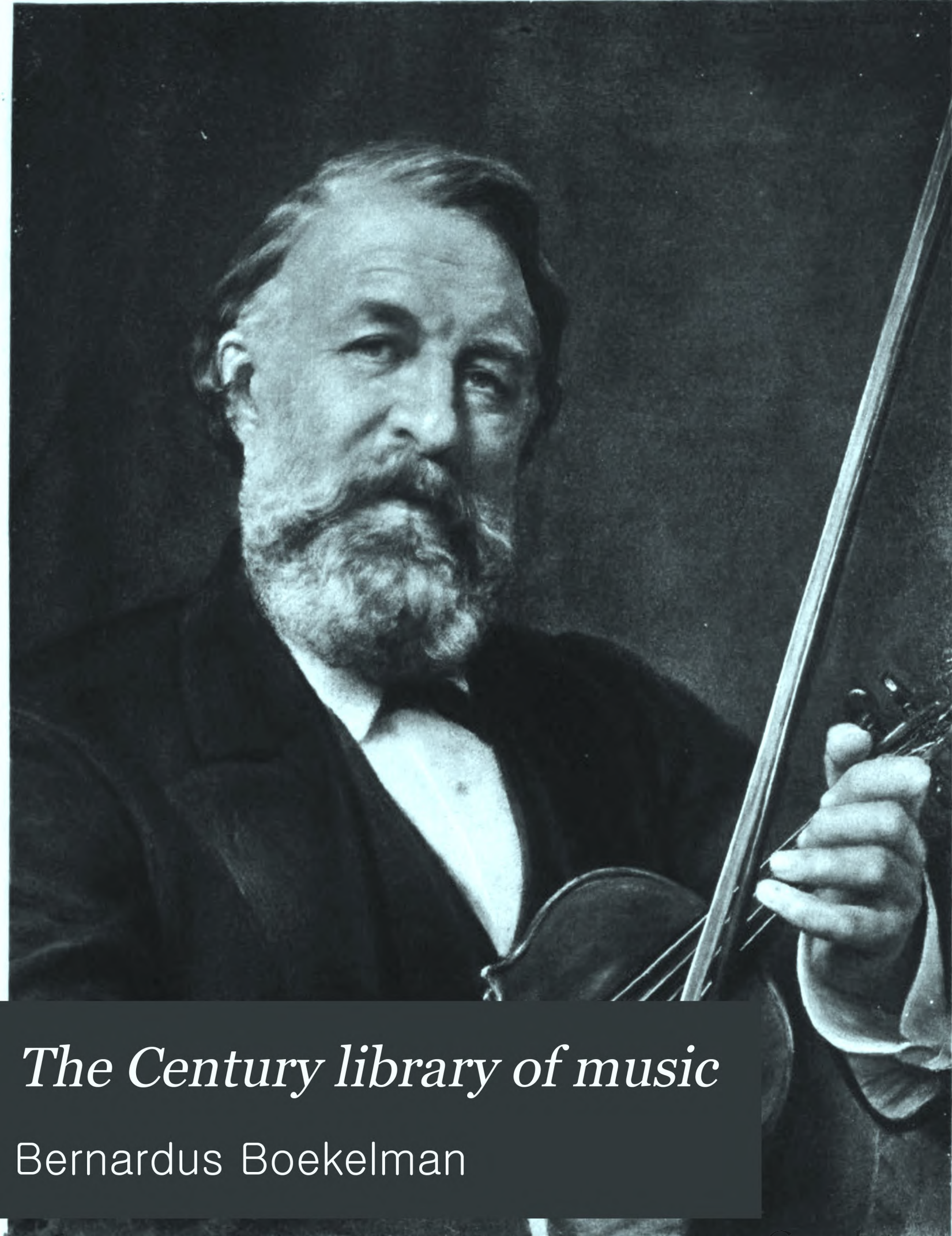

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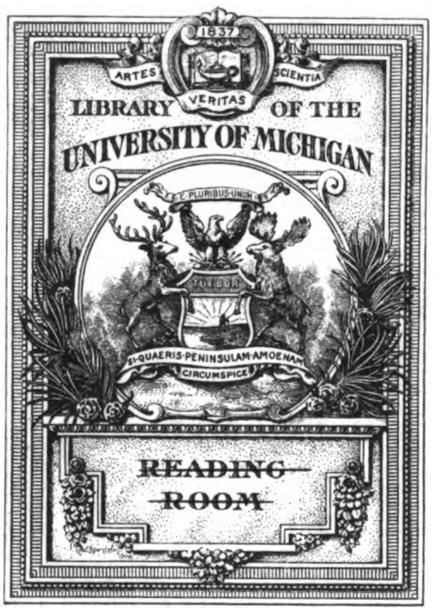

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VOLUME XX

TEXT

MUSIC

PAGANINI. THE TORCH OF ROMANTICISM

BY

VICTOR HERBERT

THE readers of the preceding articles in the Century Library of Music cannot have advanced thus far without becoming conscious that a series of biographical sketches of the master spirits of the music of the nineteenth century, and of that part of the eighteenth most in sympathy with it, must be virtually a history of Romanticism. From Berlioz to Paderewski, the instincts of mystery and mysticism have been seen at work on every page.

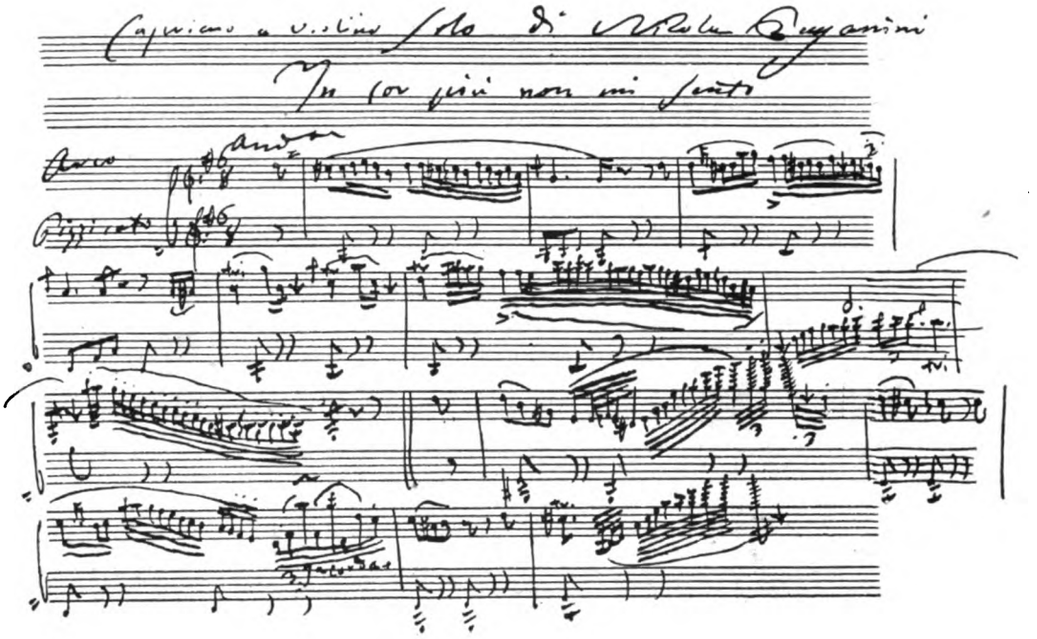
Romanticism, however, is not an epidemic which broke out early in the century and ultimately infected the entire artistic world. It is the result of a complete change in the dominant and ruling temper and mood of Christendom. A deeper religious conviction; a flood of new ideas of liberty and of human rights poured out by the French Revolution; the success and enlargement of human hope and comfort made by America as a republic — were undoubtedly the forces working beneath the surface. Existence became once more mysterious. Perhaps Romanticism may be best summed up as the right to hope that mystery carries with it. At all events, the trains for the explosion were laid all over Europe. As Abraham Mendelssohn wrote from Paris in 1830, "In all classes and trades here, young people's brains are in a state of fermentation. They smell regeneration, liberty, and novelty, and want to have their share of it."

Ramann, inspired by Liszt, gives a lively picture of the artistic expectation and unrest of Paris. I cull a paragraph or two: "The period of the Restoration was approaching its full. Sparks from the flame of revolution flew into all the domains of intellectual and practical life. . . . At the head of the younger generation stood the romantic battering-ram, Victor Hugo. Among artists we see Ingres, who at that time spoke the last word of the past; Delacroix, the inventor of dramas of color; the poetic

Ary Scheffer; Delaroche, who transplanted romance to canvas; the sculptors, P. J. David, Pradier, Rude, and others. On the stage reigned the genius of cheerful play, Rossini; but beside him, Auber, with his 'Muette de Portici,' had won a triumph which hinted at other moods than those of calm enjoyment; Giacomo Meyerbeer, too, the future ruler of the stage, already stood in the background laying the mines of later success; while Malibran and Sontag sang at the 'Italian Opera' the tournament duet in 'Tancredi,' and Taglioni danced tragedies at the Grand Opera. . . . Habeneck . . . ventured to offer homage to the manes of Beethoven, and for the first time brought the symphonies of this master before the Parisians; and although Cherubini, the director of the Conservatoire, sought to wield the classical scepter in the church, yet on the stage, in the concert-hall, he could not prevent Berlioz from already holding the door-latch of the Romantic in his hand, and the musicians would not keep just measure and tempo as they had been wont to do."

Matters were in this condition when the torch was applied — Bellini wrote; Malibran sang and revolutionized the opera; and Paganini appeared upon the podium of the hall of the Grand Opera. His "Clochette" rang the knell of classic interpretation.

The impressions recorded of this extraordinary genius are a complete daguerreotype of the mental conditions of the day. In Paris he was a "Monte Cristo"; in London, a personified "Mysteries of Udolpho." "He had murdered his wife; had been imprisoned for years in a dungeon, with a violin with only one string, whence his execution and his complexion." "He was the son of the Devil, and a wizard." In Paris he was the object of scandalous tales without number. In England people stopped his carriage to feel of him, to be sure he was not an unblessed ghost. Ramann's account of his effect upon Liszt affords a sample experience: "It was the 9th of March, 1831, that the strange, gaunt man, with the demoniac glance, stood in the hall of the Grand Opera. Never had his hearers heard such playing. It sounded, to quote Léon Escudier, 'ironical and mocking like Byron's "Don Juan"; capricious and fantastic like a night piece of Hofmann; melancholy and dreamy like a poem of Lamartine; wild and glowing like a curse of Dante, and yet soft and tender like a melody of Schubert.' Playing such as this had never before bewildered and astonished the musical world; it was spontaneity of feeling melting into sound and creating itself anew; it was the peculiar ego of the player and his innermost experiences; it was the most lively unfolding of a dramatic picture, born of the moment, and displayed with the most striking truthfulness before the audience,— a dramatic picture such as, in truth, the stage already knew through Malibran, but to which reproductive instrumental art was yet a stranger. Franz Liszt, in listening to this playing, felt himself touched as by a magic wand. . . . This playing — . . . it was the vision of his soul, after which he had sought and groped, and yet never could



A MANUSCRIPT OF PAGANINI'S.

By permission of the Royal Library, Berlin.

seize or find. By Paganini's playing the veil had been torn away which lay between him and his artistic will. The ideas which the St. Simonians had excited within him took form. 'Thus expressed,' he said to himself, 'a work of art can become the *language* of culture, and reproductive art can fulfil its task. The work of art must dive into the spirit of the reproducing artist to be born anew from the glow of spontaneous feeling. The form should not sound, but the spirit speak. Then is the virtuoso the high priest of art, in whose mouth the dead letter wins life, whose lips reveal the secret of art.'"

In short, in a single night Paganini had unconsciously transformed Liszt, and with him the art of piano-playing.

It remains to be seen how the classic school withstood the shock of Paganini's artistic personality. On this head Moscheles is our most trustworthy guide, since Moscheles himself was an innovator and had developed bravura playing on classic lines to an unprecedented extent. In his diary Moscheles complains of his utter inability to find language capable of conveying a description of Paganini's wonderful performance. "Had that long-drawn, soul-searching tone lost for a single second its balance, it would have lapsed into a discordant cat's mew. But it never did so, and Paganini's tone was always his own, unique of its kind. The thin strings of his instrument, on which alone it was possible to conjure forth those myriads of notes and trills and cadenzas, would have been fatal in the hands of any other violin-player, but with him they were indispensable adjuncts. And lastly, his compositions were so ultra-origi-

nal, so completely in harmony with the weird and strange figure of the man, that, if wanting in depth and earnestness, the deficiency never betrayed itself during the author's dazzling display of power. . . ." After the sixth concert, Moscheles makes the following admission: "My mind is peculiarly vacillating about this artist. First of all, nothing could exceed my surprise and admiration — his constant and venturesome flights; his newly discovered source of flageolet tones; his gift of fusing and beautifying subjects of the most heterogeneous kind; all these phases of genius so completely bewildered my musical perceptions that for several days afterward my head seemed on fire and my brain reeled. I never wearied of the intense expression, soft and melting like that of an Italian singer, which he could draw from his violin, and, dazzled as I was, I could not quarrel with him for adopting the 'maniere del gatto.'"

PAGANINI.
From an old lithograph.

It is clear from the above that Paganini made his appeal to the emotions of his hearers, and that in him the dramatic instrumentalist makes his first appearance. Gardiner preserves a characteristic account of his delivery. "In one of Paganini's wonderful exhibitions, the piece opens with a tremulous sound from the double drum, so faint as scarcely to be heard, but sufficient to arouse the attention of the musician. In a few seconds the sound returns, upon which the violinist starts and looks behind him as if he apprehended the approach of something terrible. On the repetition of this tremulous but less distant sound, he seizes his violin and, with three or four miraculous and furious strokes of the bow, throws his audience into a frenzy of astonishment and delight."

This drum-roll Moscheles could not forgive; still less the pantomime. As quarrels about copyrights came up between the artists, the German master began to long more and more for the "deep earnestness" of his native land, and we are not surprised to find him agreeing with Mendelssohn, soon after, that Paganini no longer exercised over them his old charm. "That eternal mawkishness becomes at last too much of a good thing."

From the standpoint of their own art they were right. Classic interpretation, as opposed to the new school of personality and dramatic effects, had received its death-blow. How new was this idea of dramatic life may be gathered from Wagner's admission of the inspiration he received about this time from Schröder-Devrient's singing in Bellini's operas. An extract from a letter of Abraham Mendelssohn to his wife

HENRIETTE SONTAG AS DONNA ANNA IN DON JUAN.

FROM THE ENGRAVING BY GIRARD AFTER THE PAINTING BY P. DELAROCHE.

further illuminates the subject. He had been spending the evening with the Moscheles in London: "Madame Malibran sat down and gave us a Spanish song, then at Felix's request two others, then an English sea song, and finally a French tambour ditty. That does not show with what flowing, glowing, and effervescing power and expression, with what caprice and boldness, passion and *esprit*, with what assurance and consciousness of her means, this woman sang those ditties. From the same throat issued Spanish passion, French coquetry, with again a touch of primitiveness, English unpolished soundness, and also that somewhat frivolous, but fresh and most characteristic French audacity, with plenty of her own characteristic individuality; she loved, yearned, rowed, and drummed with such wonderful self-possession, such bold command and lavish expenditure of her inexhaustible means, that one may truly say she sang songs without words, she sang sentiments, effects, and situations."

"Sentiments, effects, and situations" were also a part of the artistic revolution wrought by Paganini. The penetrating tone and the thin string, those infallible accompaniments of this class of art, were noticeably present. Thomas Moore complained that he mewed like a cat. His object was to work up, not the enthusiasm, but the nervous emotion of his hearers,—to transmit to them his own spiritual conditions; and such has been the direct aim of the most admired instrumentalists ever since. Liszt, Ysaye, Rubinstein, Kubelik, and Paderewski are shining examples of his influence upon art.

Criticisms upon modern tragediennes remind us of the traditions of Paganini's art and of his means of impression. He made immense drains upon his own vitality in the feat of gaining ascendancy over his audience. "After having performed a concerto, his symptoms are those of a man under an attack of epilepsy; his livid and cold skin is covered with a profuse perspiration; his pulse is scarcely felt; and when questioned on any subject he answers only in monosyllables. The night after his concert he never sleeps, and continues in an agitation which sometimes lasts for two or three days. (These facts have been communicated by Dr. Bennett, who attended Paganini during his stay in Vienna.)" Compare this with the newspaper clippings about Eleanora Duse, after one of her magnetic evenings—the accounts tally exactly. There was, moreover, in Paganini's artistic expression the same deliberate calm which characterizes artistic power that is conspicuous in Duse. I recur again to Abraham Mendelssohn:

PAGANINI.
From an old lithograph.

"Talking of fascination, I was fascinated last night by Taglioni. It is something quite new. You all remember that what most delighted us in both Sontag and Paganini was the placidity, calmness, and composure of their execution. Taglioni's dancing *has the same merits.* Her movements are never rapid, never violent. With perfect self-possession, and without thinking at all about the public, she follows the dictates of her own grace and humor, seeking nothing and finding everything, never making an effort and accomplishing impossibilities."

We may therefore place the beginning of the second quarter of the nineteenth century as the date on which the histrionic artist stepped beyond the limits of the drama into the confines of art and music; the art of Taglioni contemporary with that of Paganini and Malibran, the art of gesture which had accompanied the drama down the whole course of civilization, thereupon lapsed from its high estate. Music took up what the dance laid down — dramatic expression.

Paganini's emotional art—we emphasize, in passing, that it was founded upon his delivery of melody—added a tangible contribution to the development of virtuosity. Gardiner offers a vivacious account of the novelties in technic which dazzed Europe:

"His (Paganini's) powers in accompanying the voice are so great that his tones are not to be distinguished from those of the singer. A German writer speaks of his performance as being fiend-like, and he attributes his unaccountable effect to a new mode of tuning his instrument. . . . He glided from the side scenes to the front of the stage, many rising from their seats to view the specter during the thunder of this unprecedented cheering, his gaunt and extraordinary appearance being more like that of a devotee about to suffer martyrdom than one about to delight you with his art. With the tip of his bow he set off the orchestra in a grand military movement, with a force and vivacity as surprising as it was new. At the termination of this introduction he commenced a soft, streamy note of celestial quality, and with three or four whips of his bow elicited points of sound as bright as stars. A scream of astonishment and delight burst from the audience at the novelty of this effect. Immediately execution followed that was equally indescribable, in which were intermingled tones more than human, which seemed to be wrung from the deepest anguish of a broken heart. After this the audience were enraptured by a lively strain, in which were heard commingled with the tones of the instrument those of the voice, with the pizzicato of the guitar, forming a compound of exquisite beauty. If it were possible to aim at a description of his manner, we should say that you would take the violin to be a wild animal which he is endeavoring to quiet in his bosom, and which he occasionally, *fiend-like*, lashes with his bow. This he dashes upon the strings as you would whip with a walking-stick, tearing from the creature the most horrid as well as delightful tones. He has long legs and arms, and

From an old lithograph by J. Veltin.

the hands in his playing often assume the attitude of prayer, with the fingers pointed upwards. The highest notes (contrary to everything we have learned) are produced as the hand recedes from the bridge, overturning all our previous notions of the art. . . . There was no trick in his playing; it was all fair, scientific execution, opening to us a new order of sounds, the highest of which ascended two octaves above C in alt."

Great as were the enlargements of violin technic due to Paganini, the result of his "Twenty-four Capriccios" upon the technic of the piano is equally remarkable. I quote Ramann:

"Liszt, after having heard Paganini, turned again to his instrument. He was seldom seen; in public, as a pianist, never. He sat at the instrument often six hours a day, and practised. Yes, he exercised the language of his spirit, and created for it an organ of expression. The influence which Paganini exercised over Liszt in a technical point of view is proved by several works of the latter which dated from this time. . . . The bridge is seen which leads from Paganini's fiddle-bow to the incredible revolution which Liszt has brought about in the art of pianoforte playing."

Jan Kubelik

26. XII. 1901

DRAWN FROM LIFE BY CECILIA BEAUX.

The runs, springs, arpeggios, double stops, reed-tones which Paganini had introduced in great abundance in the "Twenty-four Capriccios" for violin, brought out about this time, were new to violinists, and were impossible to the piano technic of the day. Liszt invented (and schooled his hand to) the new technic required to reproduce them upon the piano. These are the discoveries which Liszt made through Paganini, by which he revolutionized modern piano-playing. He not only transferred the Capriccios to the piano as bravura studies, but he also worked up the theme of the "Bell Rondo" into a fantasia for the concert-hall, and then passed to his life work of recreating orchestral compositions upon his own instrument.

The lack of human sympathy which seemed to set Paganini apart from the human race was keenly felt by Liszt, who had formulated as his watchword the noble motto—"Genie oblige." The same stories of incredible avarice which are now current about Patti, Tamagno, and many another professional victim, were rife about the great virtuoso. The Moscheles did not like him.

"On his first visit to us, his gratitude (to Mrs. Moscheles's father) found vent in such exaggerated expressions as are known only to an Italian vocabulary. He took down from the mantelpiece a miniature portrait of his benefactor, covered it with kisses, and addressed it with the most high-flown epithets. Meantime, we had leisure to study those olive-tinted, sharply defined features, the glowing eyes, the scanty but long, black hair, and the thin, gaunt figure upon which the clothes hung loosely, the deep-sunken cheeks, and those long, bony fingers." Moscheles complained that his own nose was as much kissed by his Italian visitor as that of a Gottesmutterbild. In short, to English, Hungarian, and German eyes the personality of the unfortunate artist was unwholesome. He had ruined his constitution by taking a quack nostrum called the "Elixir of Life," and was already a victim to tuberculosis of the throat,—a sad result, perhaps, of the involuntary sympathetic vibrations of the larynx during his incessant practice.

It should be remembered, however, that Liszt, who wrote a famous essay upon him, was singularly unfortunate as a biographer. His obituary upon Paganini may be placed beside the well-known "Life of Poe" in its damning effect upon the memory of the subject. It is paralleled only by the impression of effeminacy and immorality which Liszt's "Life of Chopin" has affixed to the name of that unfortunate composer. In considering Paganini's private character, it should be taken into account that he was to a great extent his own concert manager, which necessarily implies more or less friction on business matters; and, secondly, that though gossip was even more fond then than now of scandal about personages before the public eye, Paganini seems to have been the unconscious pioneer in sensational advertisement through the medium of per-

sonalities. Paris and Europe were unwholesome in imagination, and the efforts of the great virtuoso to extricate himself from his fictitious biographies came too late.

"The flame of Paganini's life is extinguished," wrote Liszt, "and with it one of those mighty breathings of nature for which she appears to rouse herself only to reinspire it immediately. . . . Who will believe it without having witnessed it?—this talent, to which the world gave so lavishly what it often denies to greatness—fame and riches—this man, before whom they shouted so enthusiastically, passed by the multitude without associating with them. No one knew the sentiments which moved his heart,—the golden ray of his life gilded no other existence,—no communion of thought and feeling bound him to his brethren. He remained a stranger to every affection, to every passion, a stranger even to his own genius. For what is genius else than a priestly power, revealing God to the human soul?—and Paganini's God has never been other than his own gloomy self."

To Liszt, then, Paganini the man was as sounding brass and tinkling cymbal. But there is an account of a friendship extant which would imply that where a sympathy of genius existed the violinist could feel and show genuine emotion. To Berlioz—ardent, struggling, full of ideas and inventions so much akin to his own—Paganini appeared as a good angel. We turn to the composer's account of their relations with a sigh of relief. Berlioz had married Miss Smithson, assumed her debts, and was giving concerts to support her and pay them up.

"The 'Symphonie Fantastique' again figured in the programme and took the whole room by storm, being applauded throughout. My success was complete and the former judgment on me was reversed. . . . Lastly, my happiness was completed when the public had all gone and a man stopped me in the passage—a man with long hair, piercing eyes, a strange and haggard face, a genius, a Titan among the giants, whom I had never seen before, and at first sight of whom I was deeply moved. This man pressed my hand and overwhelmed me with burning eulogies, which literally set both my heart and brain on fire. *It was Paganini.* From that day (22d December, 1833) date my relations with that great artist, who exercised such a happy influence upon my destiny."

Paganini called soon after this memorable meeting and asked Berlioz to write a symphony in which a viola could take the solo part. Berlioz thereupon composed "Harold en Italie," after the idea of Byron's "Childe Harold's Pilgrimage," and then finished "Benvenuto Cellini." "Paganini had returned from Sardinia when 'Benvenuto' was massacred at the Opéra. He was present at that horrible performance, and, indeed, went away heart-broken, saying: 'If I were manager of the Opéra, I would at once engage that young man to write me three such operas. I would pay him in advance, and should make a capital bargain by it.'"

"The failure of the work," continues Berlioz, "and the effort of restraining my rage during the interminable rehearsals, brought on an attack of bronchitis that reduced me to keep my bed and do nothing. Still, we

ÉDOUARD REMÉNYI.
A pen-sketch from life by W. M. Chase.

had to live; and, making up my mind to an indispensable effort, I gave two concerts at the Conservatoire. The first barely paid its expenses. To increase the receipts of the second, I announced both my symphonies, 'La Fantastique' and 'Harold.' Paganini was present. . . . As I have already said, I composed 'Harold' at the instigation of Paganini. . . . He heard it that day for the first time.

"The concert was just over. I was in a profuse perspiration and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely

lost his voice, and, unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got upon a chair, put his ear close to his father's mouth, and listened attentively. Achilles then got down and, turning to me, said: 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset

AUGUST WILHELMJ.
A pen-sketch from life by W. M. Chase.

him, and that if he did not restrain himself he should go down on his knees and thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. . . ."

The next day Achilles brought Berlioz, whose bronchitis was much worse, the following note:

MY DEAR FRIEND: Beethoven is dead, and Berlioz alone can revive him. I have heard your divine composition, so worthy of your genius, and beg you to accept in token of my homage twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the inclosed. Your most affectionate friend,

NICOLO PAGANINI.

Paris, December 18, 1838.

An effort has been made to show that Paganini was only the vehicle of this noble gift. Be it as it may, the impulse to champion the struggling and misunderstood genius, whose future apotheosis he saw with prophetic vision, was his own. Berlioz sought him out as soon as he could leave his bed, and found him in the billiard-room,—haunt most congenial to virtuosos. He attempted to express his feeling. Paganini cut short his thanks thus: "Don't speak of that; no, not another word. It is the greatest pleasure I ever felt in my life. You will never know how your music affected me. It is many years since I had felt anything like it. Ah, now," added he, as he brought down his fist on the billiard-table with a violent blow, "none of the people who cabal against you will dare to say another word, for they know that I am a good judge, and that I am not easy."

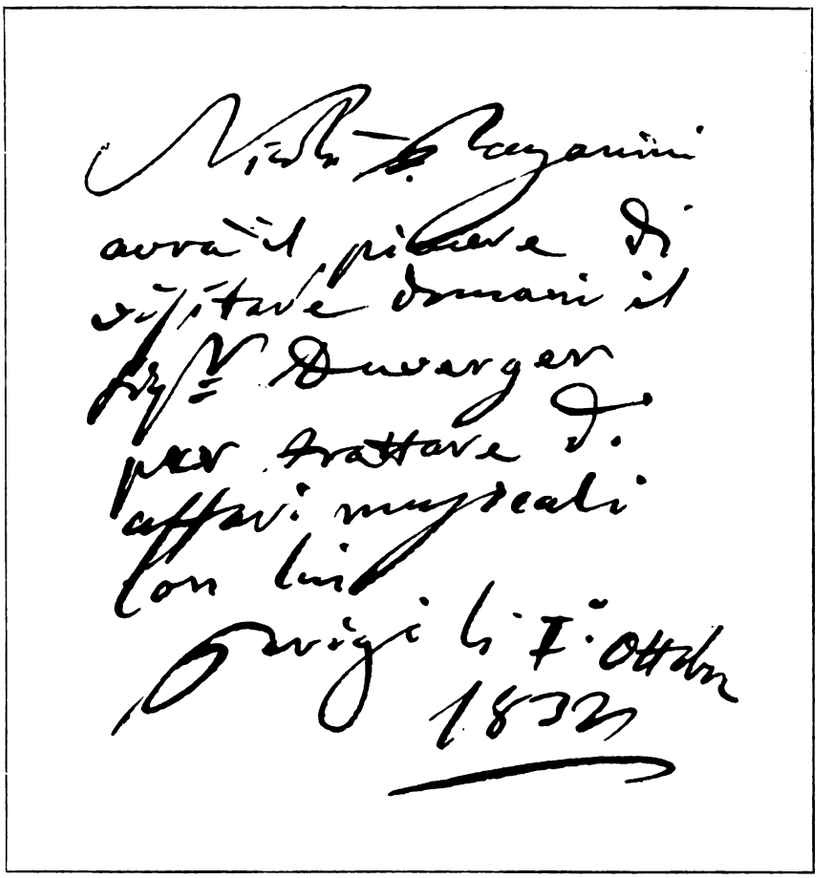
He may not have been easy in money matters, but he was singularly free from artistic jealousy. Liszt is recorded to have said that he would play like Thalberg when he had wooden arms. But Paganini, after a trial of skill between himself and Lafont, wrote: "Lafont probably surpassed me in tone."

The signs and signals of the people's player were emphatically Paganini's. The gifts, the fashionable styles named "à la Paganini," the caricatures, the adoring multitude, the sudden illumining of kindred genius at his touch, were all his. Lind, Liszt, Gounod, Patti, Rubinstein, and now Paderewski, have one by one assumed his mantle and tasted his cup,—a great constellation to be gathered within the compass of a century! Each of these has found the language in which to speak directly to the emotional nature of the multitude; each has been heard with devotion and gratitude as one indeed charged with a divine revelation of feeling.

Paganini's mark upon musical literature is equally decisive. I have given an account of Liszt's transcriptions of the "Twenty-four Caprices." Schumann, also, transcribed them for the piano, and imported both the artist and his technic into the "Carnival" in the number "Paganini." Following in Schumann's footsteps came Brahms with the "Paganini Variations," in which, like Liszt, he runs the whole round of violin virtuosity upon the piano. Brahms's scheme of harmonization, like that of Liszt, is developed from the extensions and open harmonics which

Paganini introduced to the imagination of Europe. Russian and French music have gone on developing the tone qualities thus obtained.

The spells of the great tone-wizard still bind his art. A true son of the church, he nevertheless died unshriven. But his spirit, long absolved from mortal clay, has assuredly passed far beyond perturbation and unrest.



AN AUTOGRAPH OF PAGANINI'S.

JOSEPH JOACHIM AT TWELVE YEARS OF AGE.
From a pencil drawing by Frau Moritz Hauptmann.

JOSEPH JOACHIM

BY

ANDREAS MOSER

IF we ask what musician has exercised the most important influence upon the development of musical delivery during the nineteenth century, the first name that springs to the lips is that of Joseph Joachim. Paganini, the famous sorcerer of violin-playing, was the most sensational of all virtuosi; Liszt, the cosmopolitan fire-spirit of the piano, the most universal; but the fame of being the deepest and most clarified of all artists belongs to Joachim. His artistic being is rooted in the principle that to render the master-works of our musical literature in the utmost possible perfection, is the best way to help others. This rather than a selfish virtuosity he made his aim. For more than half a century Joachim has preserved unbroken fidelity to his lofty ideal; by teaching and example he has not only supplied his contemporaries with a practical artistic conception of our masterpieces, before unknown; but he has been careful that coming generations shall feel the influence of his labors, so rich in blessing.

Born June 28, 1831, in Kittsee, in the neighborhood of Presburg, the old coronation city, Joachim came to Prague as a little child to enjoy the instruction of the concert-master Serwaczynski. His progress was so rapid that he made his début in a concert in the "Adels-kasino" on March 17, 1839.

This début led to a friendship with Count Franz von Brunswick, whose sister Therese played such a striking rôle in the life of

Beethoven, as the object of his one enduring love. Quartet-playing was zealously cultivated in the homes of the music-loving aristocracy, and there Joachim, even in his tender childhood, came into closer relation with that genre of music of which he ultimately became the highest exponent. His earliest remembrances are most closely linked with that honored name which was to be the guiding star of his career — Beethoven.

In the autumn of 1839, Joachim, then a lad of eight years, removed to Vienna. There he ultimately studied with Miska Hauser and with George Hellmsberger, senior; but Joseph Böhm was the teacher who first showed him the path to technical mastercraft. While Dittersdorf and Wranitsky are regarded as the founders of the older Viennese school of violin-playing, which culminated in Schuppanzigh, Clement, and Mayseder, Böhm is not only the founder of the new era of violin-playing, but is also the most noted teacher of the violin belonging to the nineteenth century. Heinrich Wilhelm Ernst, Joseph Joachim, and a multitude of other prominent violinists were his pupils. From his Viennese teachers Joachim gained that sovereign mastery of the violin-neck to which he specially owes his free, smooth bowing, and which enables him to endow each stroke with a personality of its own — a musical character within the powers of no other violinist.

During his stay in Vienna, Joachim conquered every difficulty of a virtuoso's education. His removal to Leipsic in the spring of 1843 brought him into the full current of musical life. Mendelssohn and Schumann had united in raising the old City of the Cantor, on the Pleisse, into the musical center of Germany. In founding the conservatory there, they planted an institution of the first rank. It seems to have been the intention of Joachim's relatives to allow their prodigy to grow into artistic ripeness in such a seat of education; but Mendelssohn was wiser. "After the careful examination which I have given him," wrote Mendelssohn, "I do not think that he needs the conservatory; more especially he does not need a teacher in violin playing. He can work on alone with confidence, and play before David from time to time for the benefit of his advice. I will play regularly with the boy myself, and will be his adviser in musical matters. He has neglected the study of harmony. I advise him to take this up with Hauptmann, so as to learn all that a true artist must know. I lay the greatest emphasis upon a thoroughly liberal education, and will make it my personal care that the boy receives this from noted and famous sources."

Under such leadership the intellectual side of the lad's genius developed with unexpected rapidity. Step by step, he not only won unenvied recognition from the best of his intimate comrades, but also the loving sympathy of the elder masters to whom he looked up with reverence.

From this period dates Joachim's association with Spohr, Robert and Clara Schumann, Liszt, and Berlioz. The genuine fatherly feeling with which Mendelssohn made him happy is shown so clearly in a letter from the noble master to Joachim's relatives in Leipsic (written in London, May 28, 1844), that I quote the opening sentences:

HONORED SIR: I must not neglect to send you at least a few words about the unexampled success which our dear Joseph scored yesterday evening in the Philharmonic by his delivery of the Beethoven Violin Concerto. The rejoicing of the whole public; the unanimous love and respect of all musicians; the heartfelt liking of all who truly care for music, and who build the most delightful hopes upon such talent, were all evident.

I thank you. You and your wife were the means of bringing this exquisite boy among us. I thank you for all the joy which he has brought me personally. May Heaven keep him in good, sound health! Then everything else which we can wish for him will come; because he does not need to become an excellent artist and a good man; these he is already, as surely as a boy of his age can be or ever has been.

David made Joachim concert-master of the Gewandhaus orchestra when he was hardly out of boyhood; and at sixteen he was installed instructor in the conservatory at Leipsic. With the departure of Mendelssohn, however, this city lost its attraction for him, and he accepted an invitation from Liszt to become concert-master at Weimar.

He entered the cozy little city on the Ulm in the autumn of 1850. The eyes of the civilized world were concentrated upon it on account of Liszt's efforts to build up a prop-

BY PERMISSION OF FREDERICK HOLLYER.

JOSEPH JOACHIM.

AFTER A PAINTING BY GEORGE FREDERICK WATTS.

aganda for the works of Richard Wagner. Under the banner of "Lohengrin" and "Tannhäuser," Joachim stepped into that circle of youthful stormers and hotheads which preached "Progress in Music" and had declared "war to the knife upon conservatives."

Joachim enrolled himself beside Raff, Bülow, and Cornelius, under Liszt's outflung banner, "The Aims of North German Music." It looked, indeed, as if he were to be a most eager advocate and forwarder of the reformatory idea which then heated his spirit to the seething-point. But with the appearance of Liszt's "Symphonic Poems" the pupil of Hauptmann and Mendelssohn gradually returned to reason. He began to draw a dividing line, fine as a hair, between Liszt the virtuoso and Liszt's creative works. From the virtuoso he endeavored "to learn and absorb his God-like gift with so much eagerness that he never ceased to cherish in his inmost heart the deep, full remembrance of a thankful pupil." From Liszt the composer Joachim was separated from the beginning by an impassable chasm, which, upon the appearance of Liszt's and Wagner's "active propaganda," widened into a complete breach.

The new movement resolved itself into partizanship and soon overstepped all prescribed boundaries. Joachim wrote to Liszt, August 27, 1857: "I am utterly opposed to your music; it contradicts all that my power of comprehension has drawn as nourishment from the genius of our great ones. Were it thinkable that I must ever deny them what I have learned to love and honor in their creations,— were I thus robbed of what I feel to be music, your strains could not fill for me the horrible desert of annihilation. I cannot be your helper, and, being opposed to you, can no longer appear to accept as my own affair what you and your pupils are defending."

In the severe battle between conflicting sentiments which raged in Joachim's soul, he found support and counsel in Bettina von Arnim, the gifted friend of Goethe and Beethoven; but the flattering proposal to go to Hanover as concert-director came as a release in his hour of need. His installation in the Hanoverian court dated from January 1, 1853. Joachim at once assumed the duties of officiating concert-master, presiding at the representation of the important operas; "insuring an equality of action and a beautiful tone in the string quartet; enhancing the artistic performances of the orchestra by occasional assistance as soloist;" leading the symphony soirées of the royal chapel; and

JOSEPH BÖHM.
From a photograph.

lending his aid in the court concerts both as director and as soloist. These functions were all fulfilled by our master, who in his twentieth year was universally recognized as the greatest living violinist, and as one of the greatest masters of all time. His affectionate recognition among artists assured him unmeasured admiration from his great contemporaries and the most friendly feeling from the reigning house.

Joachim's repeated coöperation in the music festivals of the lower Rhine built up a delightful friendship with Clara and Robert Schumann, which forms one of the most charming episodes in the history of our music. The letters of the poet-composer disclose that, his wife excepted, no one stimulated him to such eagerness for work as did the Hanoverian court concert-master. At

the same epoch there appeared in the society of Schumann that phenomenon who was to play the most important rôle of all in Joachim's life — Johannes Brahms.

This "Hamburg musician," then unrecognized, arrived in Hanover in the spring of

JOSEPH JOACHIM
At the time of his first appearance in Pesth.

1853, and excited Joachim's intense interest by the finished compositions which he brought with him. As the latter expressed it: "There is in his playing that intense fire, that energy and precision of rhythm, which prophesy the artist; and I have never met an artist of his youth whose compositions contain so much that is remarkable."

Joachim was accustomed to spend the months of his vacation pursuing his scientific studies in the university city of Göttingen. There he furnished "Johannes Kreisler, junior," with that letter to Schumann which immediately elicited the laconic reply: "This is he who should come." A few weeks later the "Neue Bahnen" issued the article, signed by Schumann, in which, with prophetic divination, he predicted the importance of Brahms.

The bond of friendship between Joachim and Brahms was cemented for life by Schumann's tragic fate when, overcome by melancholy, the latter sprang into the floods of the Rhine. Schumann's eyes were closed forever on July 29, 1856; and by his grave his two friends vowed to be faithful to his noble widow to the end. All the world knows how honorably they fulfilled that promise.

Six years later (April 24, 1862), Amalie Weiss, a singer who had previously been employed in the Vienna Kärntnerthortheater, appeared (as *Fides*) for the first time before the Hanoverian public, and excited universal interest by her dramatic power. Joachim, who soon after learned to know her better in the house of his colleague Scholtz, not only admired her as an eminent artist, but also discerned in the maiden's voice the clean, deep nature which dwelt within her. This discovery soon led to the engagement, and — on June 10, 1863 — to the marriage of these two artists, whose triumphs are written in unfading letters in the history of musical interpretation.

The warlike events of the year 1866, which preluded the hegemony of Prussia in Germany, brought the idyllic art-life of the Hanoverian court to a hasty close. Joachim, whose principal sphere of work was lost by the flight of the royal family, used his liberty for a concert tour. Wherever his violin sounded, people bowed down in amazement at his skill in interpretation — a skill which in nobility and high quality remains to-day unequaled.

In the meantime, Berlin, which had wished to retain Joachim at his first appearance there (December 15, 1852), now signified a popular desire to attach, at any price, this king of violinists to herself. Joachim, also, desired a permanent connection; and in the fall of 1868 he removed with wife and children to the Prussian capital, of which he has been the eminent artistic figure for thirty-three years. A sphere of activity as director of the newly created Royal High School of Music now opened, which so well fulfilled his inclinations and desires that he dedicated to it his best strength. To share his instruction, founded upon the classics of the French and German schools, a constant stream of diligent pupils has hastened from all the lands of the earth.

Joachim's artistic descent, if we trace it back to Böhm, who was once a pupil of Rode, runs past Viotti, Pugnani, and Somis to the revered founders of the Roman (Corelli), the Paduan (Tartini) and the Venetian (Vivaldi) schools of the violin. It is a mistake to class Joachim's method as German and as opposed to the modern Franco-Belgian school. His is rather a transplanting of classic Italian-French traditions which, in a roundabout way, through Vienna, have now found in Berlin their most pronounced representative. Joachim's name, however, should be linked with the founding of a new era of violin-playing, in so far as he has made useful the tools inherited from his forerunners and developed them into the deepest depth of penetrating musical spirit. As he was the first of his time, so he has remained the greatest, not only in his own narrow territory as musician-violinist and violinist-musician, but more particularly in the kingdom of interpreted music as a whole. As Tausig expressed it, "No one but Joachim can bring to light what he finds in the depths of Beethoven's compositions. People imagine they honor our master especially when they call him the greatest Beethoven player,—probably because they are accustomed to consider the work of the 'Mighty One' as the culminating point of our art, and its perfect interpretation as the highest point attainable by a player. Schumann has already declared Joachim the best interpreter of the phenomenal music of Bach; but we may just as correctly honor him as the most perfect interpreter of both classic and romantic. Where the subject is capable of awakening his intellectual interest, his interpretation is always equally high. Seen through the medium of his deep, sympathetic feeling, his hearers understand its artistic structure anew in all its purity and beauty. His taste, ripened so remarkably early, his feeling for beauty, his unfailing refined inner sympathy, united with truly ethical skill, give him this power."

Bülow, whose admiration of Joachim was boundless, once said after a concert which the latter had given with Clara Schumann in the Berlin Singakademie (in 1855): "This is an evening never to be forgotten, which will have a place of its own in the memory of those who have been partakers of its feast of art. Every one of them was filled to the full with lasting inspiration. It was not Joachim who played Bach and Beethoven yesterday—it was Beethoven himself. It was not an interpretation of the highest genius—it was a revelation. Even the incredulous must believe in the miracle. Such a transubstantiation has never before occurred. Never before has an art-work been placed before the inner eye so living and so clear; never has the deathlessness of genius been so splendidly and so sublimely verified. We should have listened to him on our knees."

It is difficult to say whether Joachim occupies a higher place as a soloist or as a chamber-musician. At all events, he has in the latter department a circle of followers and admirers too wide to have been dreamed of by former generations. Here he has fulfilled a mission in two respects—he has widened the comprehension of Beethoven's last quartet, and he has brought out the creations of his "comrades in playing and in battle."

JOSEPH JOACHIM IN WEIMAR.
From a pencil sketch by Herman Grimm.

We know from Joachim's letters that at a time when all the world mocked Brahms with the nickname of "Messiah" (and there were few who believed in the final triumph of

Brahms's productions), he regarded this artist as the greatest master of our day — a nature pure as a diamond, white as snow.

But Joachim has not accomplished the ever-memorable as a teacher and an interpretative artist merely. He takes a prominent place among his contemporaries as a creative genius; and if his orchestral compositions, which, without exception, owe their being to the master's "storm and stress" period, have not obtained from the general public the favor which they deserve, they have certainly won him the admiring recognition of such men as Schumann, Brahms, Liszt, and Bülow. He has also enriched the violin with works which entitle him to a place beside the greatest masters who have worked for it as a solo instrument. I will mention but the little "Romanza in B Major" (Opus 2), composed in Leipsic; the "Nocturne" with orchestra (Opus 12); and especially the "Conzert in Ungarischer Weise" (Opus 11), the "Concerto in G Major," and the "Variations." These are enduring memories of a deep musical inner nature, which has known how to pour out its riches of thought in the most perfect and artistic form. It is a pity that there is an obstacle to their becoming widely known. They are for the most part so difficult that those violinists only who are masters of their instrument, and who are perfected in the interpretation of the romantic and the classic, can venture upon their reproduction.

A highly developed sense of honor, of rank, and of human justice goes hand in hand in Joachim with nobility of artistic convictions. A man in the best literal sense, he fought out in Hanover with the theater intendant, Count Plater, many a dispute in questions of creed; and later, in Berlin, he threw down the glove to the Minister of Culture when the latter endeavored to interfere in the internal affairs of the High School. Severe against himself as artist and man, he demands from his pupils the fullest reverence for their profession; but he has a warm heart for all their human wishes and needs. All of them, therefore, old and young, men and women, look up to him with enthusiastic reverence; he is their guide in art, their spiritual counselor, and their fatherly friend.

This allegiance found an overpowering expression when in the Berlin Philharmonic, on April 22, 1899, was held the festival celebration of Joachim's sixty years' jubilee. Answering a call sent out by the author, all the living pupils of Joachim, wherever scattered, hastened thither to offer him such homage as was never before the lot of a living master.

The string quartet of the Élite Orchestra, two hundred strong, organized in his honor, consisted exclusively of his pupils. The cello-players were those only who, having taken part in Joachim's quartet lessons, felt themselves to be his pupils in spirit. The foundation of the basses was represented by twenty contrabassi; the wind instruments (doubled) were recruited from the best strength of the Royal Chapel, the orchestra of the Berlin Philharmonic, the Ducal Chapel in Meiningen, and the teachers and pupils of the High School. Fritz Steinbach of Meiningen directed. Among the forty-four first (and as many more second) violinists,— eighty-eight in all,— twenty-eight altos, and twenty-four cellists, there were dozens of famous virtuosi, concert-masters and professors. As they brought with them their costly concert instruments (it took a million marks to insure them against fire), there streamed out from that mighty orchestra waves of tonal beauty such as mortal ear had never before received. The gray-haired jubilar entered the crowded hall to the gay crash of a prolonged fanfare delivered by a military band of fifty playing the trumpets and kettle-drums of the middle ages.

No king could have asked a better reception from his faithful people. The gaily dressed crowd rose up like a wall, with hand-clapping and waving kerchiefs. When the wave of feeling had subsided, Rosa Poppe, a court player, spoke the prologue written by Herman Grimm, the friend of Joachim's youth. Then came the enchanting notes of Weber's "Overture to Euryanthe," whirling and eddying into the heights. Petri (from Dresden) the concert-master, a favorite pupil, played Joachim's "Variations." The next numbers of the program consisted of the three orchestral pieces which had been very near Joachim throughout his life, and which had had a great effect upon his artistic development: the "Overture to Genoveva," by Schumann; the "Overture to A Midsummer Night's Dream," by Mendelssohn; and the finale of the "Symphony in C Minor," by Brahms.

The crowning-point of enthusiasm was reached when Joachim, amid the inspiring calls of orchestra and audience, stood up to play Beethoven's "Violin Concerto," that sublime work with which his name is linked for all time, his perfect interpretation of which has rejoiced hundreds of thousands, and which for more than half a century has had no rival. A storm of applause like the roaring of the sea filled the immense hall. The scene, which could be called forth only by the apotheosis of an artist, will live forever in the memories of those present.

The members of the orchestra then changed their places for the different formation necessary for the closing number, Bach's "Concerto for Strings." Sixty-six violinists, fifty-four altos, twenty-four cellists, and twenty contrabassi—all together one hundred and sixty-four strings—had gathered for its performance. In accordance with their unanimous wish, Steinbach had waived the direction of this number to Joachim; and now he, at the head of his faithful pupils, a true violin king, offered a homage to the name of Bach nobler and mightier than was ever heard before.

A solemn banquet, at which the writer, representing his comrades, made the festival speech, closed this imposing testimony to art, which has marked the highest point in Joachim's pilgrimage on earth.

SAINT CECILIA.

From the painting by Benvenuto Garofalo.

THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE

THE DEVELOPMENT OF THE ORCHESTRA — A HISTORICAL SKETCH

By Richard Hofmann

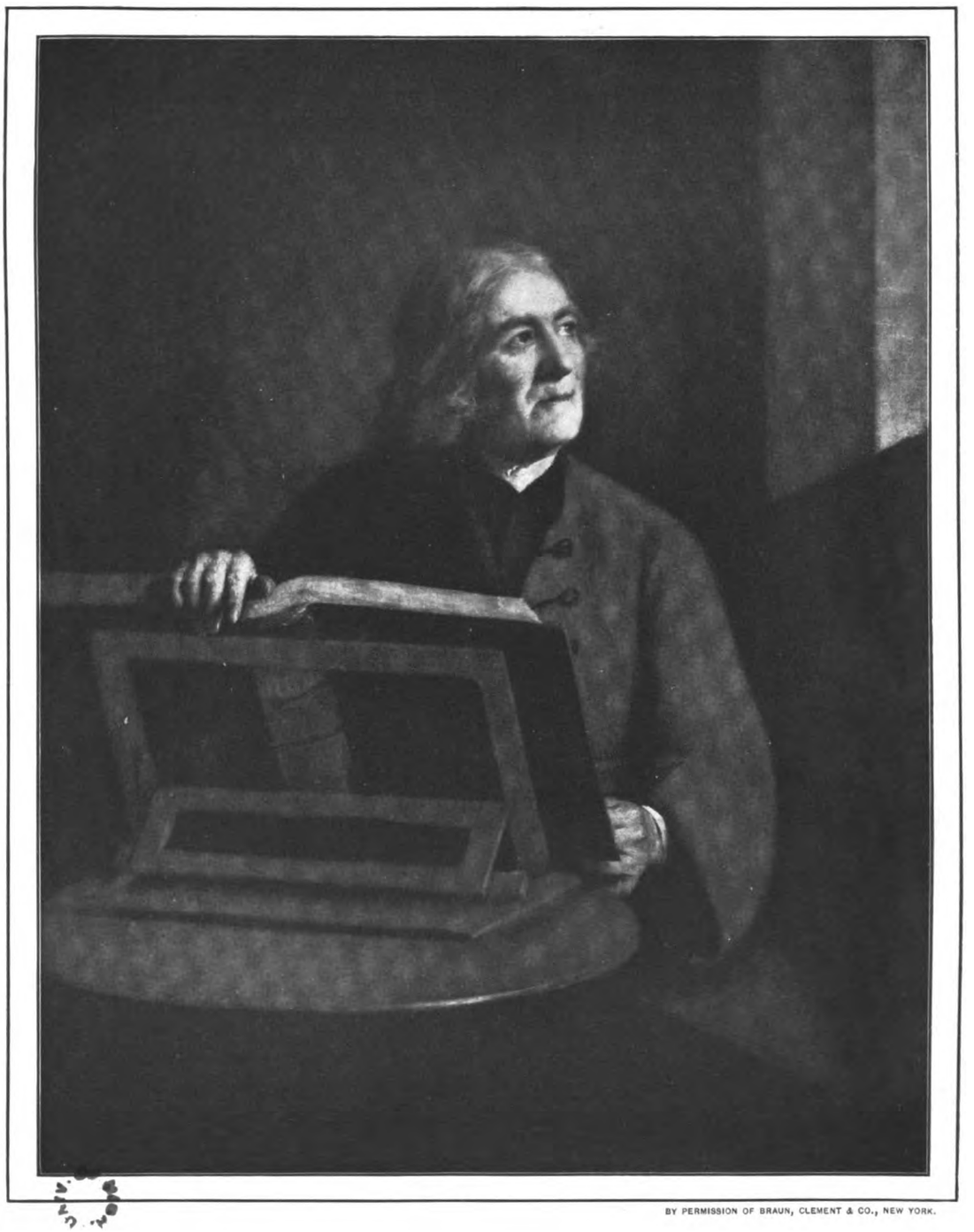
THE early history of music is, for the most part, still in shadow. It was long after the beginning of the Christian era that certain information about the musical instruments used by people of culture, their material, or anything positive respecting their sound, tone-compass, and power of expression, was transmitted to posterity. Information about very old instrumental music, and the art-music for all sorts of dramatic representations customary in the middle of the fourteenth century and earlier, is not wanting, but no pieces of instrumental music dating much before the fifteenth century are extant. Many of the string and wind instruments known to have been in use from the earliest childhood of mankind have descended to us only in name.[1]

[1] See Seb. Virdung, "Musica getütscht" (1511); and Agricola, "Musica Instrumentalis" (1529).

Many instruments, such as the flute à bec, cornet, shawm, dulcimer, krumhorn, lute, harp, and bombardon, existed in two, three, four, or five different sizes, answering in compass to soprano, alto, tenor, and bass.

The majority of these musical instruments were used by strolling players; a few only had a place in art-music, then in the first stage of development. The lute of this period was a domestic instrument; while the organ, zinke, and sackbut (the trumpet and kettledrum also) were used to support the chorus or to strengthen the *cantus firmus*. Subsequently the different species of musical instruments were grouped as clavecin, clavichord, and virginal; lute, theorbo, chitarrone, viol, and gamba; fife, flute, shawm, bombardon, cornet, krumhorn, trombone, and trumpet; kettledrum and drum.

Since independent forms of instrumental



PORTRAIT OF ORPIN, CHOIRMASTER AT BRADFORD.

FROM THE PAINTING BY GAINSBOROUGH.

music were altogether wanting during the fifteenth and sixteenth centuries, such bits as were appropriate for wind instruments were selected by the players from the vocal parts at hand. Accordingly, we find upon churchly and secular music the note: "Pleasant to sing, and also serviceable for all manner of instruments."[1] Although the technic of instruments was making progress, instrumental music was only the echo of song.

By the end of the fifteenth and the beginning of the sixteenth centuries, however, a better choice and use of instruments came into practice in the sonata, which then made its appearance; but it must be remembered that the instruments then existing could be used but at haphazard, and that their compass corresponded to that of a single human voice only.

Giovanni Gabrieli (1557–1612) was one of the first to essay the union of song with instrumental music. He not only separated the instrumental from the song parts, but also set beautiful pieces of music for instruments only. His treatment of the instruments used in the latter was similar to that of the voices in singing; but the parts were allowed much more independence of motion. The lute and theorbo were then used to play the figured bass in the orchestra.

The seventeenth century witnessed a marked advance in instrumental music. Orchestration was elevated and built out not only in the sonata and in the suite which grew out of it, but also in the opera and cognate forms which now appeared. In those days the trumpet had the value of a perfected instrument, and its music, with kettledrums, played no insignificant rôle during this century. In the same epoch the fife and drum and similar instruments accompanied the dance.[2]

The combination of different instruments —for example, that of flutes, violins, fagotti, and gambas—was not customary during the earlier half of the century. The members of each family were played ensemble like a chorus in three, four, or even five parts, made up of flutes, zinken (also known as cornett), fiddles (i. e., viols), or trombones. Then and later the string chorus consisted of discant, alto, tenor, and bass viols. Prætorius preferred to add a large bass viol da gamba to the other gambas—the forerunner of our contrabass.

Monteverde (1568–1643) systematized and broadened the orchestra, introducing numerous innovations, such as the tremolo and pizzicato. He wrote out the notes for each instrument, and by appropriate treatment endeavored to bring out their characteristic effects. The predominance of the wind instruments gradually disappears after Monteverde's time, while the string family, and even the lute and cembalo, come to the fore, and grow into general use.[3]

The lists of the instruments with which Monteverde and his contemporaries worked are, for the most part, to be found only upon the title-pages of the scores which they have handed down. The indications for the instruments are hardly to be detected in the few meager notes. Giovanni Gabrieli occasionally indicates the instruments to be employed. He uses the violin in its present shape and present part in instrumental music. The cornet then possessed a more vigorous quality for leadership than did the viola or the violin; the latter could at that time be used in the first position only. The art of assigning the instruments their parts and their proper treatment was still in its humble beginning. The accompaniment of the solo voices was usually filled out in the simplest way by the cembalo, lute, or theorbo. There is a toccata for four trumpets noted in Monteverde's opera (the trumpet is also called the clarino). Each trumpet part is here designated, according to custom, with a particular name — for instance, clarino primo, clarino secundo, prinzipale (as third voice), and toccata (as fourth voice).[4]

[1] "Sammlung von Liedern," H. Fink. Nürnberg, 1556.

[2] See Altenburg, "Heroisch Musikalischen, Trompeter und Pankenkunst, Halle," 1795. For the musical instruments in use at the commencement of the seventeenth century, see Prætorius's "Syntagmatis Musici."

[3] During the seventeenth and to the end of the eighteenth century the cembalo appears, in almost all the instrumental compositions, to accompany the recitatives, and especially to fill out the harmony according to the prescribed *continuo* (figured bass). The organ served the same purpose in church music.

[4] The custom of indicating the trumpet as "clarino"

As early as the commencement of the seventeenth century little tone-pictures made their appearance, both in the opera and as separate short musical compositions. Farini (Dresden Royal Library) shows naturalistic imitations in his four-voiced instrumental dance-pieces. The echo was also employed as a tone-effect.

Francesco Cavalli (*circa* 1600–1670) continued the work of broadening and improving the orchestra. Operatic and other musical forms were transplanted into France and Germany, and there received a wider development, particularly in instrumentation.

Composition became freer in the second half of the seventeenth century; and execution, and the development of accompaniment and of the introduction and the interlude, made great strides. The grouping of the instruments was more many-sided, and it became customary for them to take a much more active part. H. Schütz (1585–1672) employed from one to four string-instruments, one or two flutes (*schnäbel*), from one to four trombones, and as many lutes. Cesti (1620–1669) wrote for violins, alto and tenor, bass viols, and the cembalo and the organ, as well as for two cornets, trombones, fagotto, and regal. Legrenzi (1625–1690) distinguished himself by his treatment and development of the instrumental accompaniment and the recitative. The first independent string orchestra existed in France under Louis XIII and Louis XIV, and was known as "Les Vingt-Quatre Violons." It employed three kinds of viols, named haute-contre, taille, and quinte, respectively. Lulli (1633–1687) laid the foundation of the string orchestra in his compositions.

The wind-instruments—flutes, oboes, and fagotti—appeared but little, and horns and trumpets were seldom used.

The art of violin-playing was advanced by Corelli[1] (1653–1713) and Torelli (1658–1695). The former is noteworthy as the founder of a school of violin-playing. The earlier tone-compass of the violin in both orchestral and solo playing was enlarged by both these masters.

lasted until Beethoven's time. A group of two clarini and prinzipale, with kettledrum as bass, occurs in Bach's cantatas.

[1] See his sonatas, suites, and concertos.

Henry Purcell (1658–1695) formed his orchestra out of a variety of string-instruments, two flutes, two oboes, two trumpets and kettledrums. Rameau (1683–1764), using the same instruments as Lulli, was in advance of him in orchestration, making the flutes, oboes, and fagotti strengthen the strings. Alessandro Scarlatti (1683–1775) employed two violins, viola, bass, flutes, two oboes, fagotto, and two horns, besides trumpets and kettledrums. Adolf Hasse (1699–1786) gave the strings the preference; the flutes, oboes, and fagotti have but little part in his compositions, and horns and trumpets are seldom seen.

In the existing scores of the masters above named, in which the instruments to be used are seldom enumerated, the voices of the instruments are written out in the symphonies and the ritornellas only.

Solo and chorus music, and even orchestral parts, were almost always written with figured bass (*continuo*), which at that time was carried either by the cembalo or by the organ.

During the sixteenth and seventeenth centuries the grouping of the instruments underwent many changes, and their application was extremely varied. All the discoveries of the earlier masters were surpassed by Bach and Handel, whose correct and artistic use of the several instruments inaugurated a higher development of orchestration, which in their hands became richer and firmer. Sebastian Bach (1685–1750) used two violins, viola, and viola da gamba,[2] the flute à bec and flauto traverso (German flute), oboe, oboe d'amore, taille, fagotto, corno da caccia, horn, trumpet, trombones (usually triple—alto, tenor, and bass), and either organ or cembalo. He seldom honored the violino piccolo and the violoncello piccolo by a share of the work. His wood and brass wind-instruments usually appear in twos; the trumpets and trombones were often used in greater numbers; the violas were doubled, and the oboes tripled. The grouping of Handel (1685–1759) differed from that of Bach in leaving unused several instruments—for example, the oboe d'amore

[2] The violoncello was derived from the five- or six-stringed viola da gamba. It came into use in its present form and tuning, side by side with the viola da gamba, at the beginning of the eighteenth century.

and the taille. Both masters scored for the lute and the theorbo; but these were soon after displaced by the cembalo and disappeared from the orchestra. The organ in church music and the cembalo in secular music acquired great importance. They performed the *continuo* (figured bass), accompanied the recitative, filled out the harmony, and strengthened the orchestra.

ST. CECILIA.

Painted by Domenichino.

In the compositions of Bach and Handel, string- and wind-instruments appear in solos as well as in different combinations. The horns in different keys and the fagotto play a more subordinate rôle. The horns now most frequently fill in and help the trumpets, and the fagotto in many cases strengthens the bass. Bach used the trumpets both for chorus and solo, but he gave more attention to the trombone. Handel preferred the trumpet[1] to the latter. To this day the solo parts in the works of Bach and Handel are a touchstone to the ability of a trumpeter.

The kettledrums, used in pairs, offer nothing remarkable in the works of either master. The tuning is in the tonic and fifth of the key in use, or their inversion; and,

[1] The tromba tirarsi, which Bach employed in both solo and chorus work in his cantatas, has become a slide-trumpet (*discant-posaune*) similar to the English slide-trumpet.

as was the case with the composers earlier named, they find their place in the *forte* passages.

Bach and Handel use, in addition to the instruments already mentioned, the bells (*campanella*); and Handel scored for the harp. Bach's treatment of the instruments is rather similar to that of Handel, and their tone-color is marked in broad lines. Handel obtained great success by his effects of color and by working with masses of tone, while Bach achieved a mighty effect by his deep earnestness, strength, and fullness of expression.

Both masters offer a greater variety of instruments than the composers preceding them, and achieve a correspondingly greater success. Pergolesi (1710–1736) broke away from his predecessors in his instrumentation. He is probably the first who wrote a mass for a double orchestra. The same effective instrumentation and lively dynamic shading are observable in the works of Jomelli (1714–1774), who was the first to introduce the *crescendo* and *decrescendo*. Delivery with nuances was introduced by one of his pupils into the Mannheim orchestra, where Mozart heard it and patterned by it. Jomelli scored his violins with more richness and variety than did his predecessors. The wood and brass wind come in play oftener and with more effect, and cymbals and triangles are introduced.

Piccinni (1728–1800) availed himself of two violins, viola, bass, flutes, oboe, fagotto, horns (basso in B, C, D, E flat; alto in E, F, G, A, and B[1]), trumpets, and kettledrums. In his scores the wood wind has attained a greater independence, but it also frequently strengthens the other instruments.

Gluck (1714–1787) made no demand upon a large orchestra; but he knew how to use his instruments well, selecting and grouping them with reference to their characteristic qualities. He tried to give vigor to the instrumental portions of his work, and to obtain effective picturesque instrumentation by artistic use of the tone-colors of his instruments.

The cembalo, which had carried the figured bass, fell more and more into disuse in Gluck's instrumental music.[2]

Gluck employed harps, trombones, cymbals, triangles, the flageolet, and the big drum in several of his works. He used the trombone in four voices: descant, alto, tenor, and bass. The descant trombone was also replaced by the cornet. He forced the flute, oboe, and trombone into more capability of expression than ever before. During the eighteenth and the beginning of the nineteenth century the violins were more frequently set in several voices, both in sacred and profane music, for the purpose of maintaining a quiet, earnest, and stately tone-color.

Grétry (1741–1813) scored for two violins, viola, bass, one or two flutes (piccolo also), two oboes, two clarinets, two fagotti, two horns, two trumpets, kettledrums, the great and the small drum, and the triangle. Gluck used the same setting. Grétry was certainly the first to score for two clarinets, but he made less frequent and less advantageous use of them than did the masters succeeding him. Oboes, and clarinets in C, as well as horns and trumpets, may be found in the scores of this period, grouped together and indicated upon the same two-stave system. The clarinets play the same notes as the oboes, and the trumpets the same as the horns. Very often the second violins play in unison with the first, while the viola moves in octaves with the bass. The wood wind gains in freedom and self-assurance. The horns, trumpets, and kettledrums are more especially reserved for the *forte* passages.

The supremacy obtained by instrumental music after Bach and Handel was the direct result of Haydn's instrumental compositions. Haydn (1732–1809), who created the symphonic form in its broader development, was the founder of modern chamber music and of instrumental music as an independent art. His orchestration usually included second violins, viola, violoncello,[3] bassi, flutes and piccolos, two oboes, two fagotti, horns and

[1] These tunings brought the horn into more easy and therefore frequent use.

[2] The cembalo was displaced by the hammer-clavier, but the latter was hardly used except in opera recitative.

[3] The violoncello had now displaced the viola da gamba. The designation "bassi" usually includes the violoncello and contrabass.

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THE INTERRUPTED SERENADE.

FROM THE PAINTING BY GABRIEL BOUTET.

kettledrums tuned in tonic and dominant. His smaller symphonies usually called for from four to seven wind-instruments, besides the customary strings, but seldom included the kettledrums.

Haydn relegates the trumpets and trombones farther to the background. His larger symphonies and other works call for from eight to twelve wind-instruments, among which are clarinets, trumpets, and kettledrums, besides the body of strings. He unites clarinets and trombones in his later works only. Instruments of percussion, such as the great drum and the triangle, occur in his military music. In the "Creation" he scored for three flutes, three trumpets, and a contrafagotto. Neither the cembalo, the clavier, nor the organ occurs as frequently in Haydn's scores, secular or sacred, as in those of his predecessors. The principal rôle in Haydn's compositions is played by the stringed instruments, which in his hands attain more unity, freer treatment, and better combination. The wood wind, with the occasional exception of the flutes, usually takes a secondary part, an arrangement which had already become customary. The wind-instruments enter independently in connection with the strings, or united with them in varying numbers, and their use shows increasing freedom. The brass wind and the kettledrum receive fewer prominent parts than heretofore, but are depended upon for the rhythmic accent and the *forte* passages.

Haydn was probably the first composer who, in his orchestration, did not invariably carry his parts through uninterruptedly, but also employed instruments to fill out here and there, and in special groups. His instrumentation remains clear and transparent. Later masters have emulated it in many particulars, but it has been surpassed by none.

Mozart's (1756–1791) orchestra was, with few exceptions, composed on Haydn's earlier lines. Two basset-horns or two clarinets are called for by some of his scores. The distribution of the instruments is practically the same in operas and symphonies. In the divertimenti, cassations, and serenades the number of the string- and wind-instruments employed varies, and the interest is excited by the very remarkable grouping of instruments thus obtained. He scores for four horns in several pieces; for trumpets in five voices, and kettledrums in four, combined with one contrafagotto. In the symphonies the strings, singly or in the most varied combinations, obtain a better quality and heightened expression by discriminating and tasteful selection. The horns already find a worthy application, and are advantageously combined with the strings and wood wind.

Mozart's skill in the introduction of the clarinet and also the mandolin, and in giving them an intensive effect in the orchestra, remains unexcelled. He also gave the trombone its correct place, using it seldom, but then massively. The development of the instruments in freedom and expression, and their increase of compass and of general usefulness, continued under Haydn and Mozart. With very unpretentious means, their compositions obtain great effects both in significance of contents and in richness of construction.

The combination and treatment of the orchestral body in Beethoven's (1770–1827) earlier works are precisely identical with Mozart's usage in his last compositions. But Beethoven far surpassed his predecessor in the character of his musical ideas, and soon passed the boundaries of the earlier symphonic movements and instrumentation. The strings form the foundation, and appear in such multiplicity as was dreamed of by no earlier master. Beethoven worked his wind-instruments not only together, but also in one, two, three, and more voices, and even introduced them in solo passages. Thus he obtained new combinations and extraordinary effects. He endowed each several string and wind instrument with equal importance Until he wrote the Ninth Symphony he varied but little from the place given each instrument in Mozart's orchestration. He occasionally added the small flute, a third horn, an alto and a tenor trombone, and a tenor fagotto. In the Ninth Symphony, however, he for the first time enlarged his orchestra by the addition of four horns, three trombones, a great drum, cymbals, and triangle. He also raised the importance of the instruments of percussion, particularly the kettledrum, for

THE DUTCH FIDDLER.

FROM THE PAINTING BY ADRIAAN VAN OSTADE.

which he invented tunings hitherto unknown.

In the symphony, "Die Schlacht bei Vittoria," the music of the Janizaries (military music) for wood and brass wind is introduced, together with the serpent, the great and the small drum, and still other sound-making constituents. Beethoven uses the harp but once in his compositions. His signs for expression and delivery are much more precise than those of his predecessors. His instrumentation is brilliant with beauty and richness of color; his power of expression, especially through the medium of the orchestra, surpassed everything hitherto known. Beethoven endeavored to make the orchestra a vivid expression of his thoughts. He defined the boundaries of instrumental music, and showed in his works what share it takes in artistic delineation. To Beethoven instrumental music owes its predominance over song. He created the ideal of purely instrumental music, in which sentiment, feeling, passion, and their opposites reach their fullest power of expression.

The romantic epoch of music now following drew into the domain of instrumentation two eminent masters whose names are synonymous with the truthful delineation of nature by music, through the medium of the orchestra. Carl Maria von Weber (1786–1826) was the first to transplant the fantastic into the territory of orchestral music. His instrumental music is full of poetry and dramatic power. Unity of coloring and new mixtures of clang-tints enriched an instrumentation which opened to the orchestra the path to its present dramatic development. How wonderfully and lovingly has he considered the wind-instruments! How picturesque and artistic are his instrumental combinations! Weber does not make the strings his only foundation: he builds upon the wind-chorus also; not seldom the latter receives the principal weight, and the result is his complete artistic justification. Weber was very careful in his use of instrumental color. He relied upon his wind-choir rather than upon the strings for the expression of passion, fear, pleasure, and joy.

Weber's orchestral palette consisted of two violins, viola, violoncello, bass, two flutes, two oboes, two clarinets, two fagotti, four horns, two to four trumpets, one to three trombones, and kettledrums; added to these, in a few works, were the great and the small drum, tambourine, triangle, and even the guitar.

Weber, Schubert, and Mendelssohn were the first to score for violins divisi, and Weber was the first orchestral composer to use the dämpfer[1] (sordine) for the horns.

Mendelssohn (1809–1847) extended the domain of instrumental music in certain directions. His instrumental works display preeminently modern characteristic tone-painting. He drew upon but few more instruments than did Weber (the ophicleide and harp). Till the year 1840 the harp had been used by French and Italian composers much more than by German. Mendelssohn's mastery of means, technic, and orchestral color enables him to fill his works not only with beautiful pictures of nature, but with dramatic character, warm feeling, and tender grace and emotion. In expressing the outpouring of rage, the entire strength of his orchestra is put forth. One peculiarity of Mendelssohn is his habit of grouping his wind in opposition to his strings. His treatment of the wood wind is particularly effective. Some of his works display not only the national characteristics of their subject, but even those of the landscape portrayed. Both Weber and Mendelssohn introduced new variations for the player, and, according to the standard of the time, made rather high technical demands upon him.

Instrumental music developed more and more during the first half of the nineteenth century; its forms became more varied, and the orchestra everywhere increased, both in the number of players and the variety of instruments. The improved mechanism of the wood wind and the introduction of valves in the brass wind facilitated a lighter treatment and a greater variety of usage. Still, till the year 1840 and later the horns and trumpets were scored in their natural scales in concert and theater music, although valve-instruments had already found entrance into the military bands.

[1] According to Mattheson (1681–1764), the sordine for the horn became known about 1748.

Spontini (1774–1851) and others not only increased the fullness of instrumentation, but gave it a new direction; while other tone-colorings and effects resulted from the influence of the new generation which followed them.

Meyerbeer (1791–1864) demanded for his works a large orchestra in which the following instruments found place: two to three flutes, two oboes, English horn, two clarinets, bass clarinet, two fagotti, contrafagotto, four horns, three to four trumpets, three trombones, ophicleide, two, three, and four kettledrums, large and small drums, cymbals, triangles, bells, and string orchestra. Meyerbeer was an innovator in the art of instrumentation. His exact knowledge and familiarity with every species of instrument helped him to devise novel effects and means of charm. He was one of the first to introduce the bass clarinet and the English horn to delineate characteristic scenes, and one of the first to make effective use of the pedal harp.[1] His studies in instrumental effects often conduced to striking refinements of technic.

In the creation of program music, tone-painting advances to prime importance. By playing upon tonal feeling and the sensations evoked by the mingling of different shades of timbre, it presents affecting and lifelike pictures with the greatest possible distinctness of expression.

Berlioz (1801–1869) led the way by augmenting the orchestra to unprecedented dimensions, and by enticing from its familiar instruments qualities of tone hitherto overlooked and unsuspected. The ease with which he seized the secrets of orchestration, combining and using the instruments to the full extent of their powers, was astonishing. He gave each instrument the task appropriate to its character in the readiest and most fruitful way. His orchestra consisted of two to four flutes, two to four oboes, English horn, two clarinets, bass clarinet, two fagotti, contrafagotto, four to six horns, two cornets, two to four trumpets, three trombones, one to two ophicleides, two to sixteen kettledrums,[2] great and small drum, cymbals, triangle, tam-tam, string orchestra, and two or more harps. His compositions demanded from fifteen to twenty-six first and second violins, eighteen violas, from six to eighteen violoncellos, and from nine to sixteen basses. The E-flat clarinet and the sax-horns were introduced by Berlioz. He scored for two tenor trombones and one bass, and introduced the harp effectively in embellishments, and also as an obbligato instrument. Berlioz's efforts to obtain new means of expression from the instruments are often carefully studied out, striking, and refined. The surprise of the effect, the instantaneous result, is and remains the first object. Berlioz's new means of expression have greatly advanced the development of music, but his successors have in many respects handled such forms more advantageously.

With the second half of the nineteenth century the demand made by the composer upon the musical ability of the orchestra player became greatly increased. The young composers of to-day usually require a large orchestral machinery; consciously or unconsciously, they make their work very much too full, and assign tasks to the players which are not only unpractical, but impracticable. The valve-instruments in common use are able to play a more important part in the rich complex of sound; the effect of the orchestra is therefore more metallic; but too liberal use of brass often makes this quality disproportionately strong. The alto and tenor trombones are now disappearing, and are replaced by two tenor-bass trombones, in company with the bass trombone and the tuba, which came into use earlier.

The discoveries of Berlioz lie at the foundation of program music, but symphonic poetry, with new foundations and new aims, was developed to a great height by Liszt (1811–1886). Liszt wrote for a large orchestra, like that of Berlioz, though without indicating the number, however large, of the

[1] The double-pedal harp was invented about 1820, and raised by the modern technic of Parish Alvars to a concert instrument.

[2] Reicha (1770–1836) used eight kettledrums tuned chromatically and diatonically from F to E flat. Berlioz scored his "Requiem" for sixteen kettledrums tuned chromatically from F to F, of which the notes G, B, and E flat are doubled. He noted different kinds of kettledrum beats to obtain special tonal effects.

CALL FOR REINFORCEMENTS — CHAMPIGNY, DECEMBER 2, 1870.

FROM THE PAINTING BY E. BEAUMETZ.

strings. He made no use of cornet or ophicleide, replacing the latter by the tuba.[1] His instrumentation is spirited, new, and characteristic. It offers the greatest splendor, but not seldom contents itself with modest coloring and soft mingling of clang-tints. All his pictures and moods are interesting, and delineated with the most fascinating combinations of instruments and tone-coloring. Liszt noticed new instruments and used them in appropriate places. His orchestral contrasts are often sudden and abrupt. His brass wind and the instruments of percussion are often too heavy. Liszt has extraordinarily invigorated instrumental music by his new means of splendor, and by the power of his individuality.

Richard Wagner (1813–1883) gave this branch of music a tremendous impulse. The orchestra, treated symphonically throughout his music-dramas, was most congenial to his genius. He combined in his creations the following instruments: three flutes (including the piccolo), two to three oboes, alto oboe (English horn), three clarinets, bass clarinet, three fagotti (including the contrafagotto), four to eight horns, two tenor and two bass tubas, three trumpets, bass trumpet, three tenor-bass trombones, contrabass trombone, tuba, one to two pairs of kettledrums, great and small drum, snare-drum, bells, cymbals, triangle, tam-tam, six harps, first and second violins always sixteen strong, violas twelve strong, twelve violoncellos, and eight contrabassi; in addition, the wood trumpet (substitute for the Alpine horn) and the muted trumpet, which was known as early as the beginning of the seventeenth century. Wagner and others also used harmonics (flageolet tones) which were originally written for string-instruments, in solo, only.

Wagner comprehended the individualities of his instruments and could unite them singly, as well as in groups and ensemble, in the most effective, fascinating tone-coloring. By his setting of the wood wind in three parts and the brass wind in four, and his nice choice of his instruments,—as, for instance, the bass trumpet, tubas, tenor and bass, etc.,—he achieved numberless combinations and tone effects altogether novel, but he has been merely a pioneer in this direction.

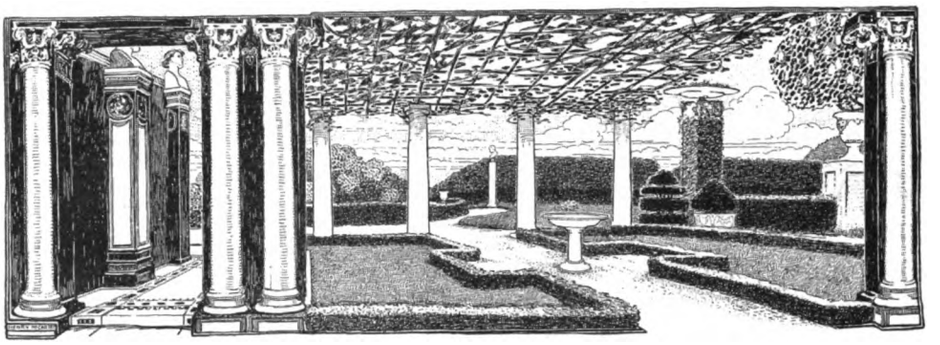
The new tone-poetry of Richard Strauss offers various peculiarities in the arrangement and treatment of orchestral instruments. It demands not only a very large orchestra, but also accomplished artists of ready technic. His instrumentation and tone-painting show relationship to Berlioz, though his choice and combinations of instruments in orchestration, as well as his characteristic tone-color, are different. He employs instruments collectively, from their deepest to their highest registers, and has dared unheard-of innovations—for example, his use of mechanical devices, such as that of sordini with an ensemble of horns, trumpets, trombones, and tenor and bass tubas, which no one else had employed, to obtain his musical sketch, his tone-speech, brilliancy, and penetration of tone. He has attained striking effects by his treatment of the wood and brass instruments, but his tone-painting often seems too intense.

Strauss has been more independent than his predecessors in his choice of material and means, and includes the xylophone, which was known in the first half of the sixteenth century under the names of xylo-organum, wood harmonica, and straw fiddle.

Almost all the greater compositions of to-day are influenced by the instrumentation of the second half of the nineteenth century; almost all of the new Italians and new Russians have accepted the modern trend of music, but many Frenchmen turn rather toward filigree-work.

Whatever attention signs of dynamics may have missed among the old school of composers is all too liberally bestowed by our contemporary masters. Nuances are indicated for wind-instruments, and not infrequently even for the strings, which are absolutely impossible.

[1] The bass tuba displaced the ophicleide in the orchestra.



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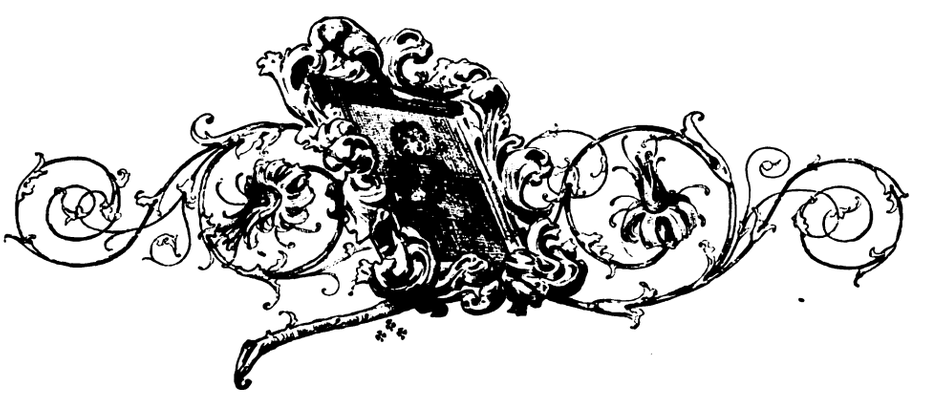

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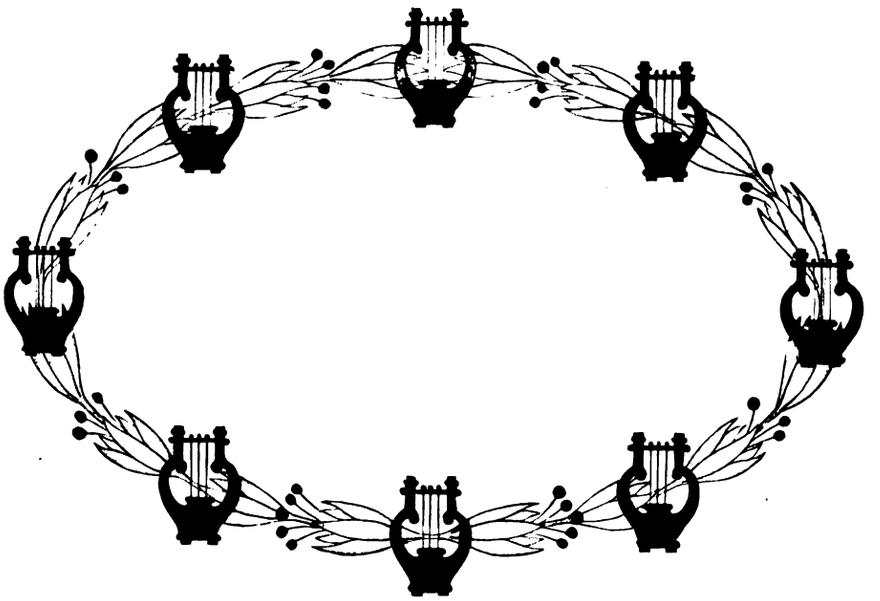

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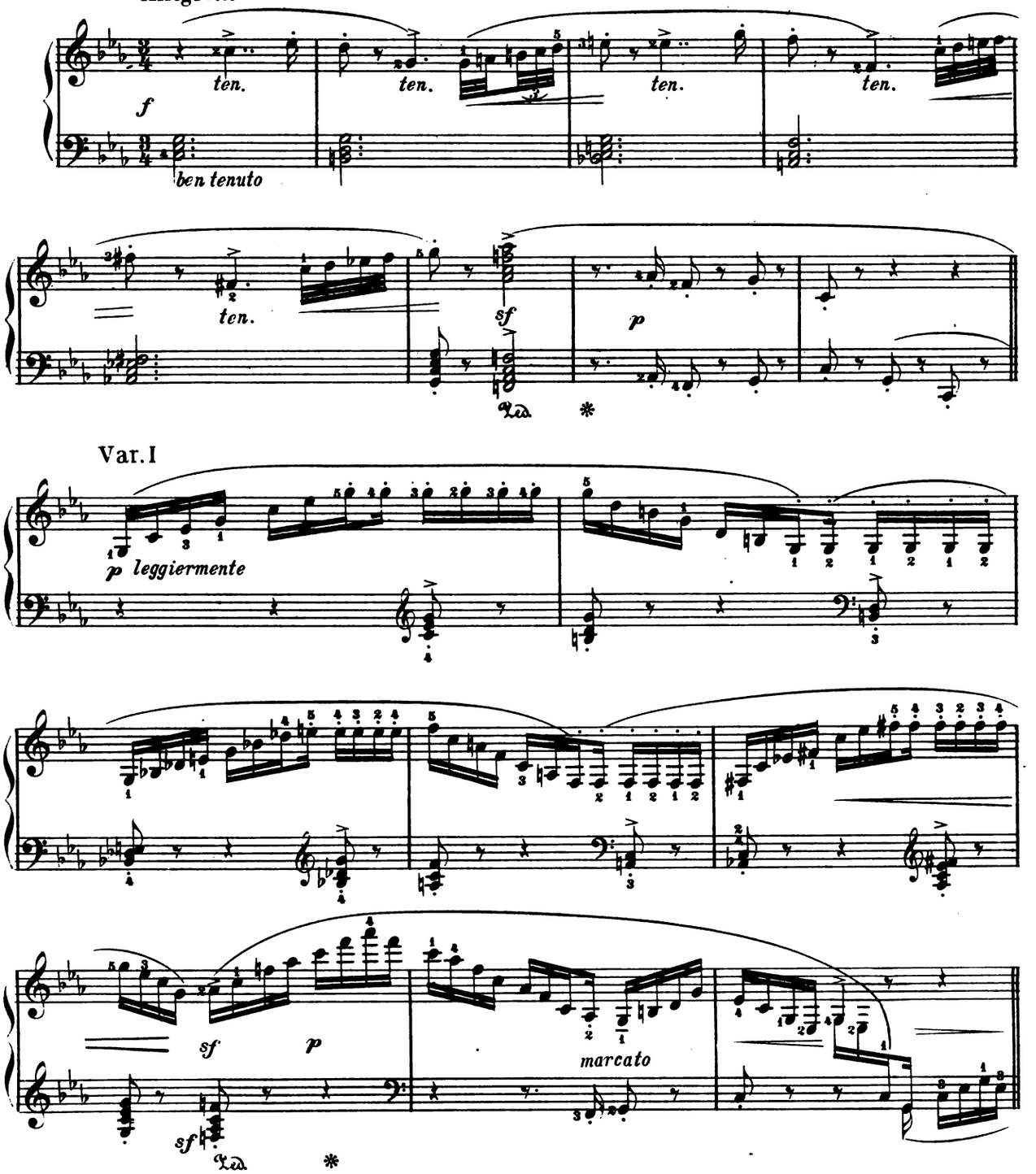

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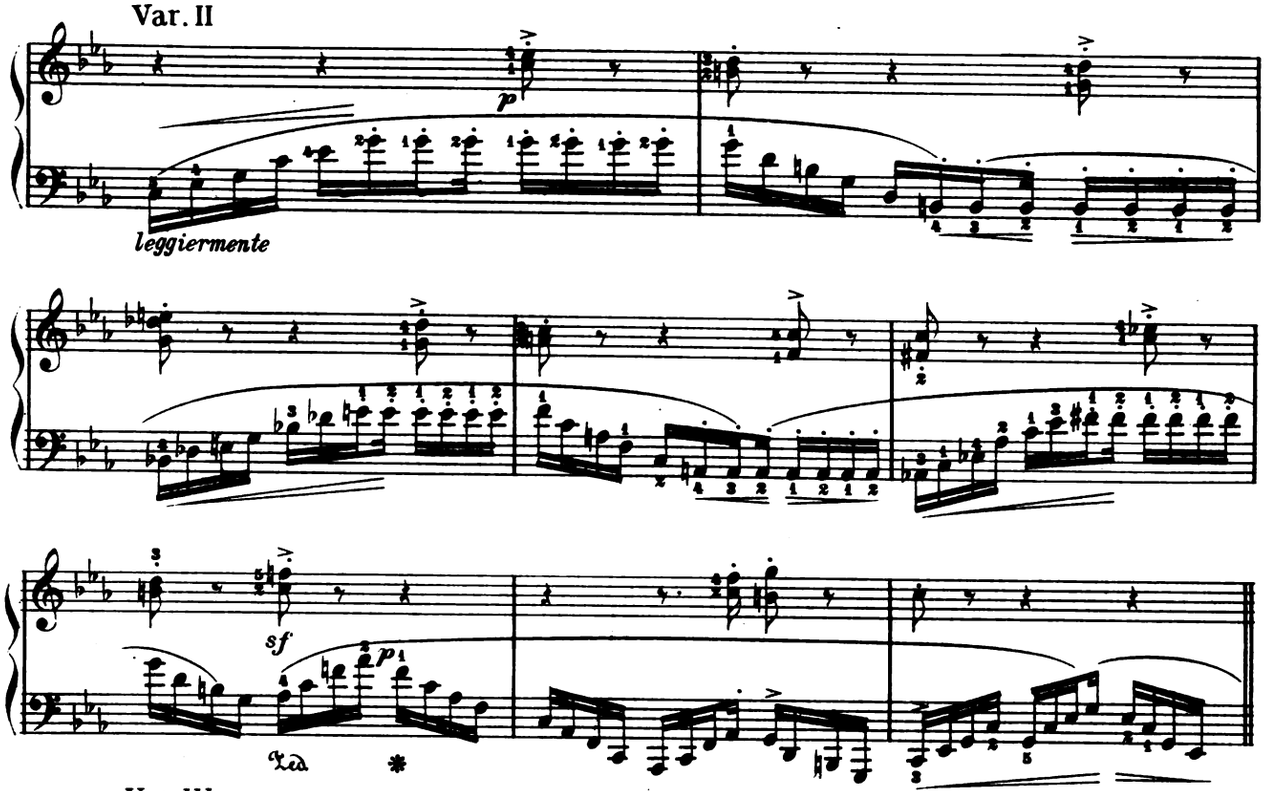

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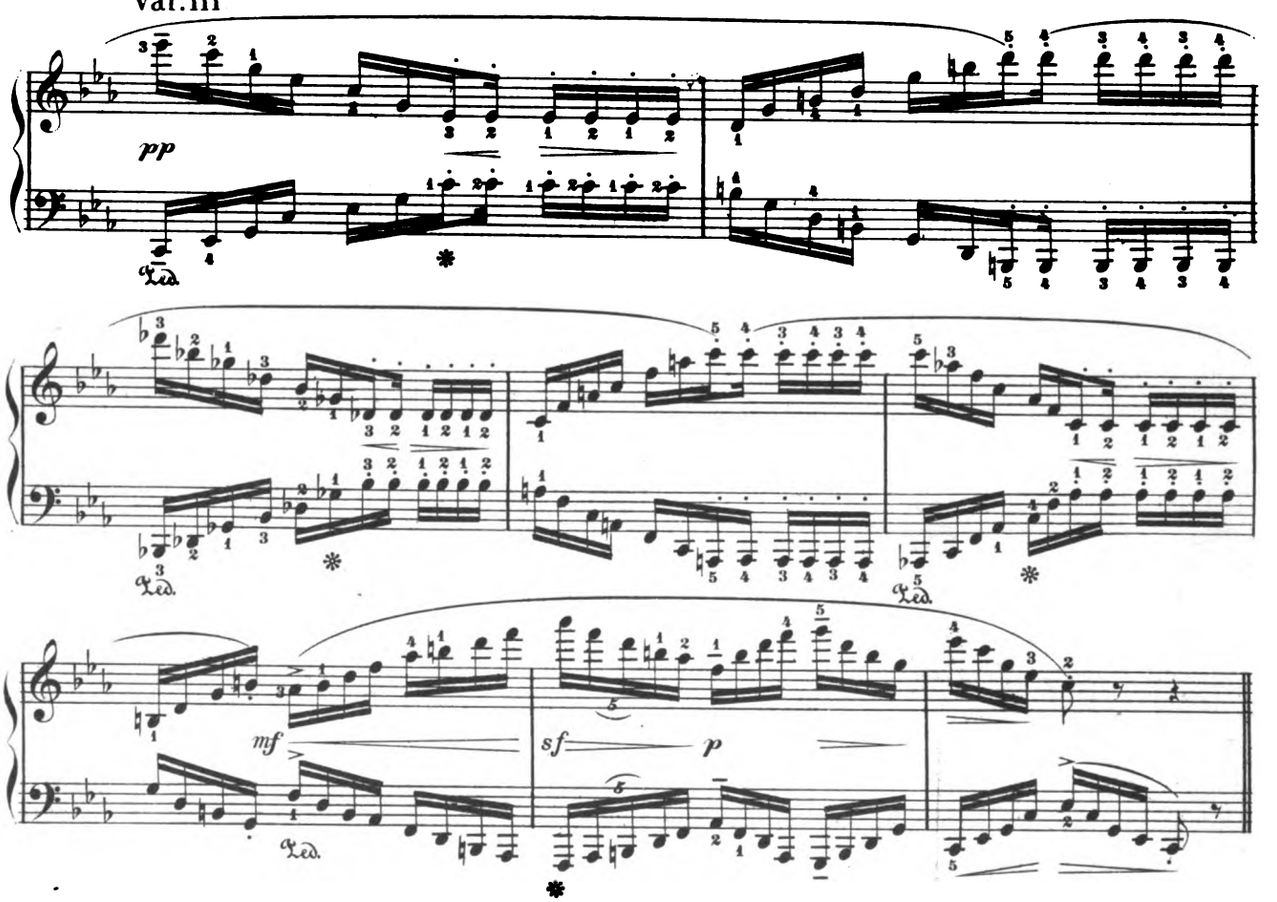

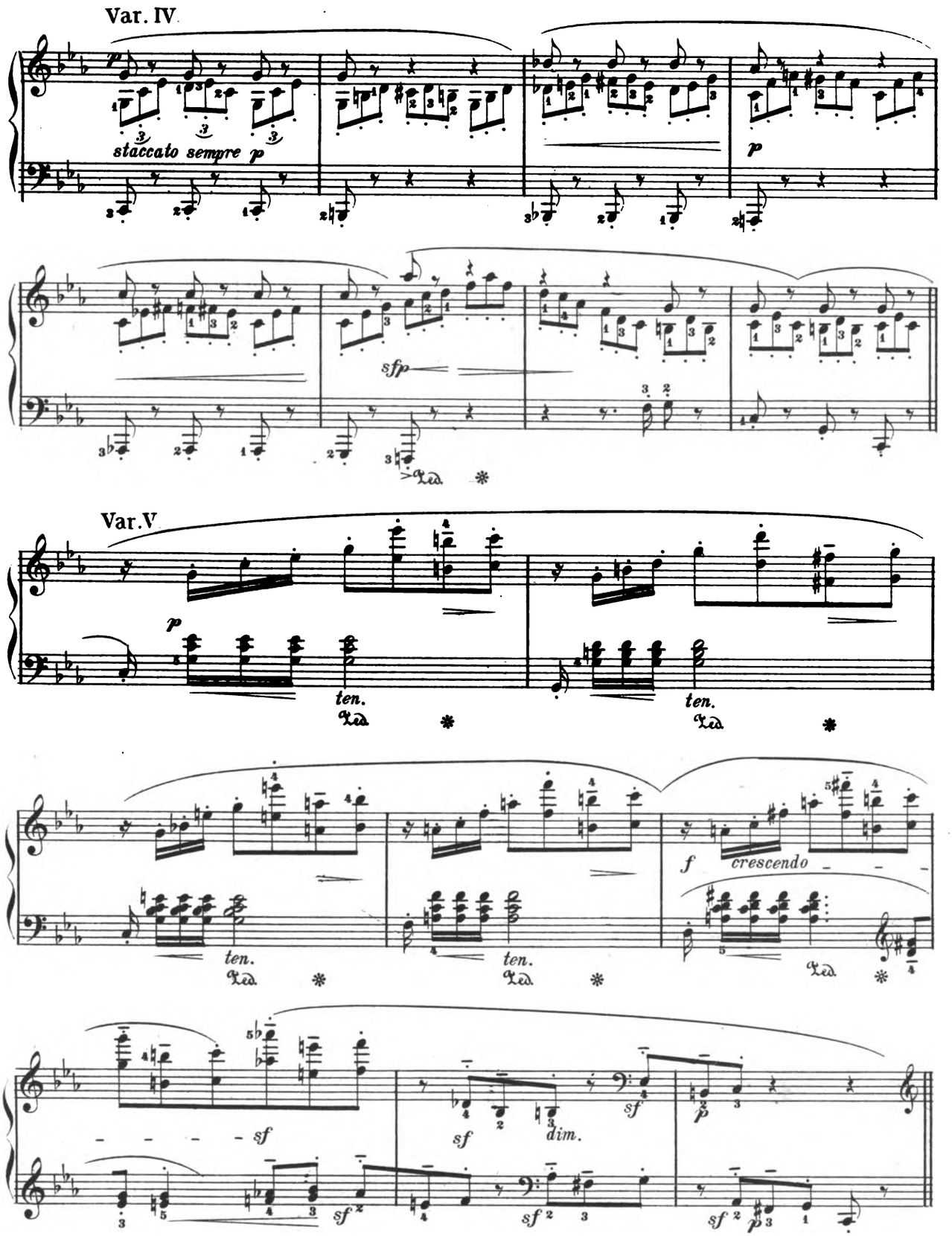

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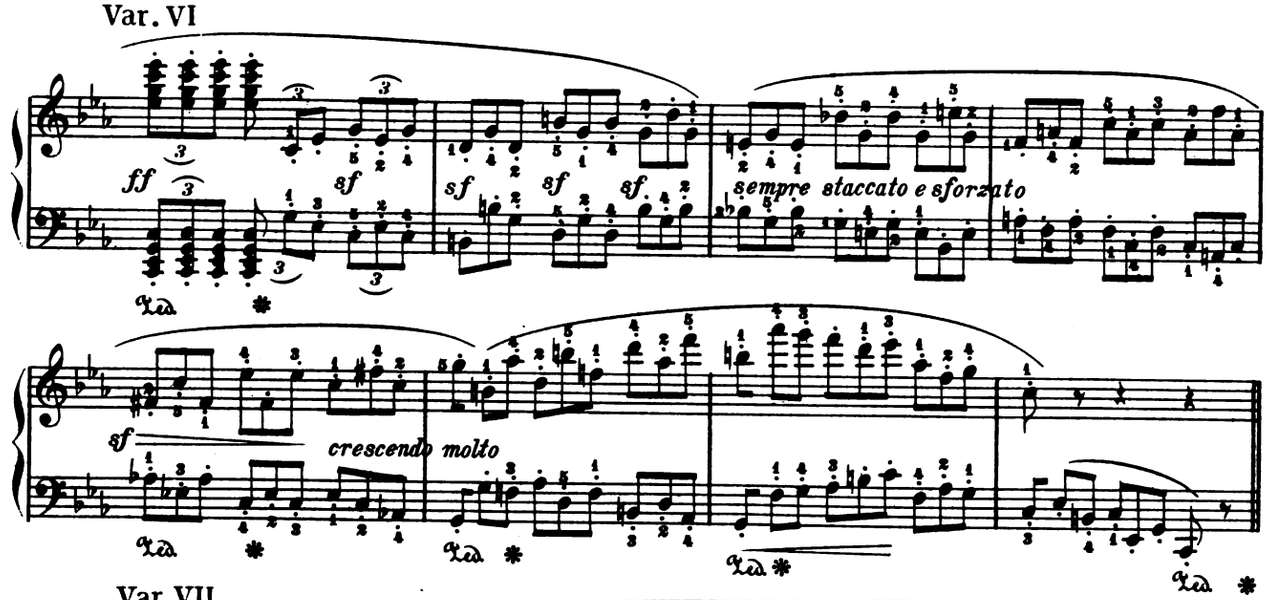

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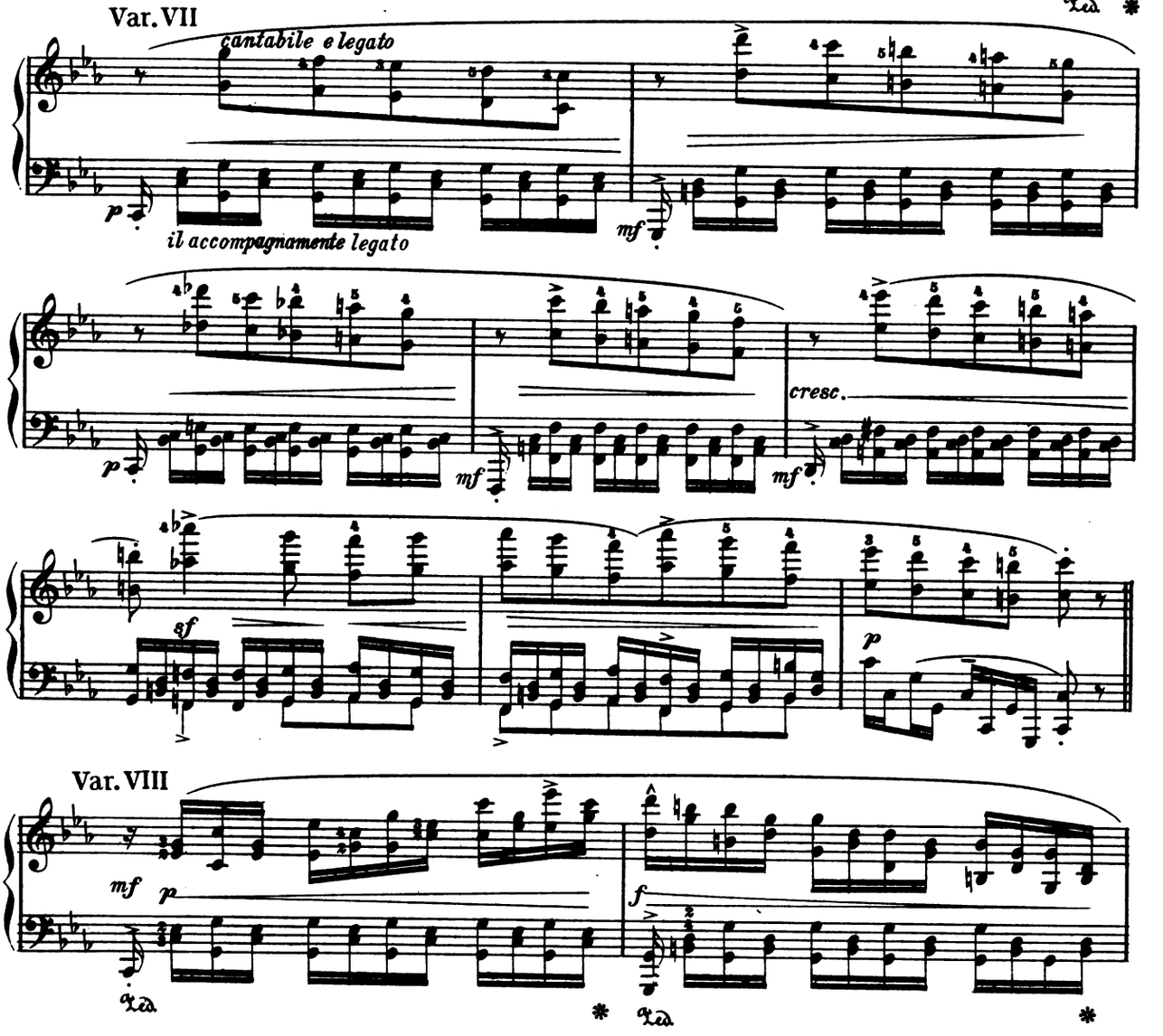

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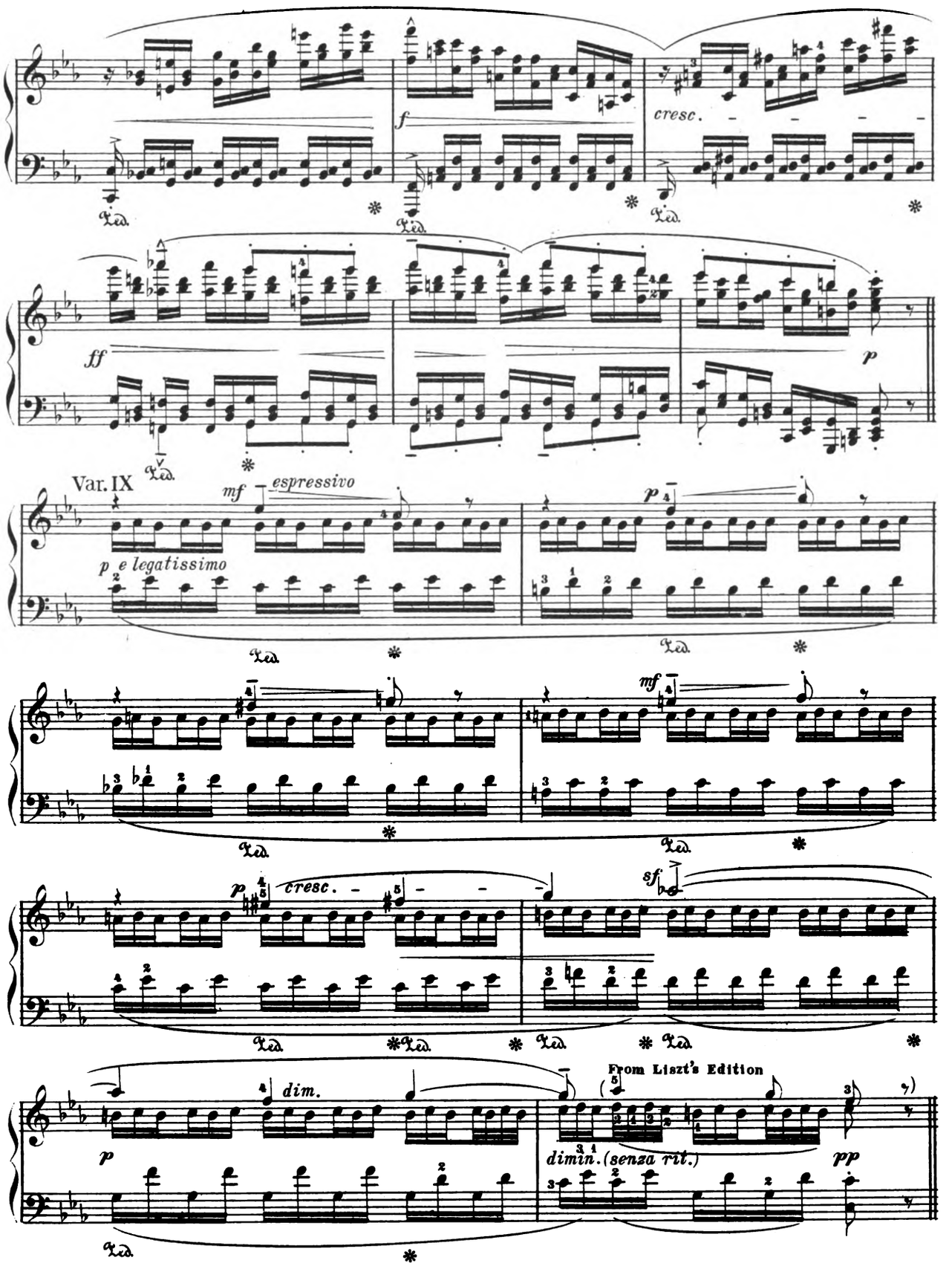

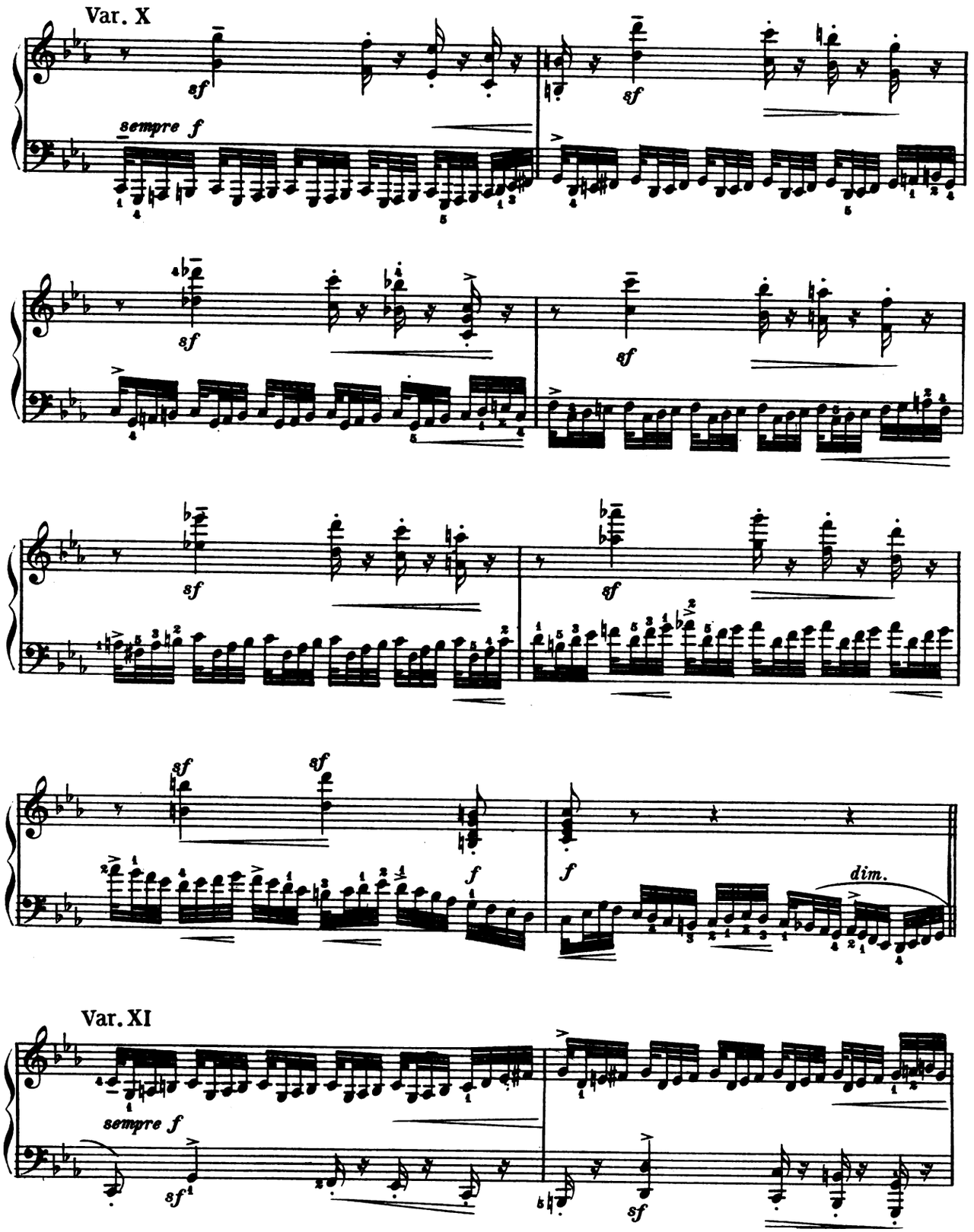

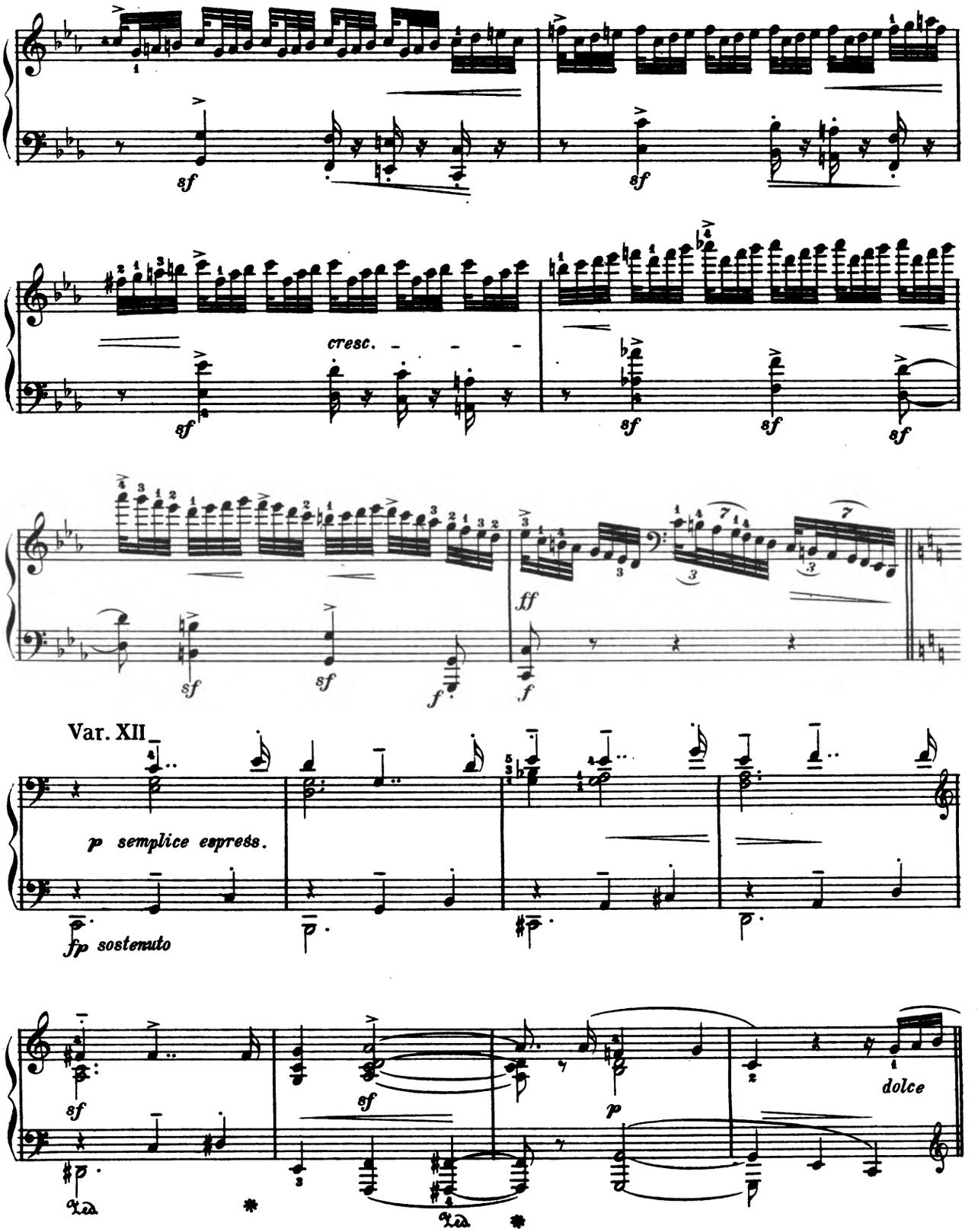

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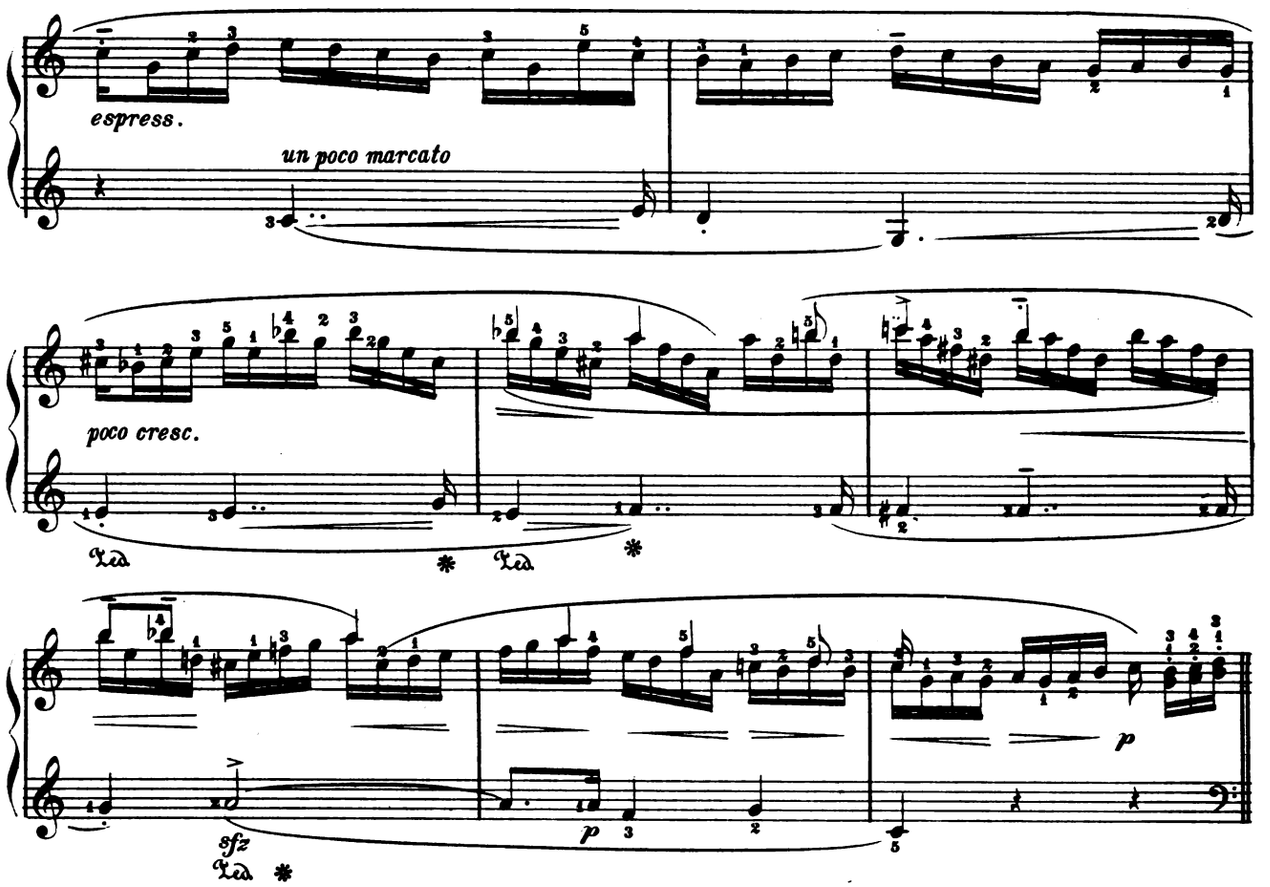

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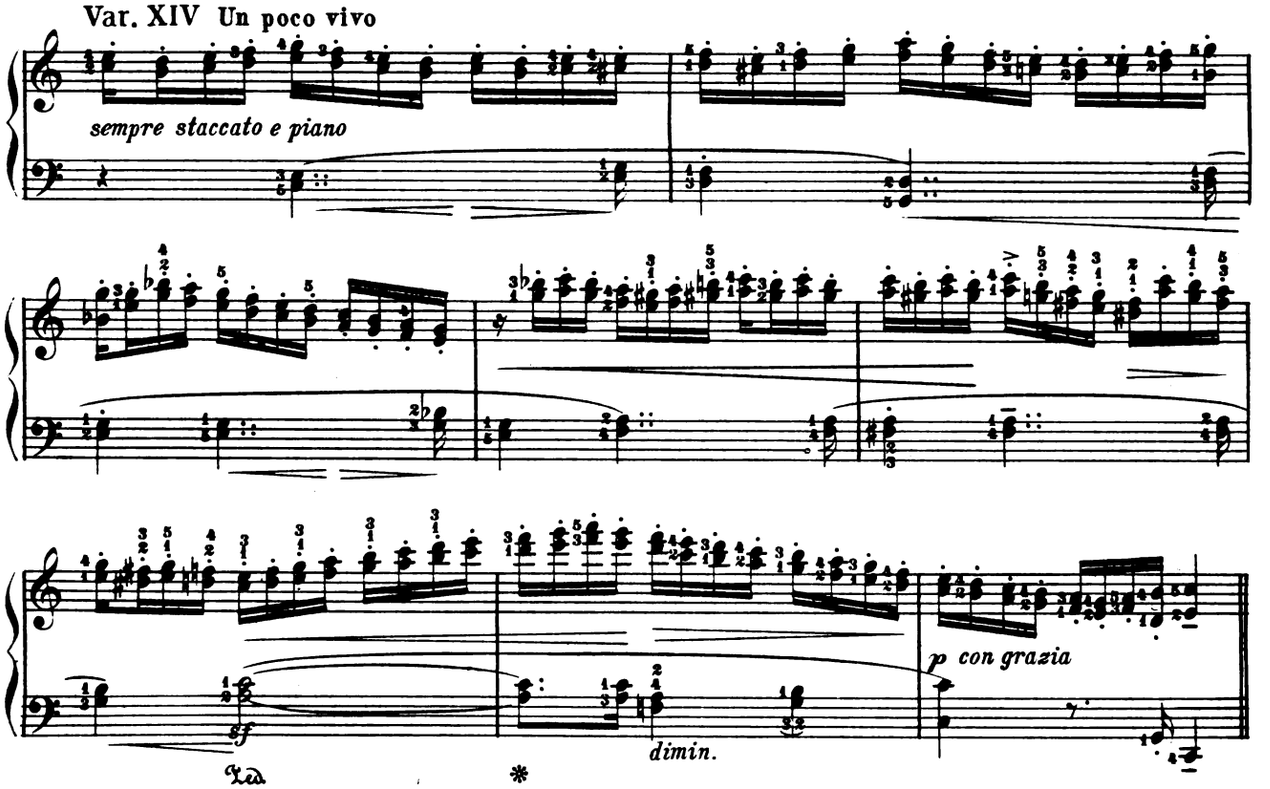

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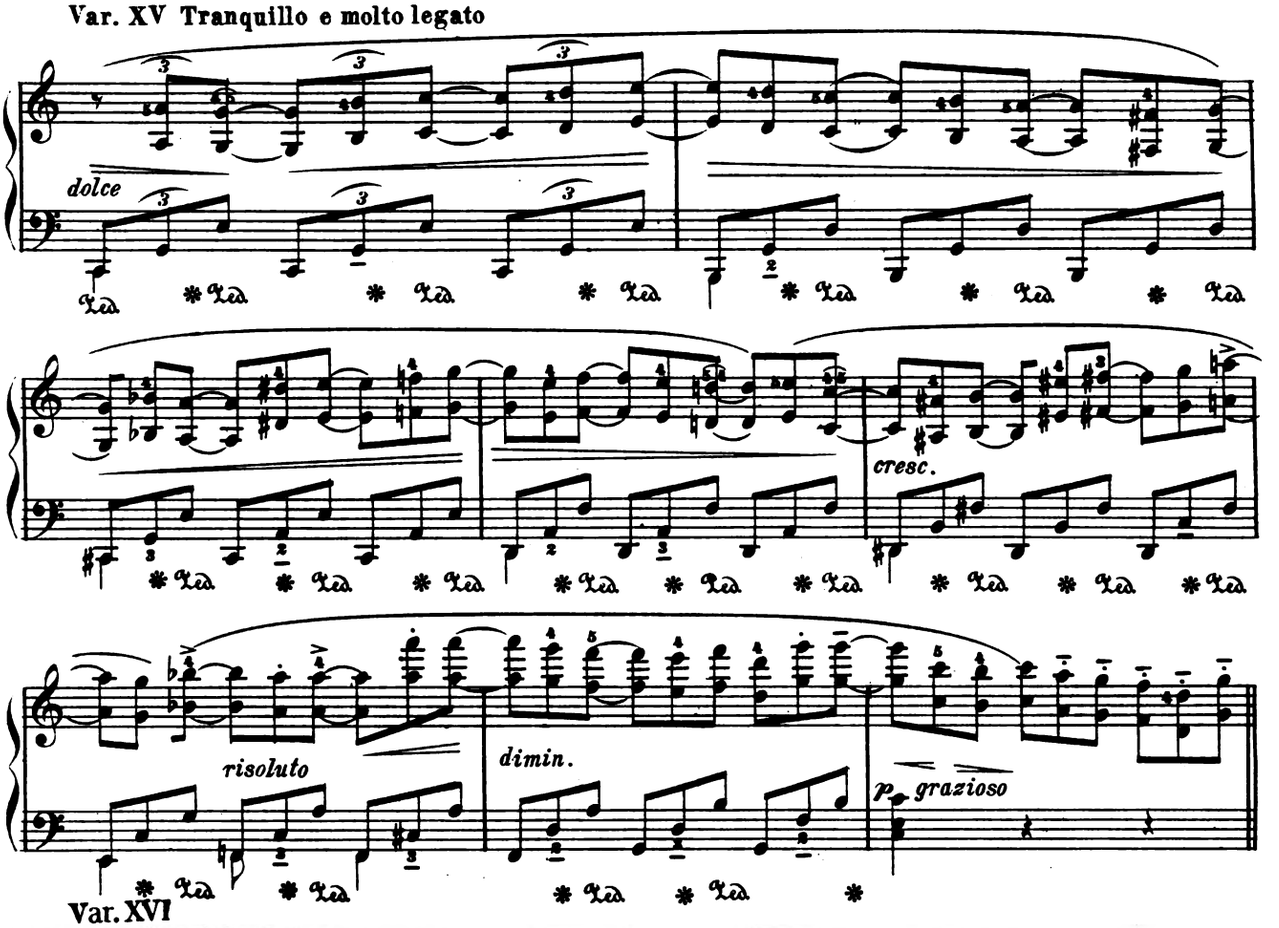

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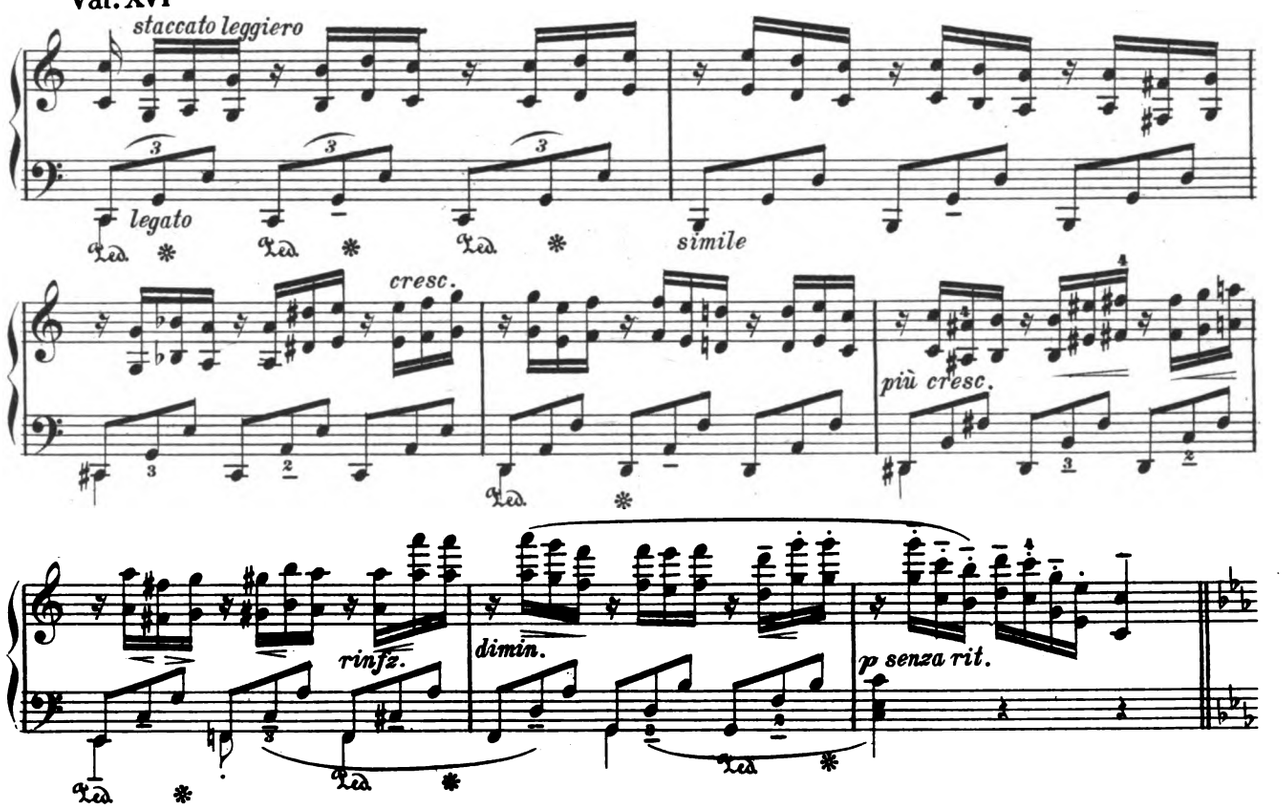

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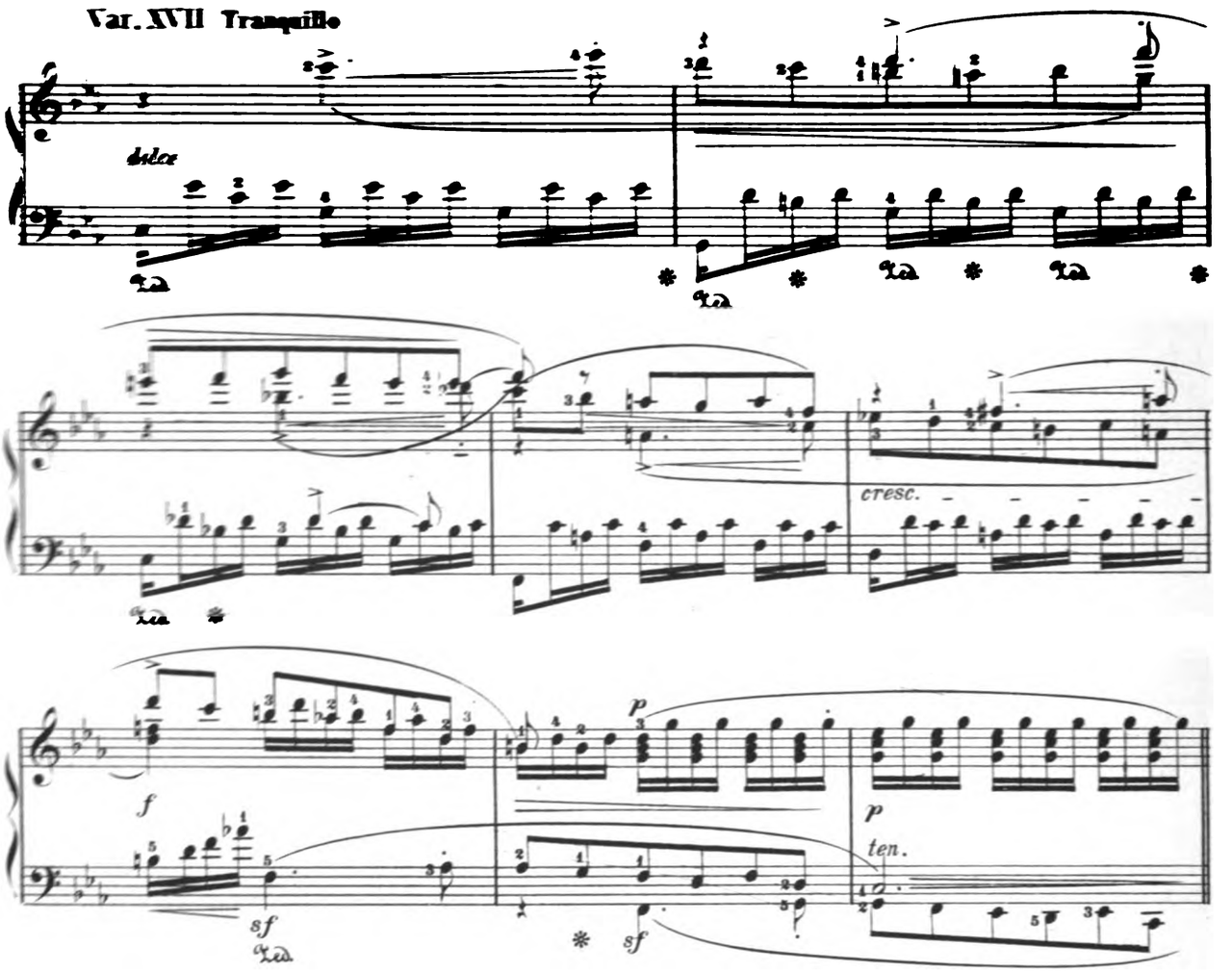

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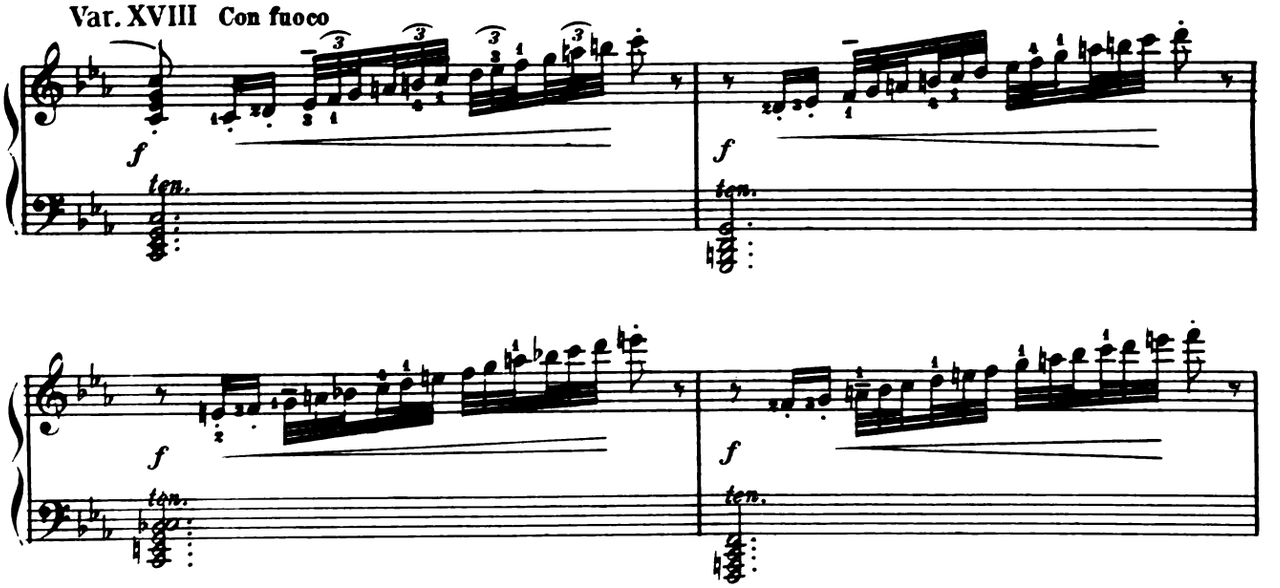

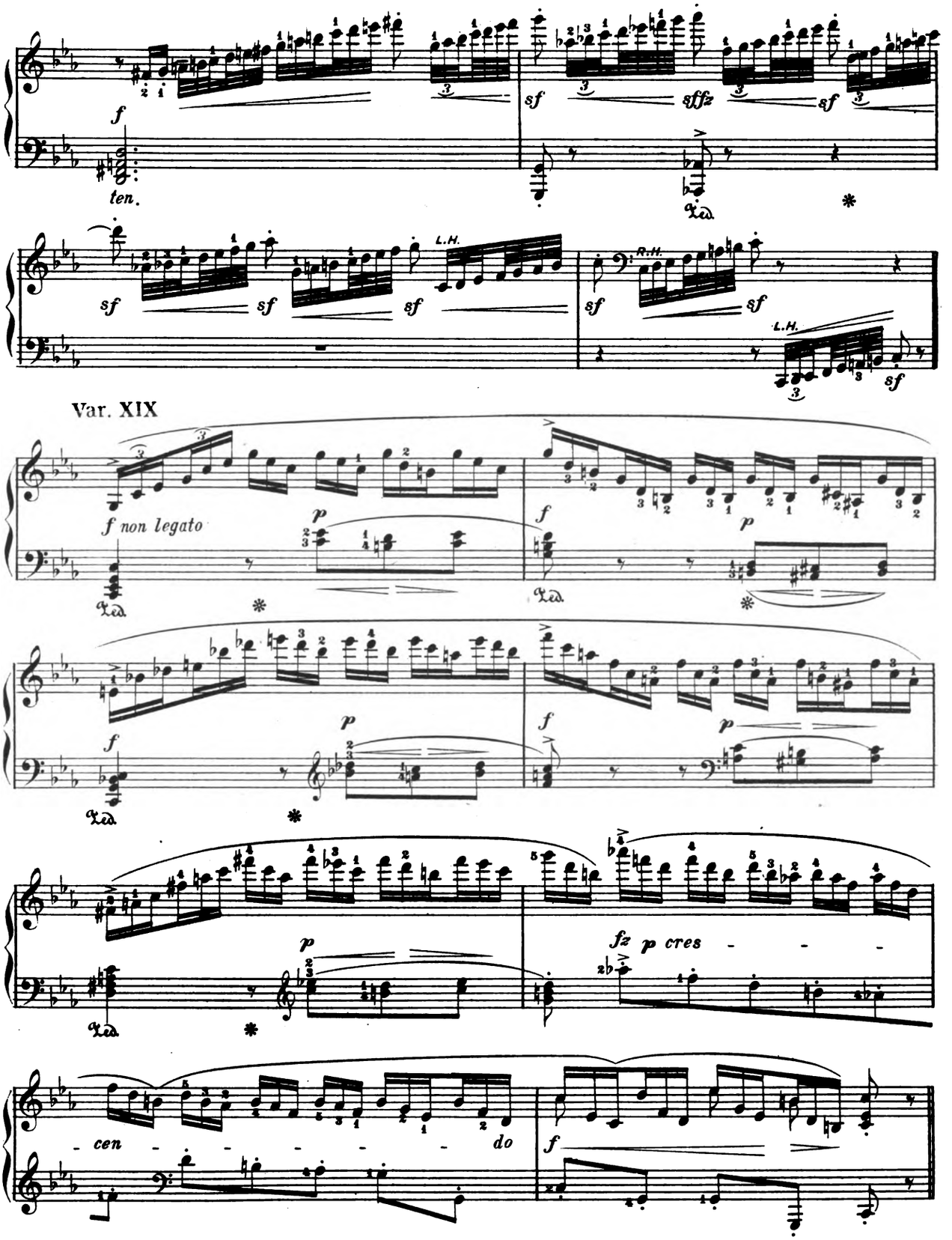

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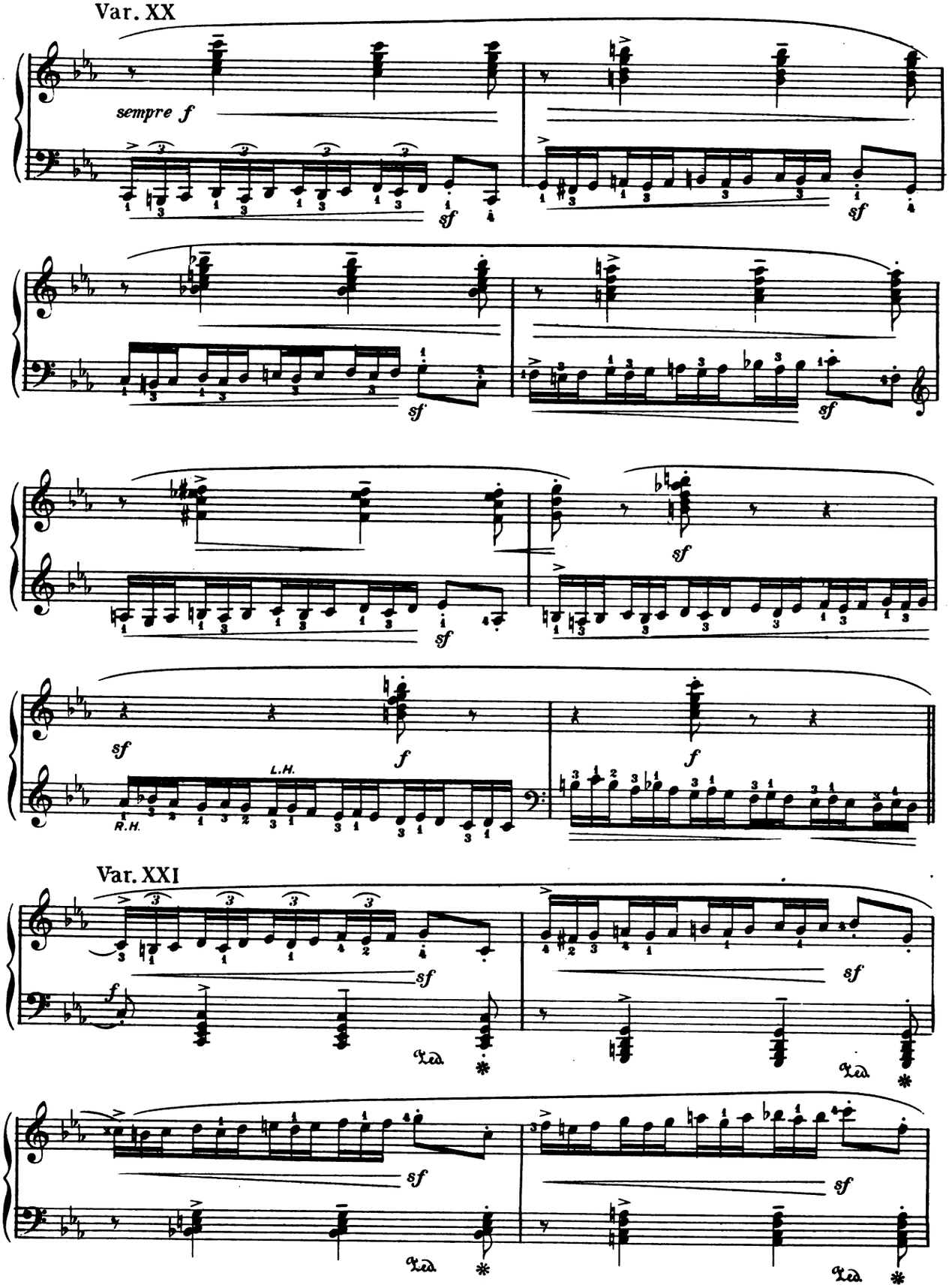

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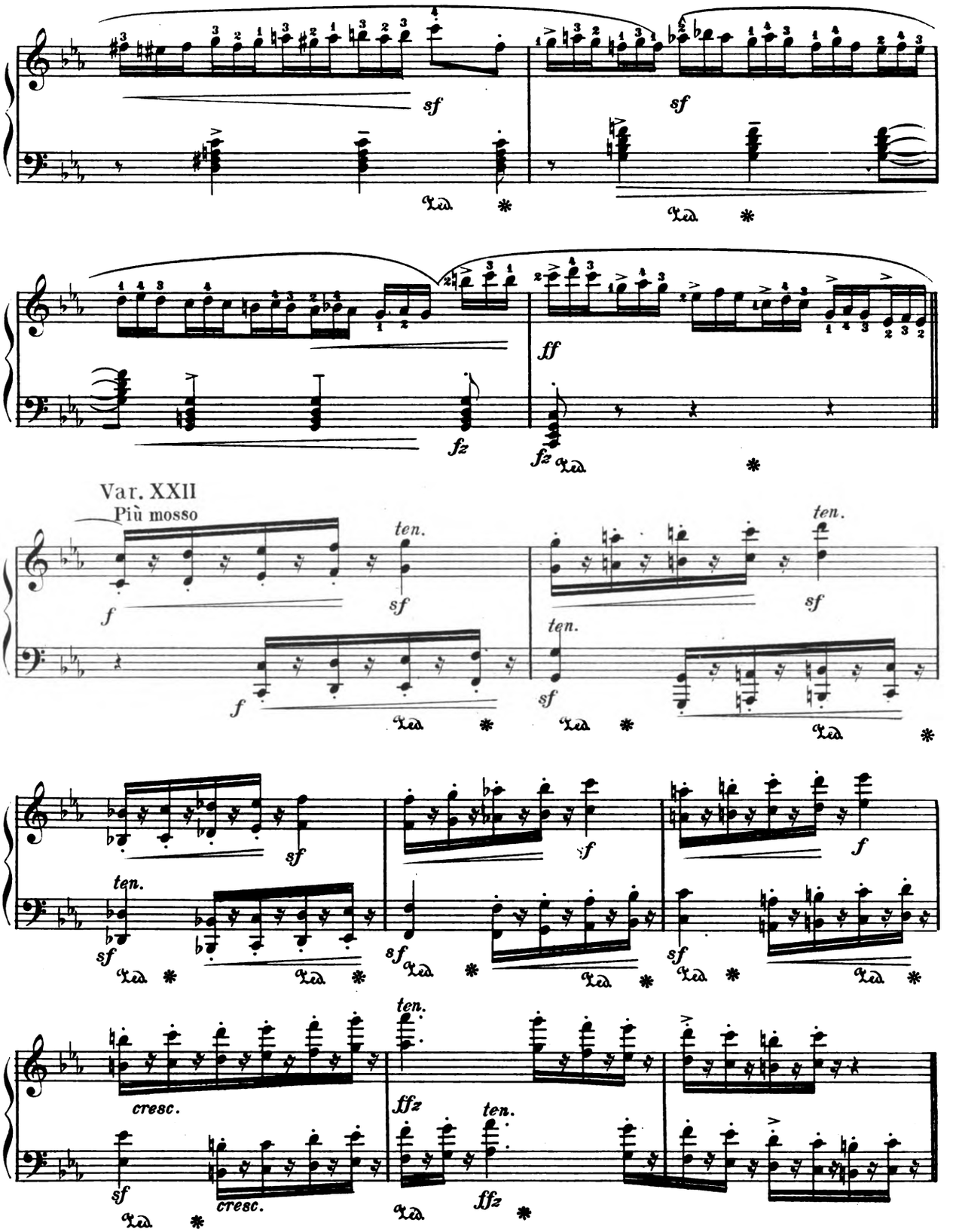
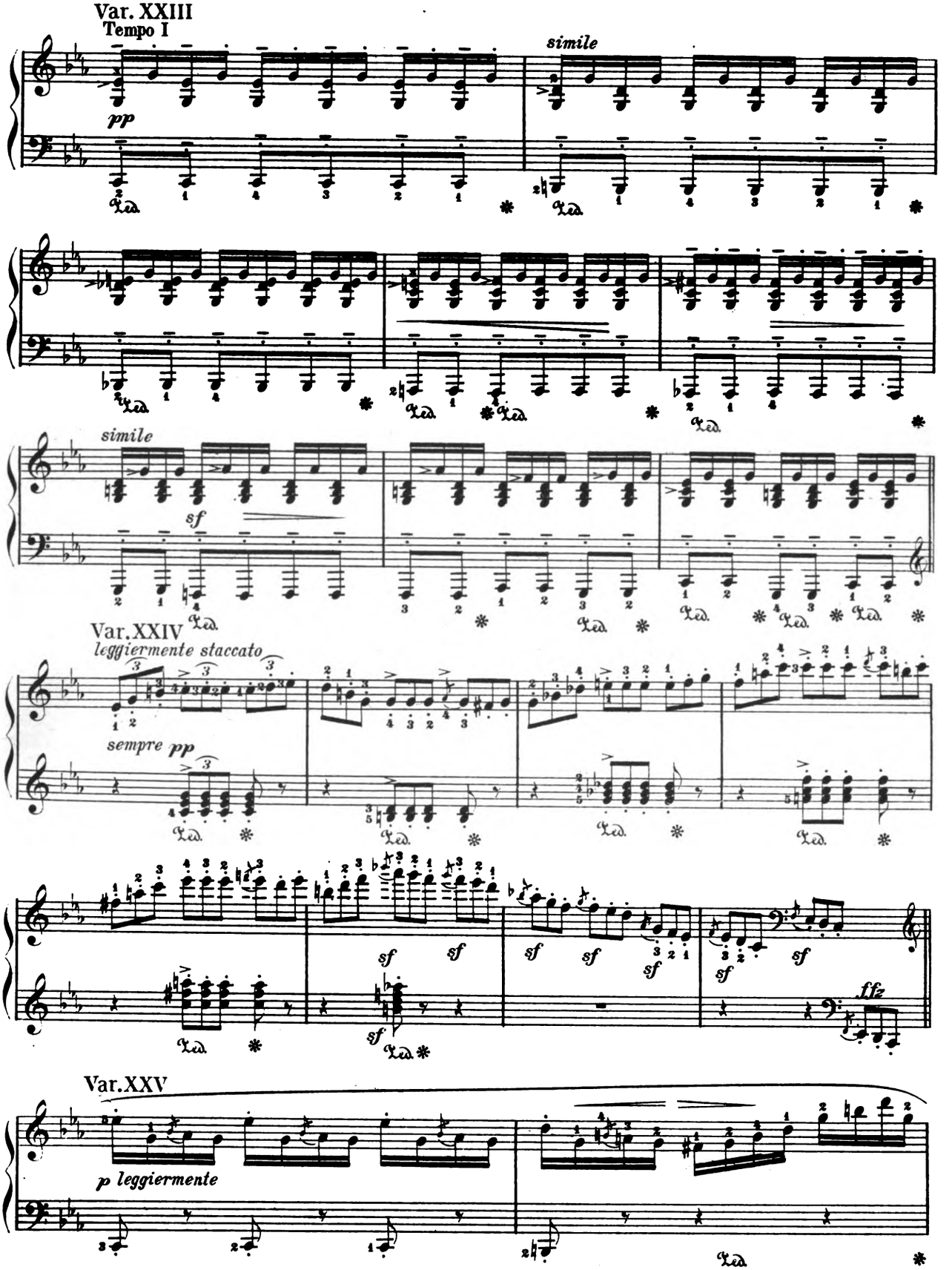
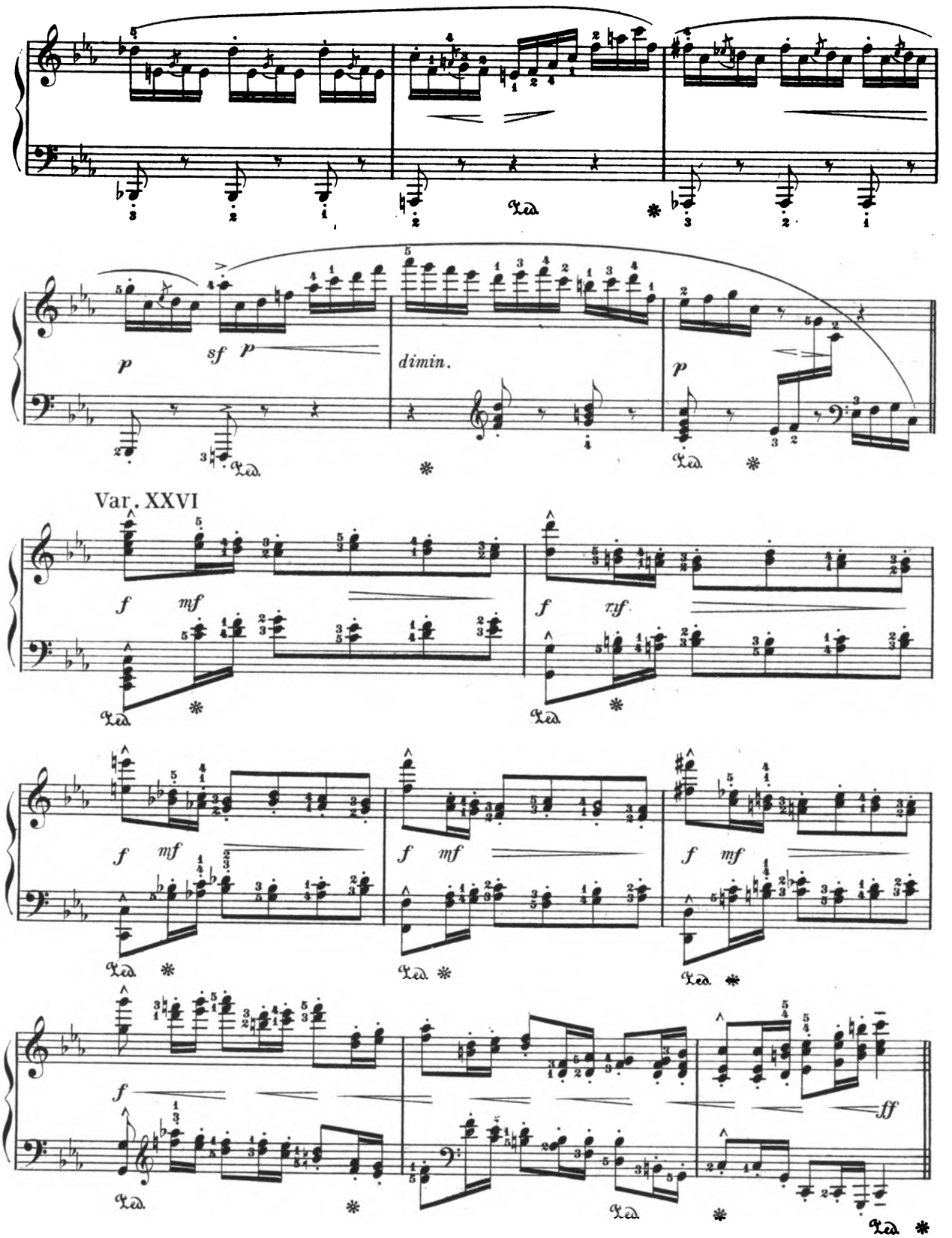
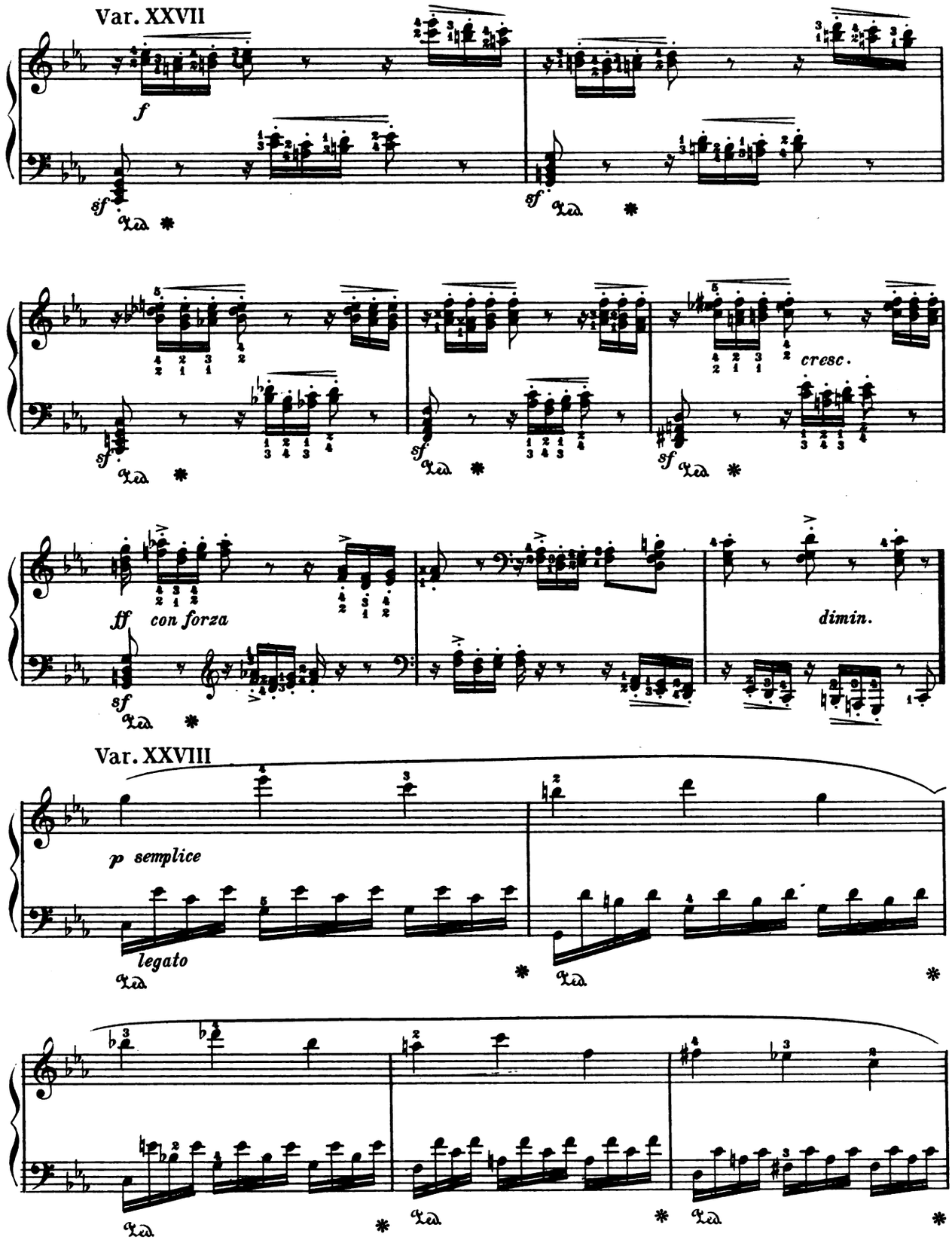
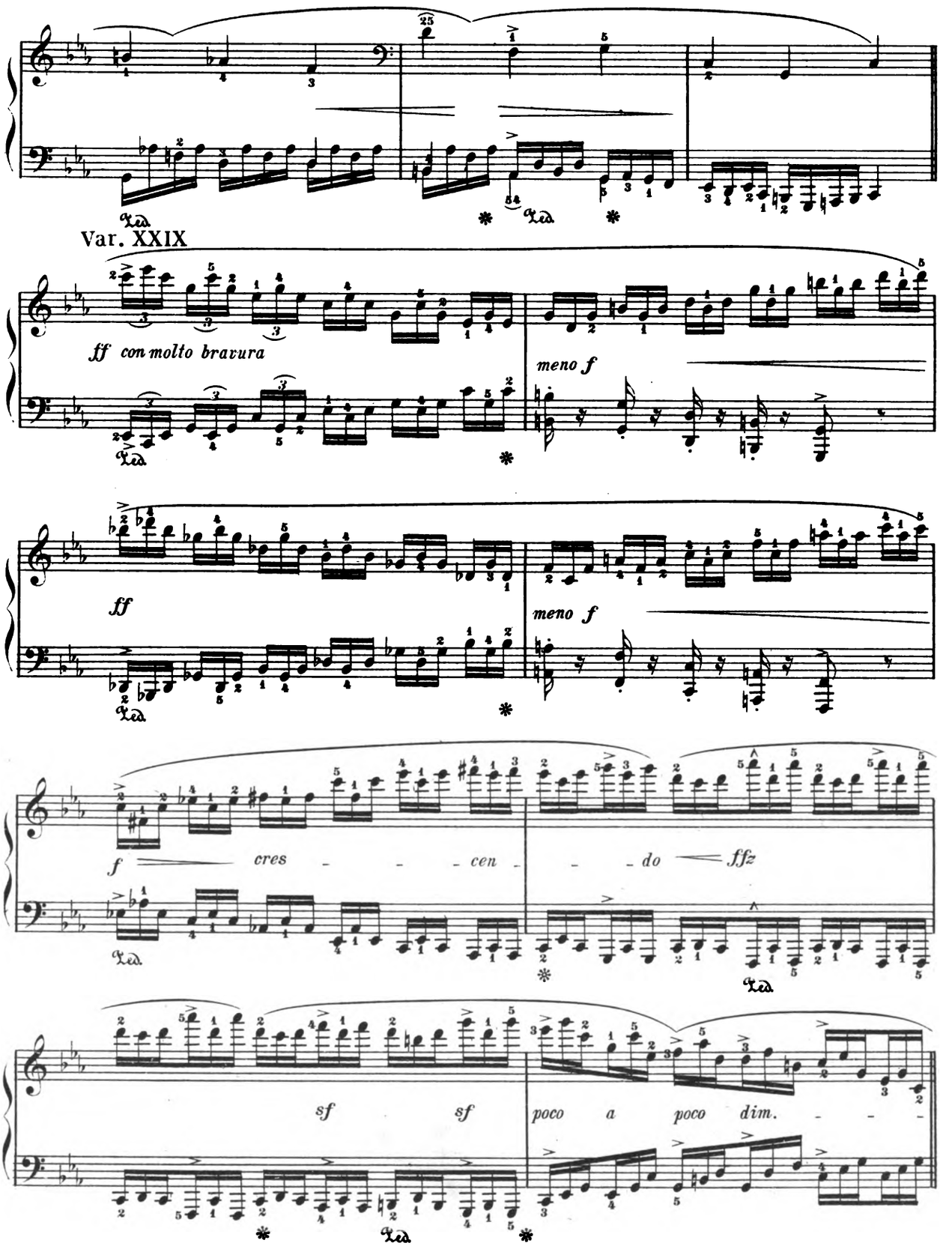










Var. XXX
Sostenuto

pp

cresc.

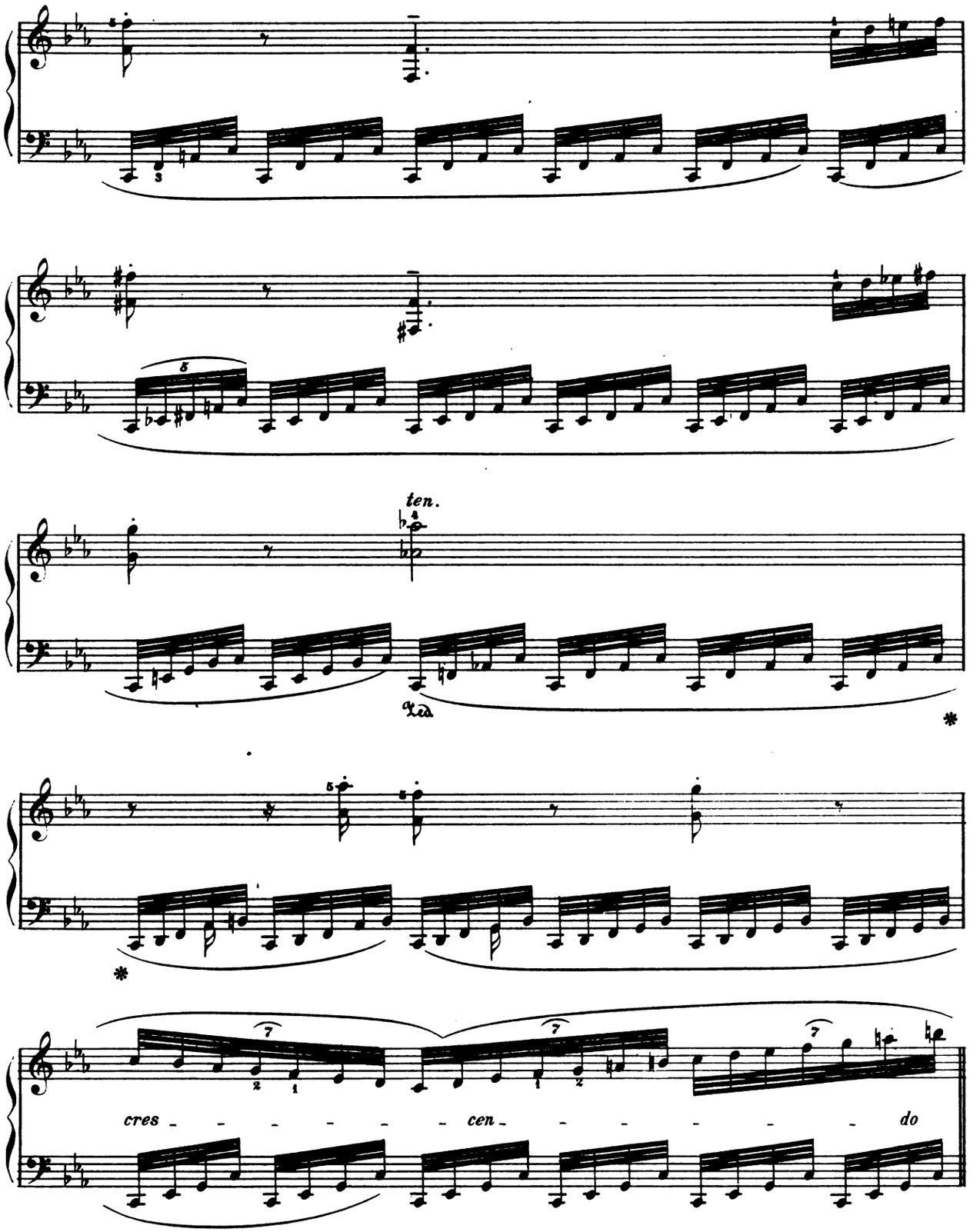
dim.

pp

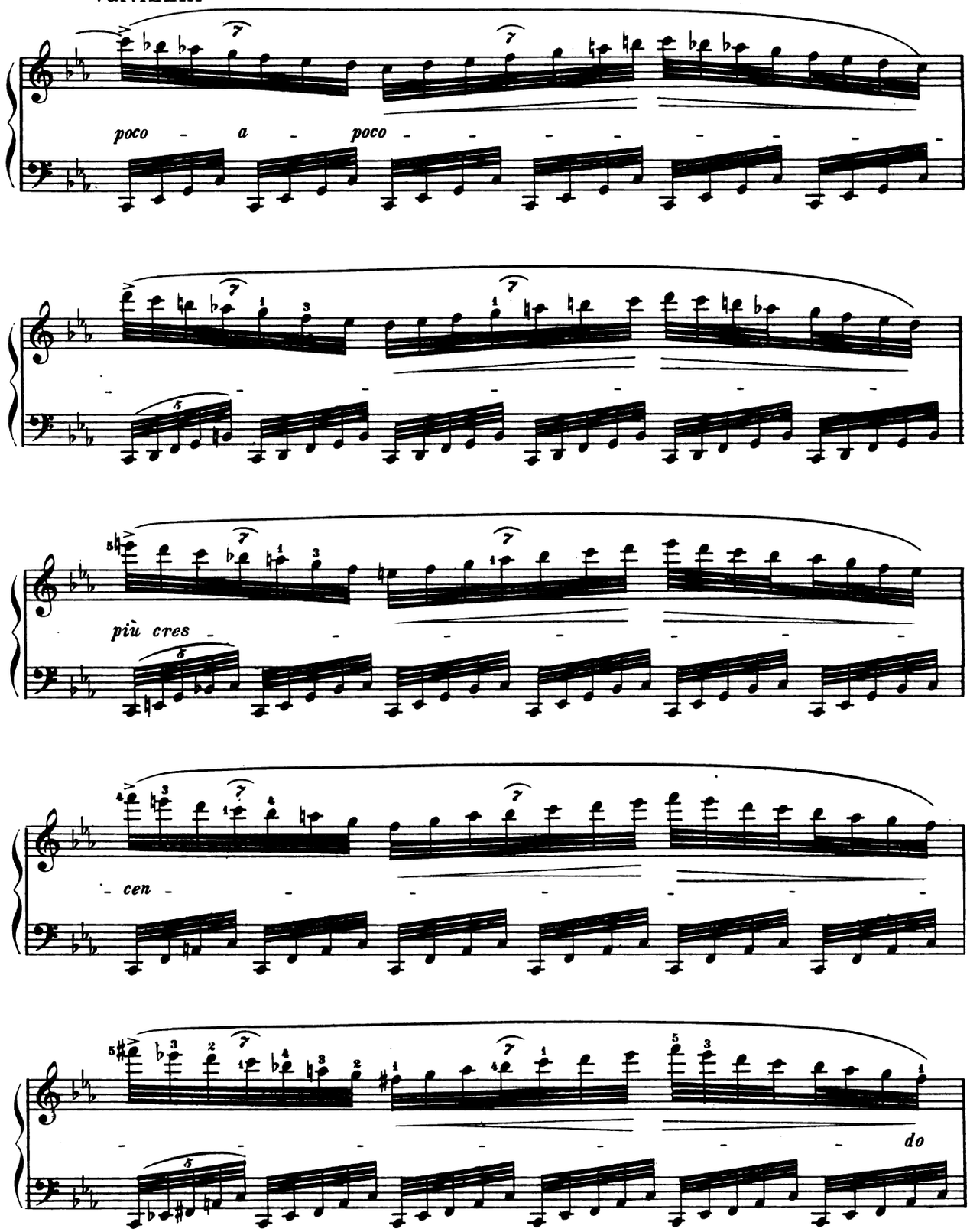
Var. XXXI

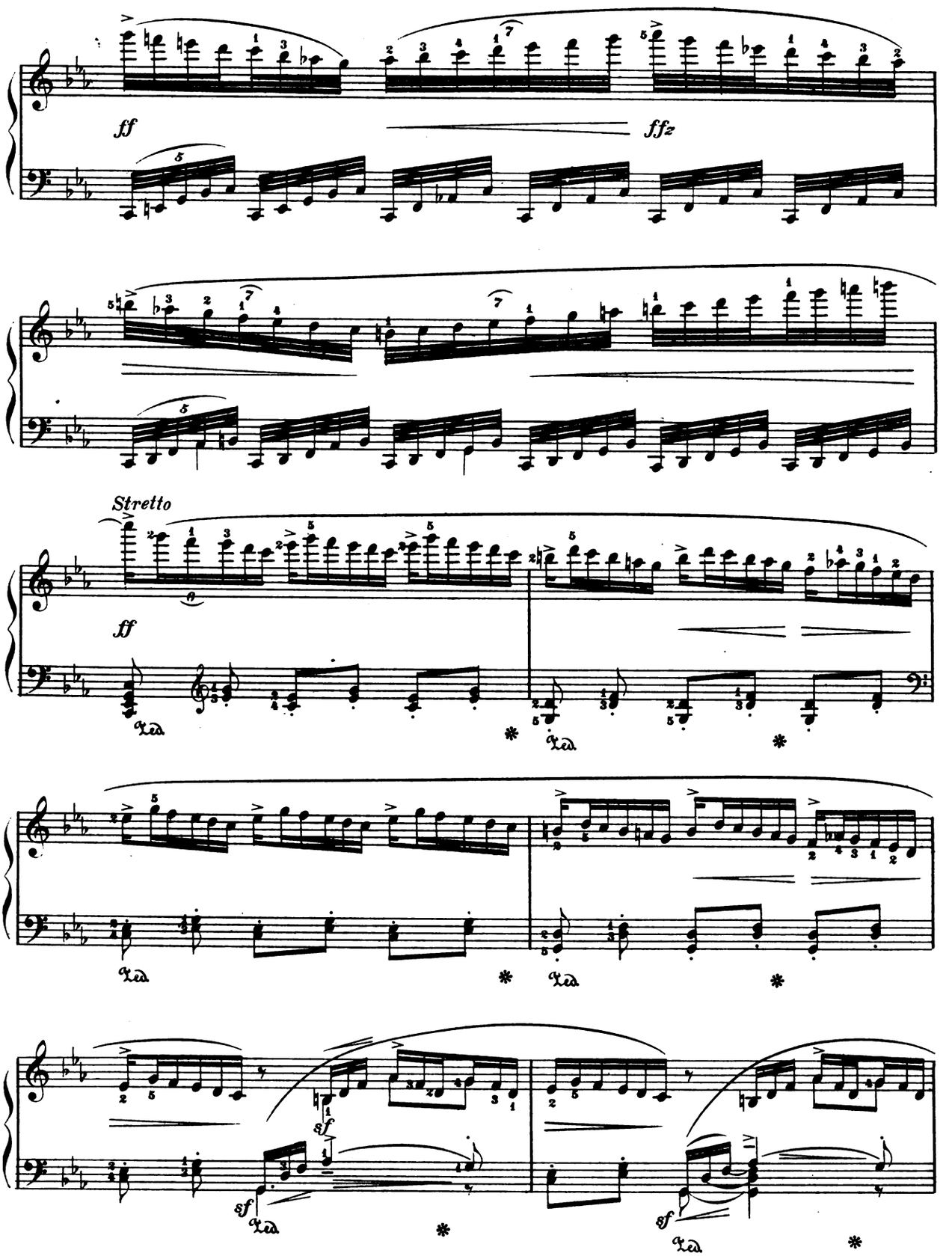
sempre pp

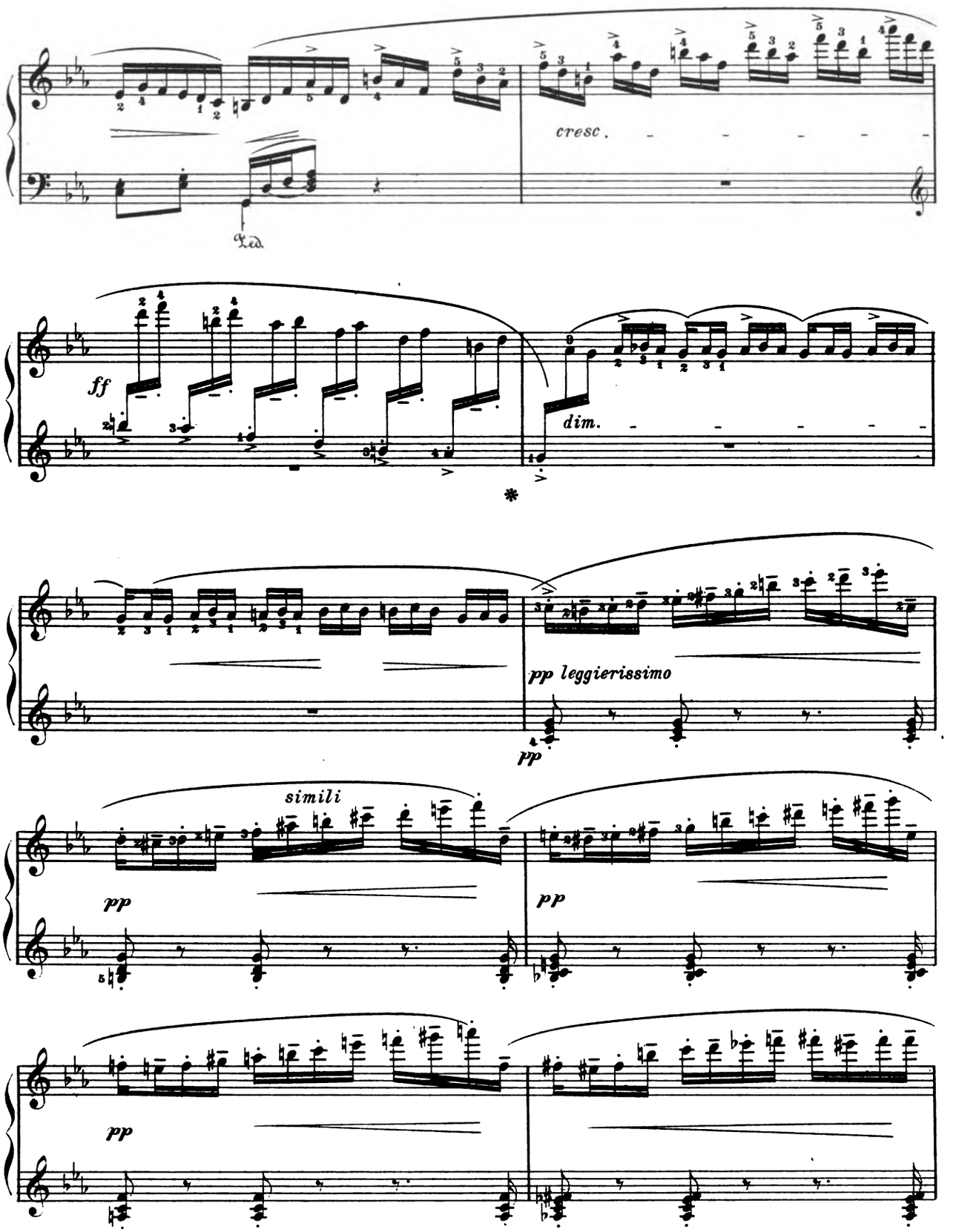
pp

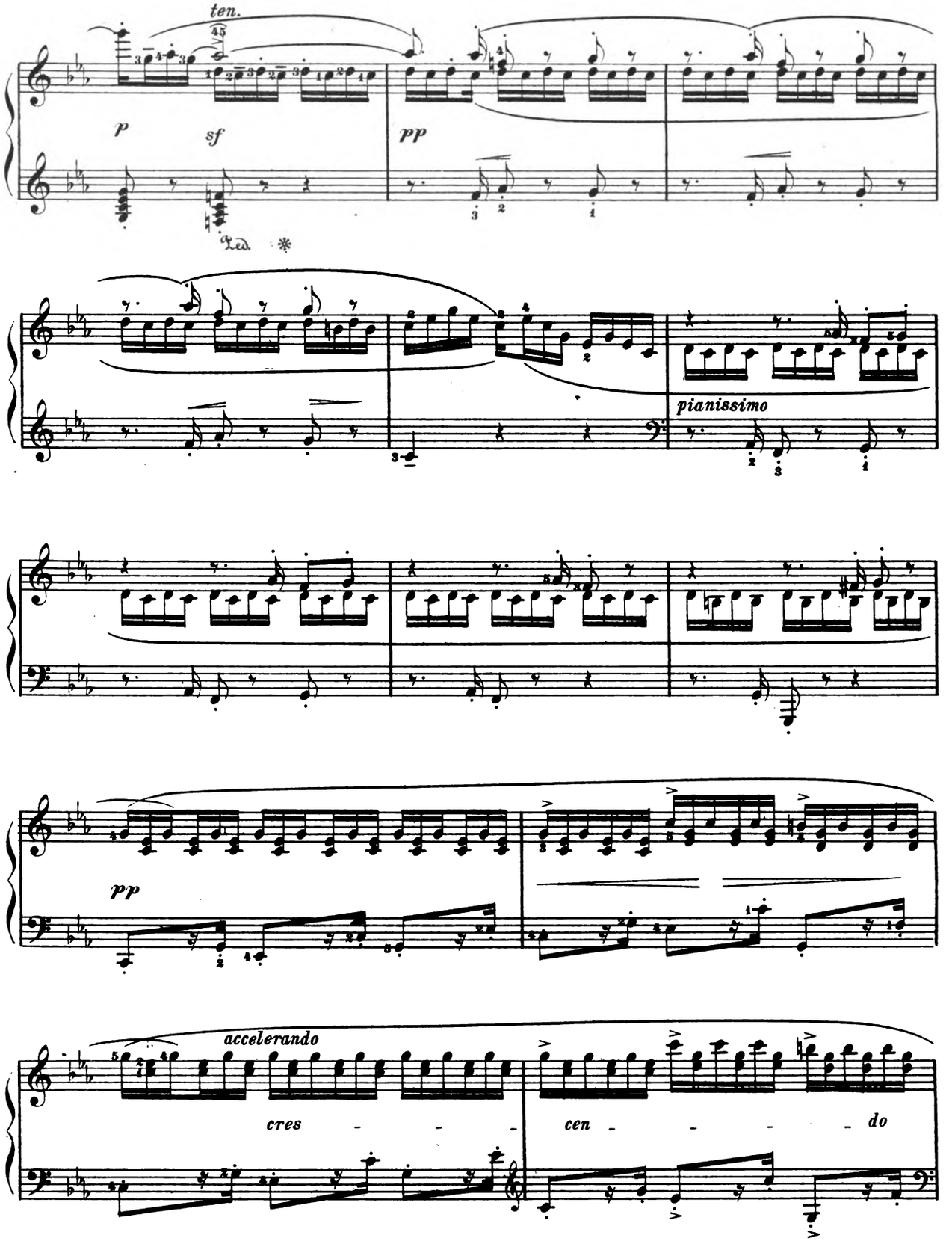


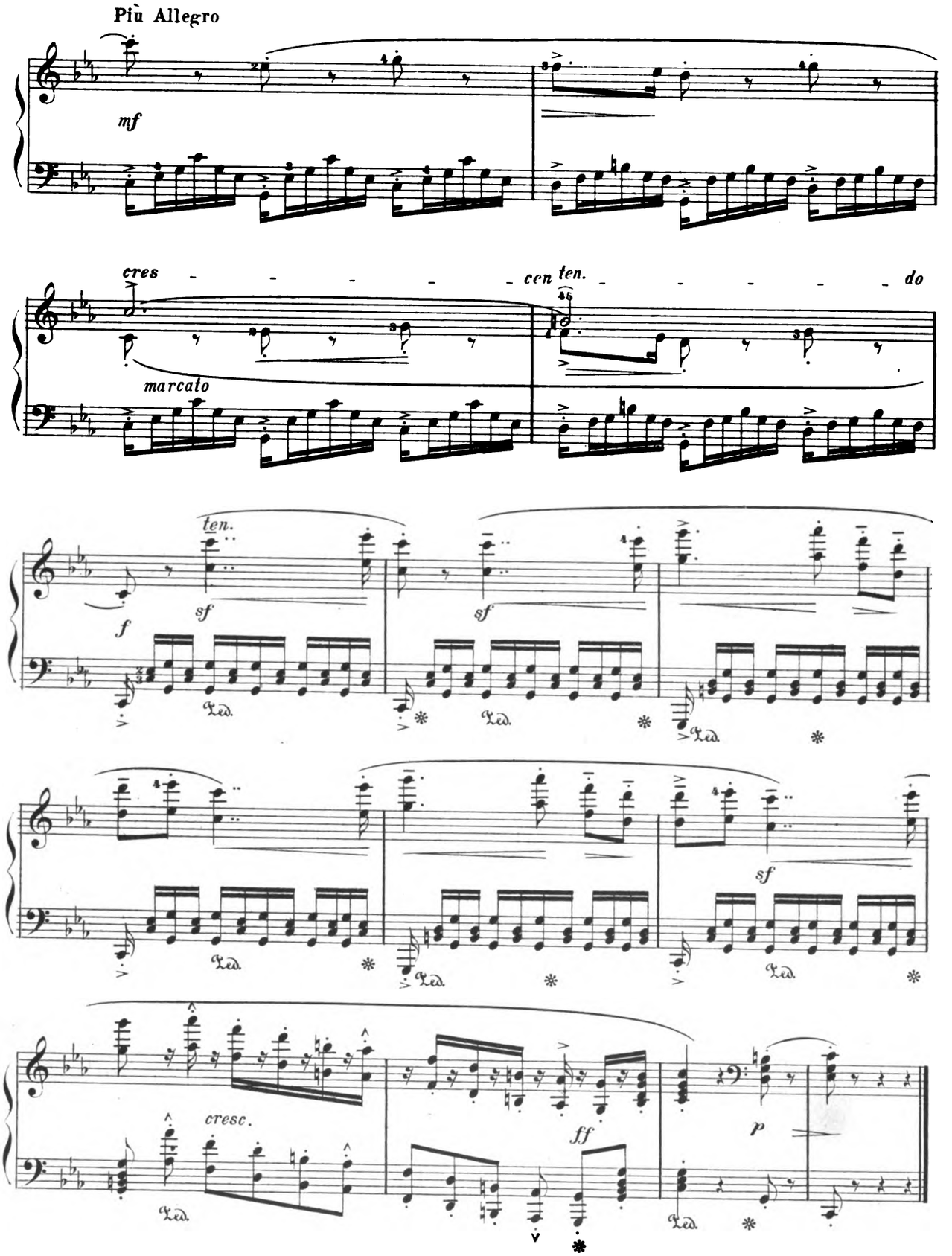
Var. XXXII











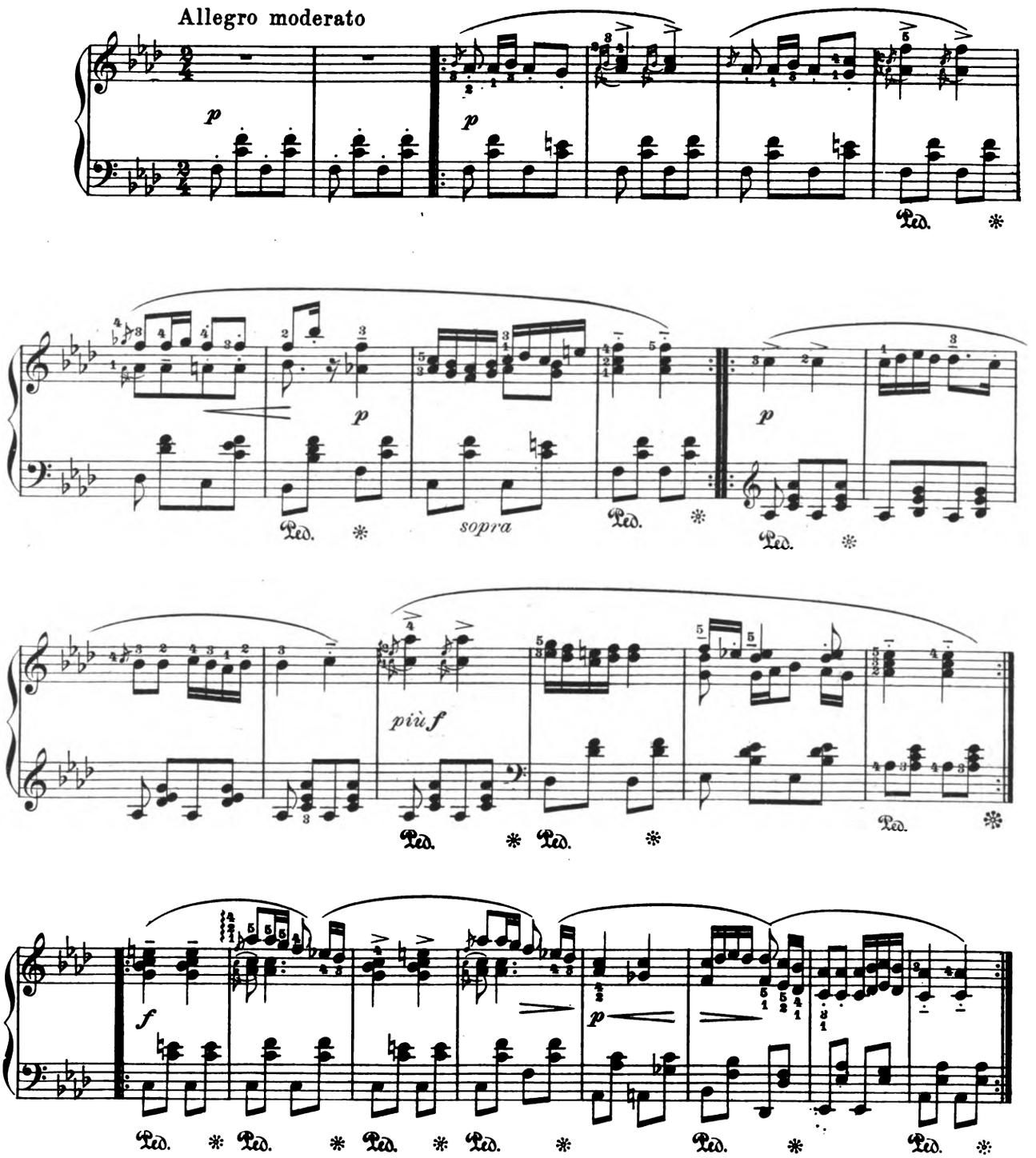
INSPIRATION.

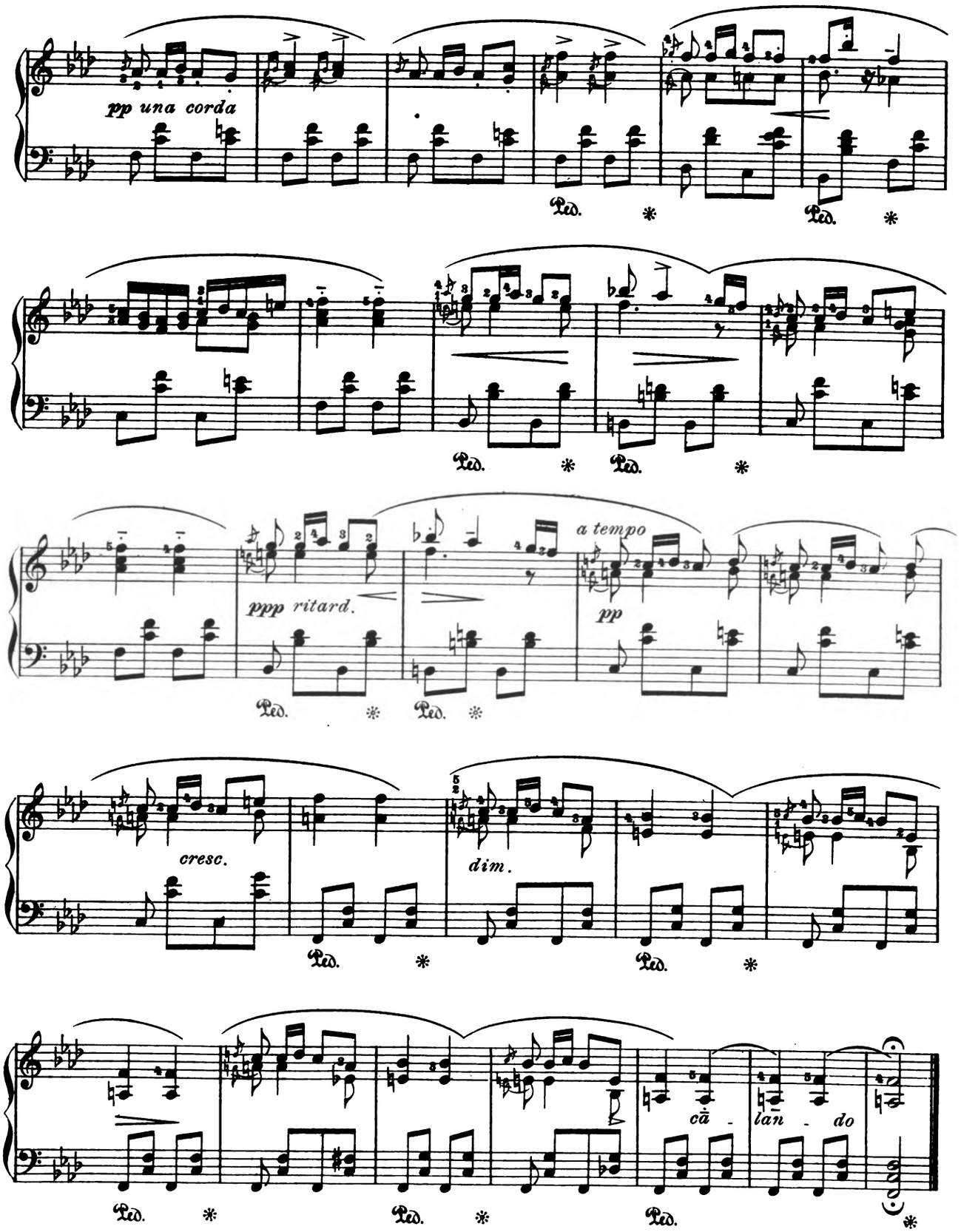
DRAWN BY MAXFIELD PARRISH.

MUSICAL MOMENTS

F MINOR

SCHUBERT, Op. 94, No. 3

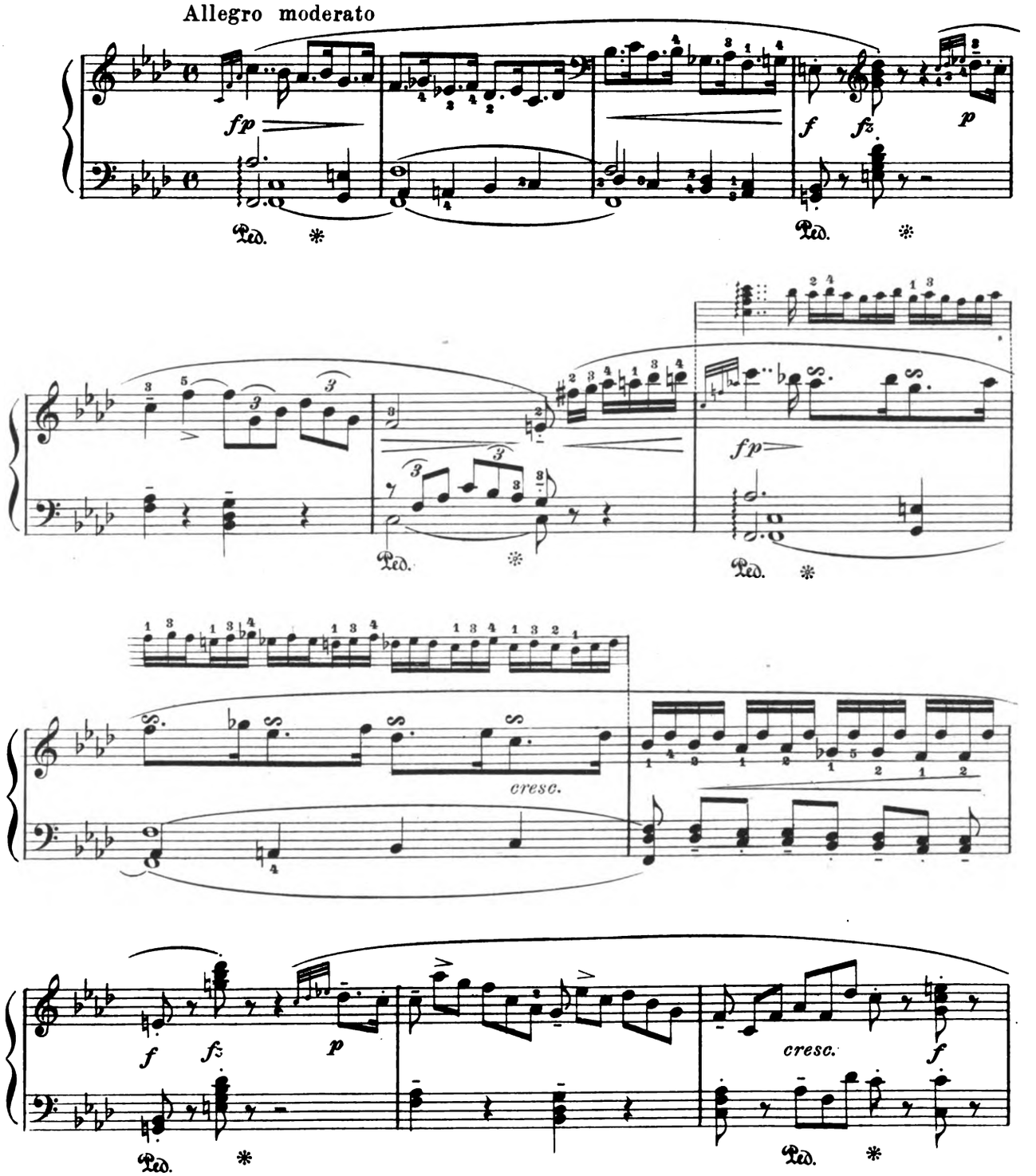


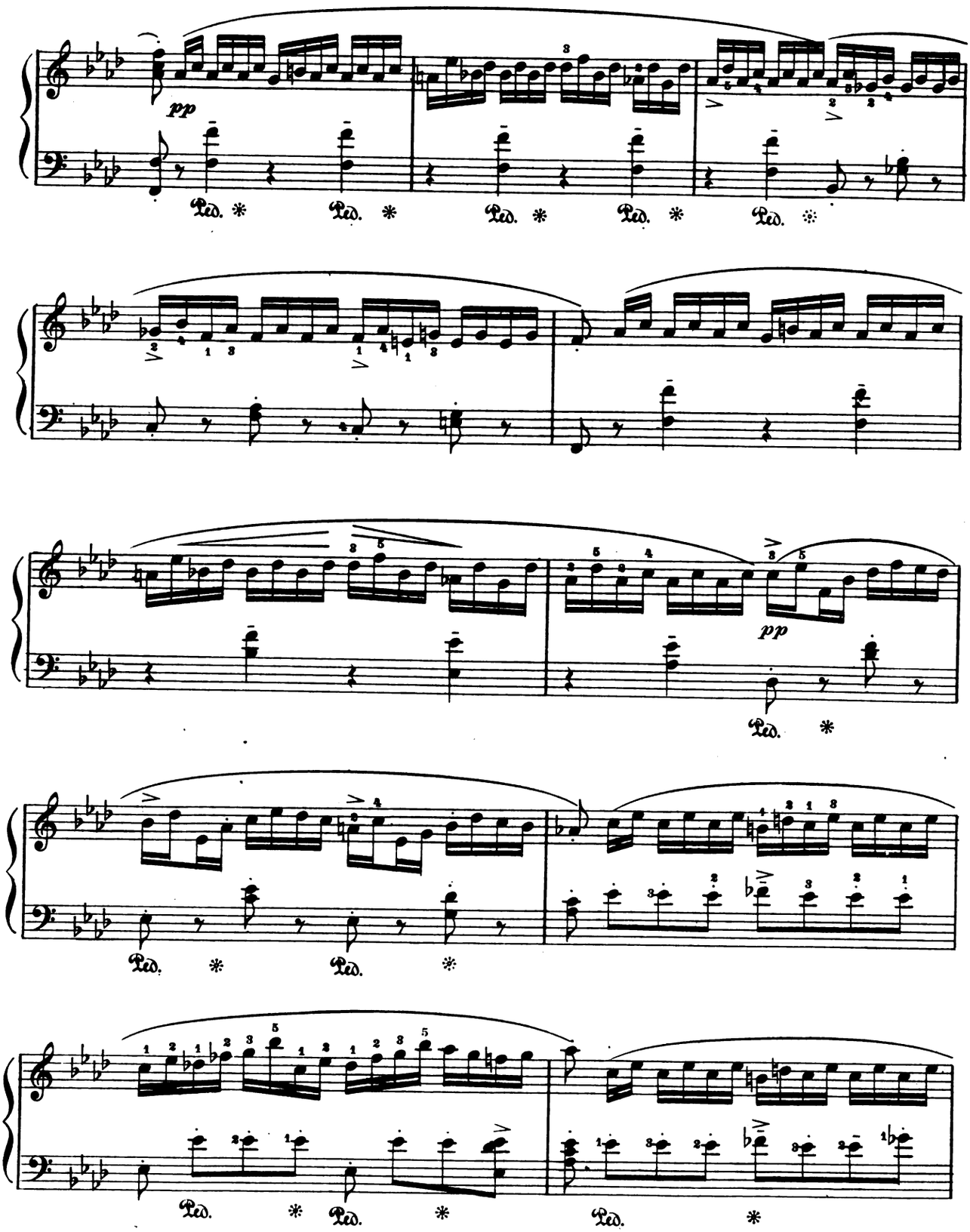


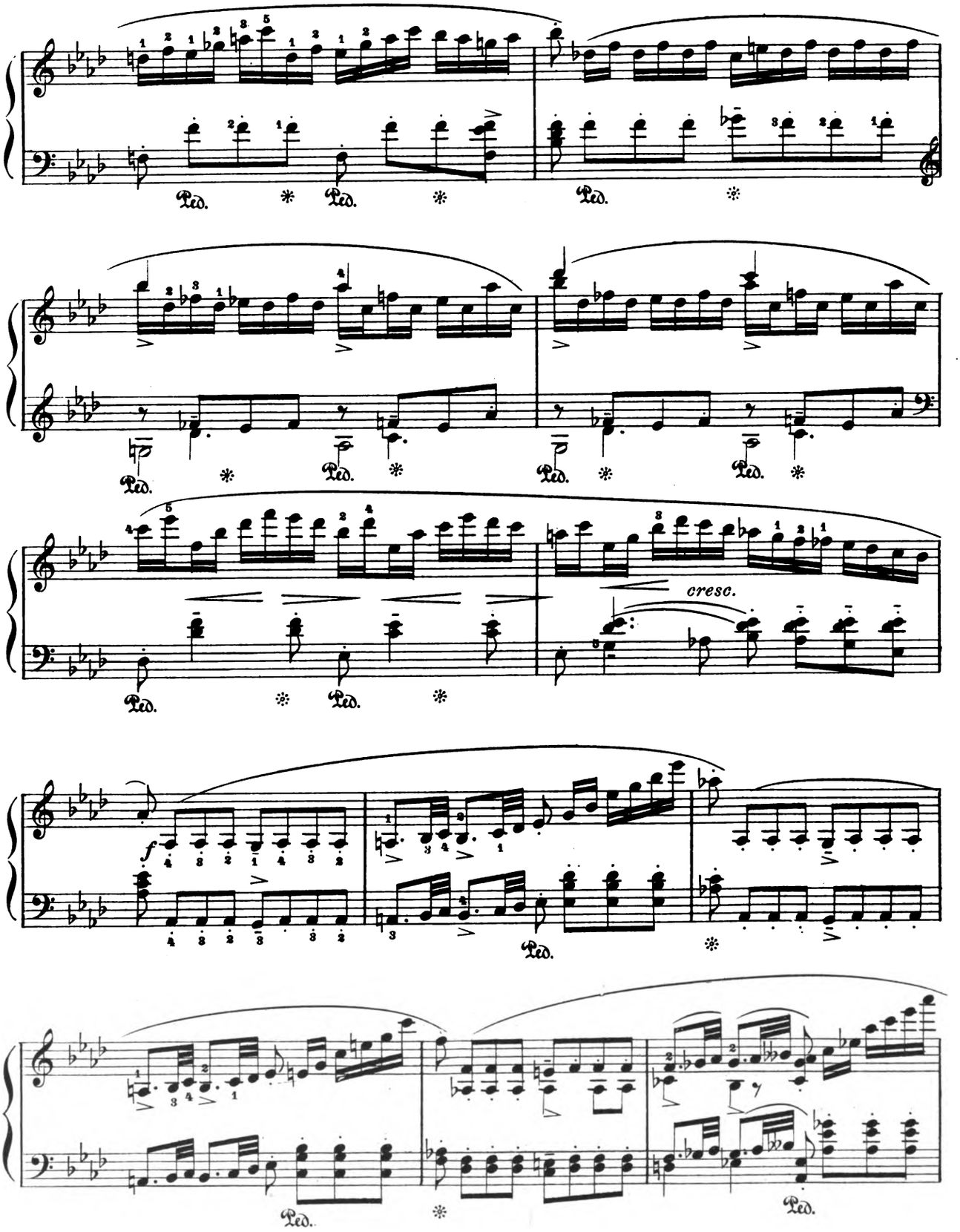
IMPROMPTU

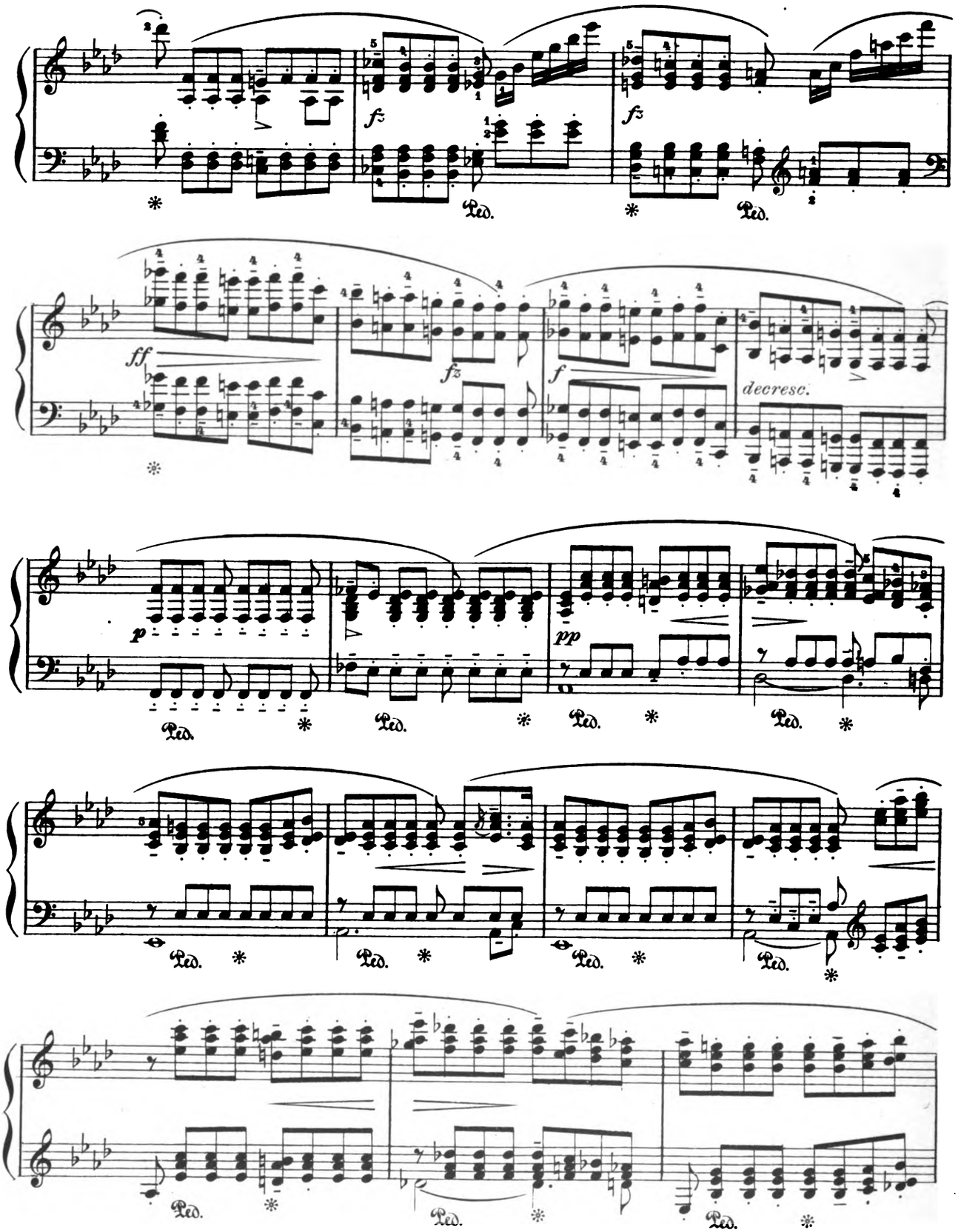
A FLAT MAJOR

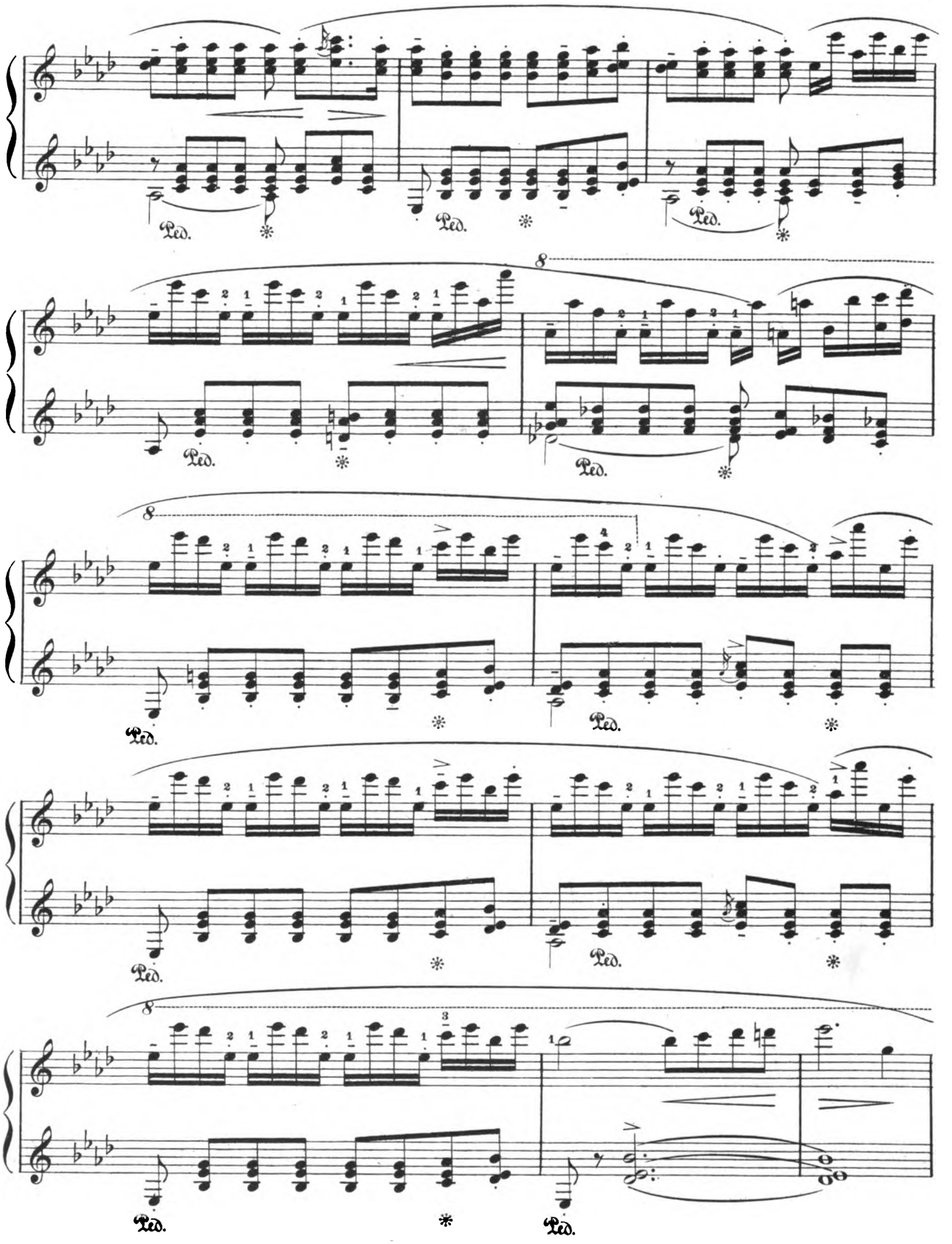
SCHUBERT, Op. 142, No. 1

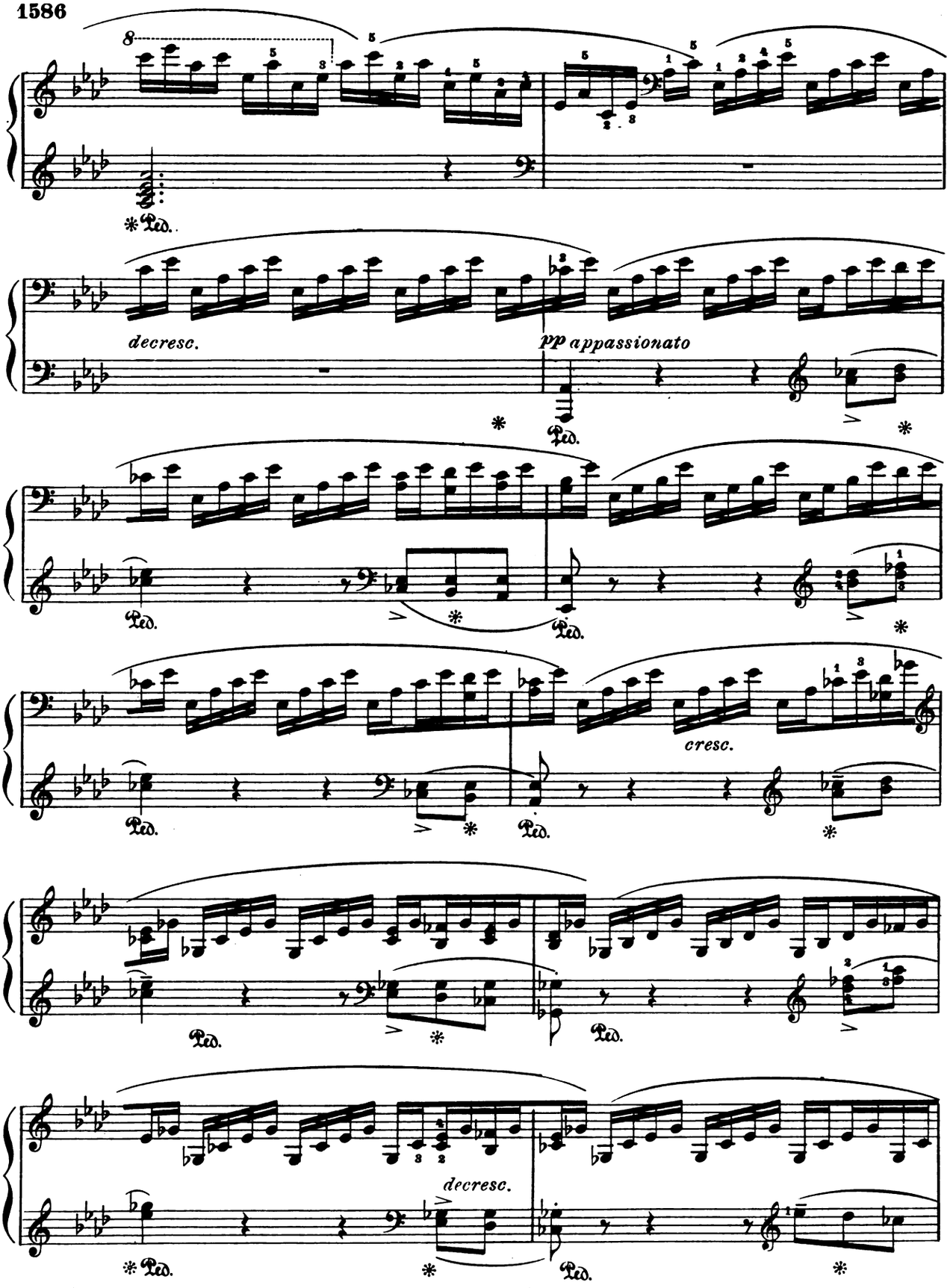


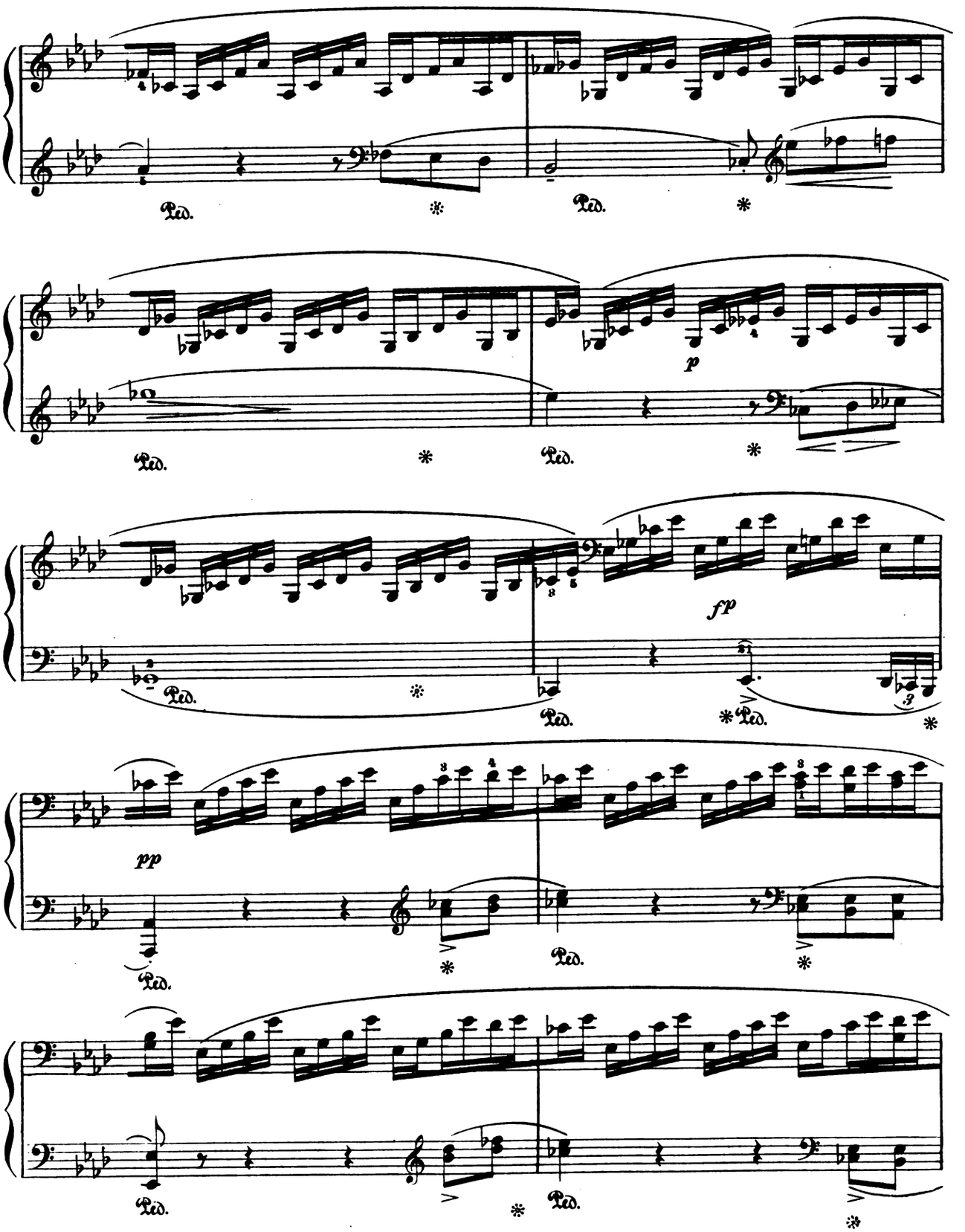


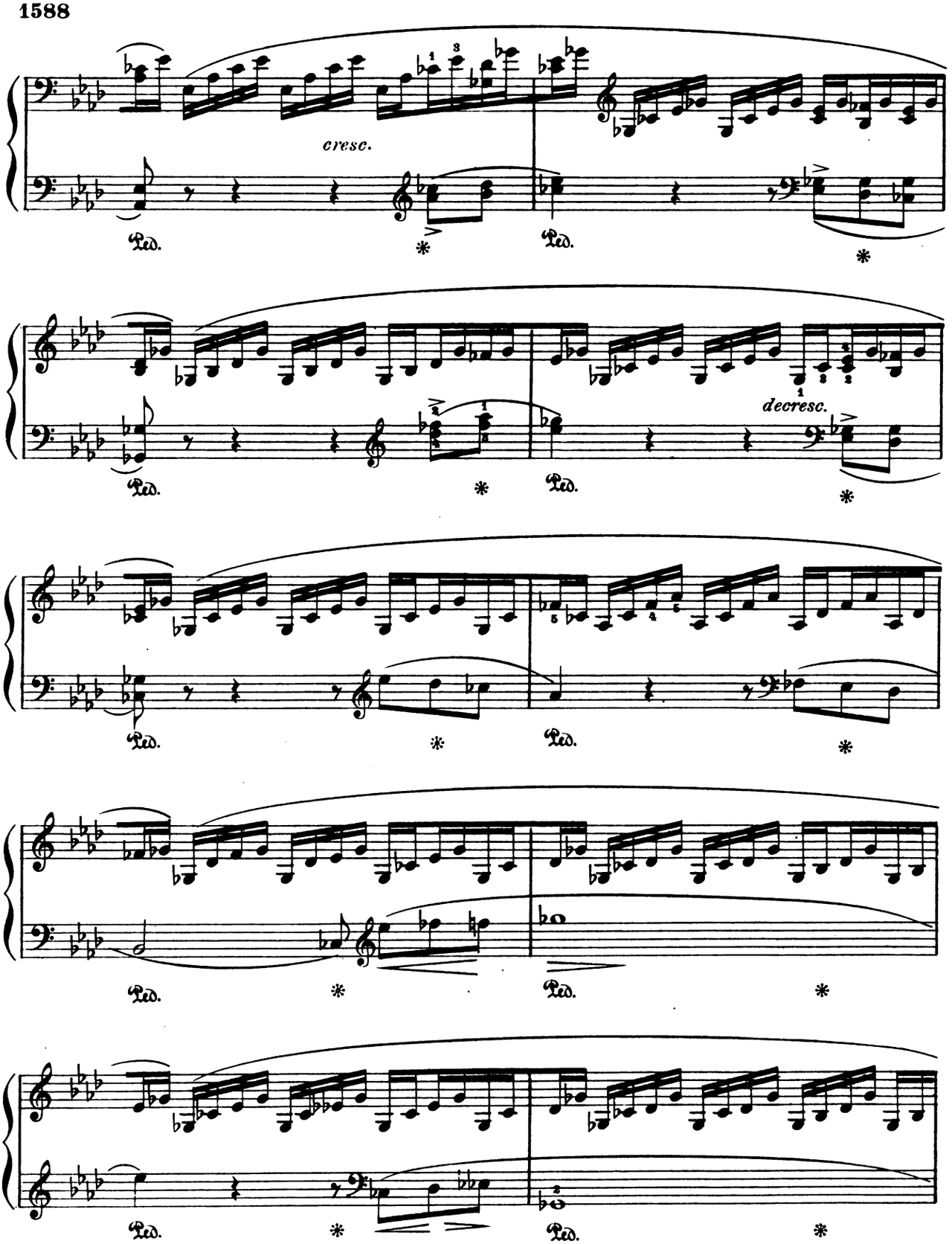


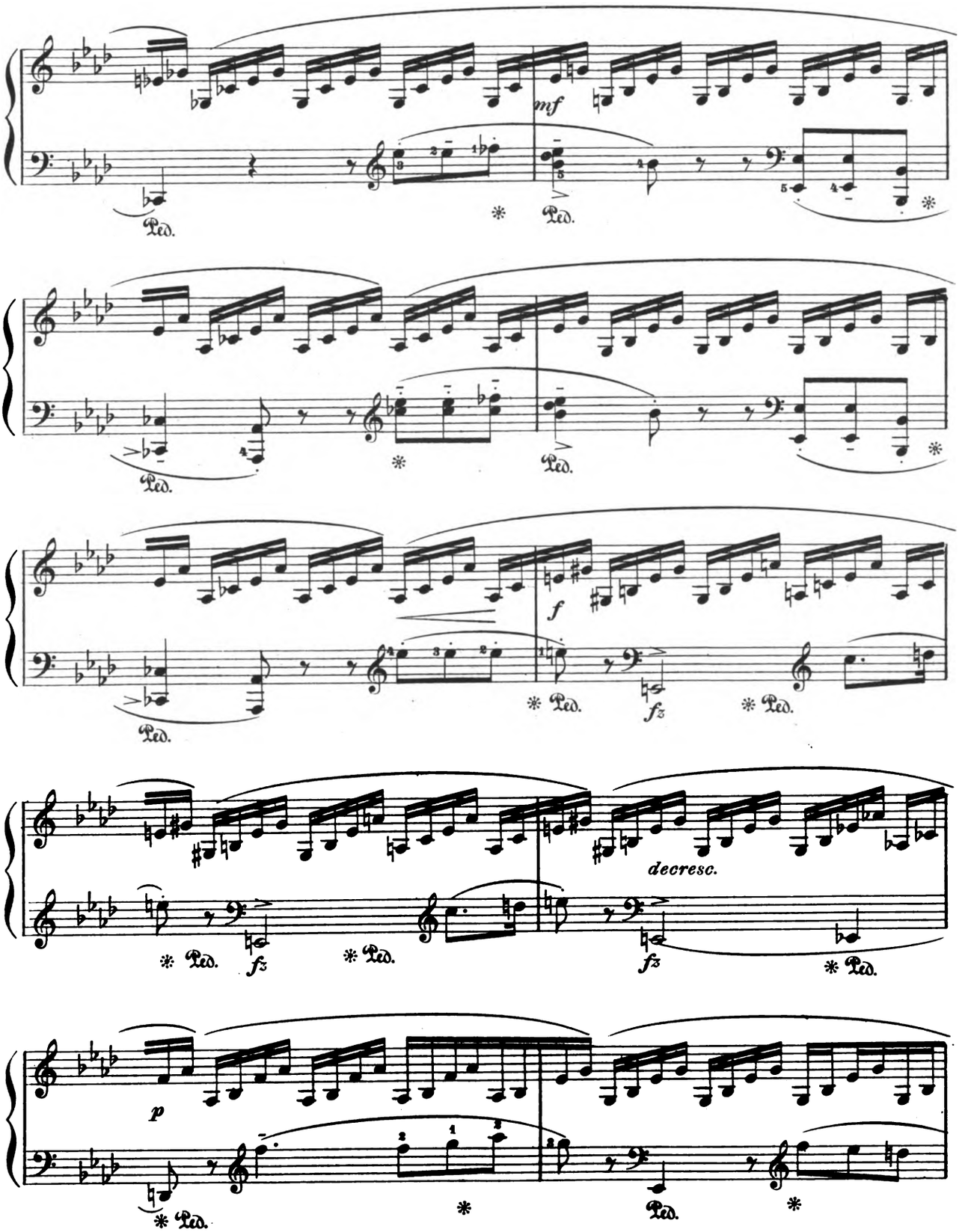


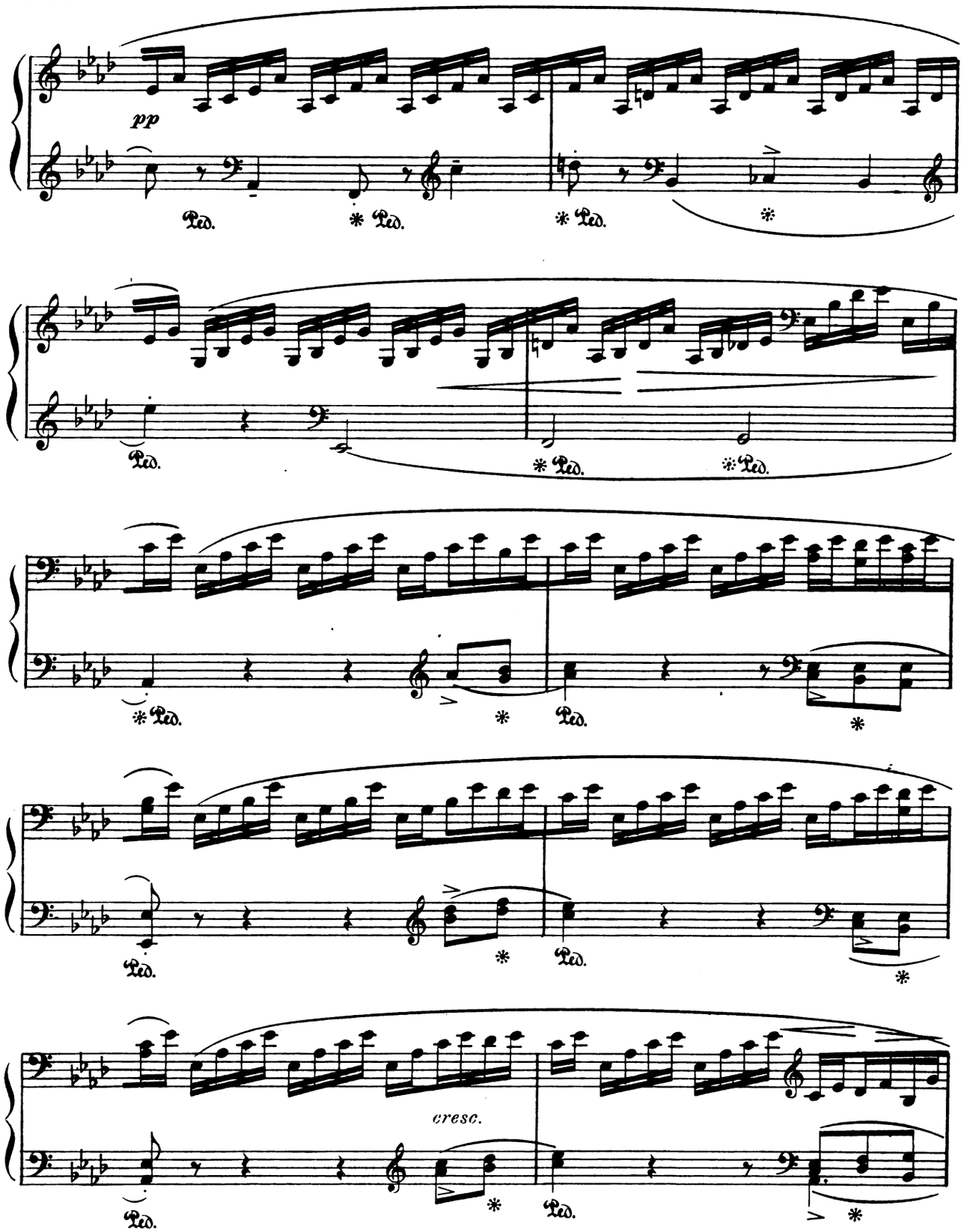


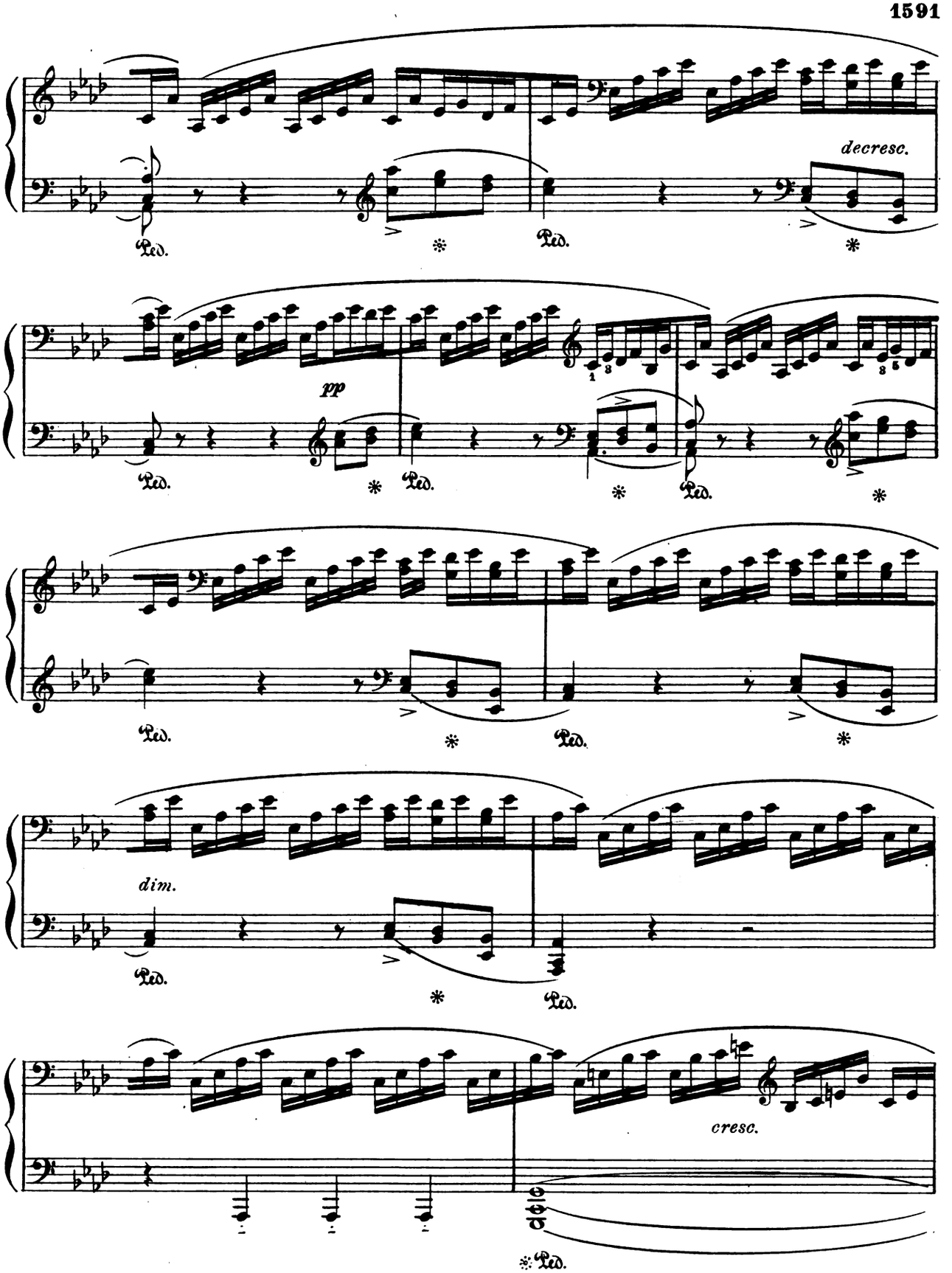


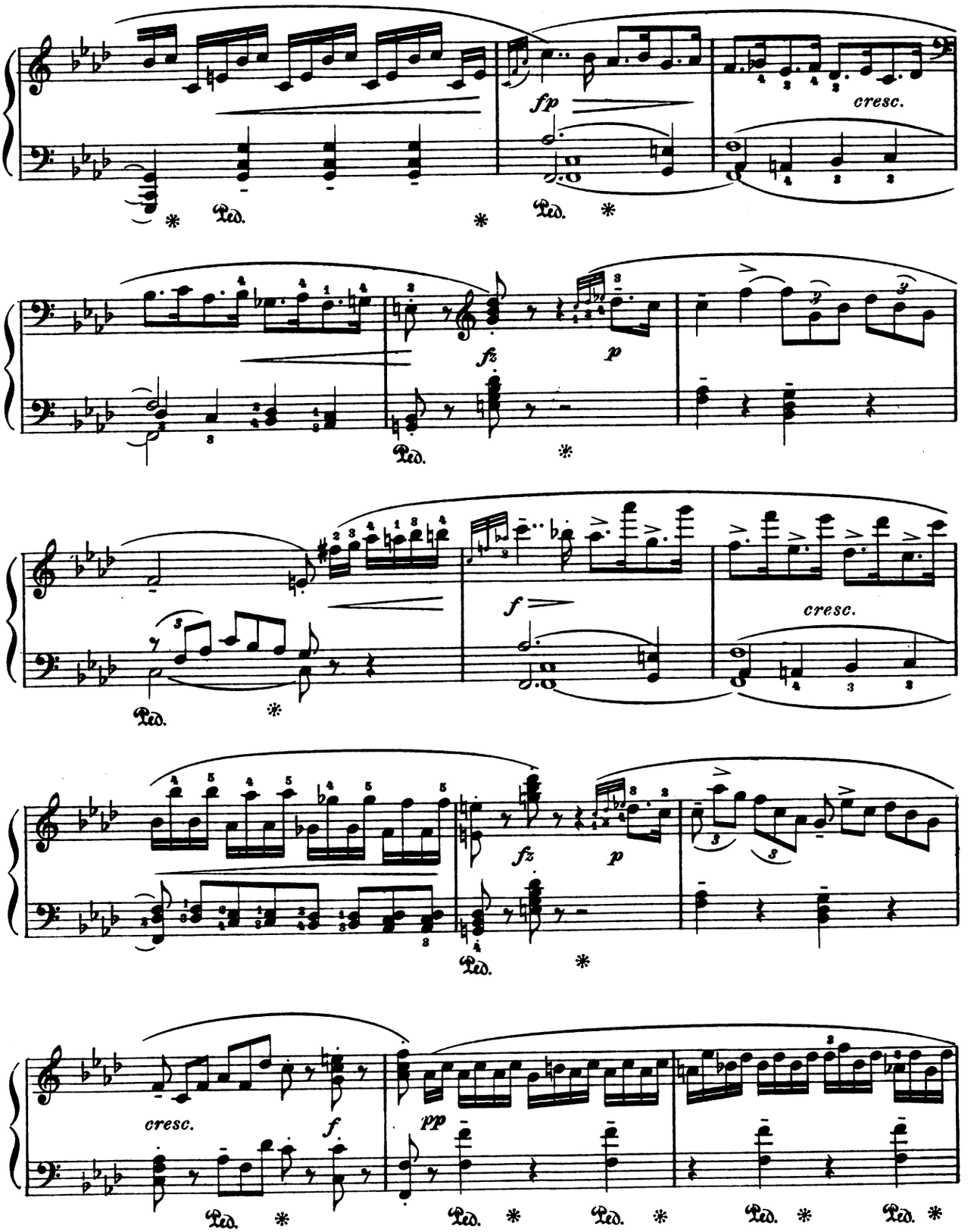


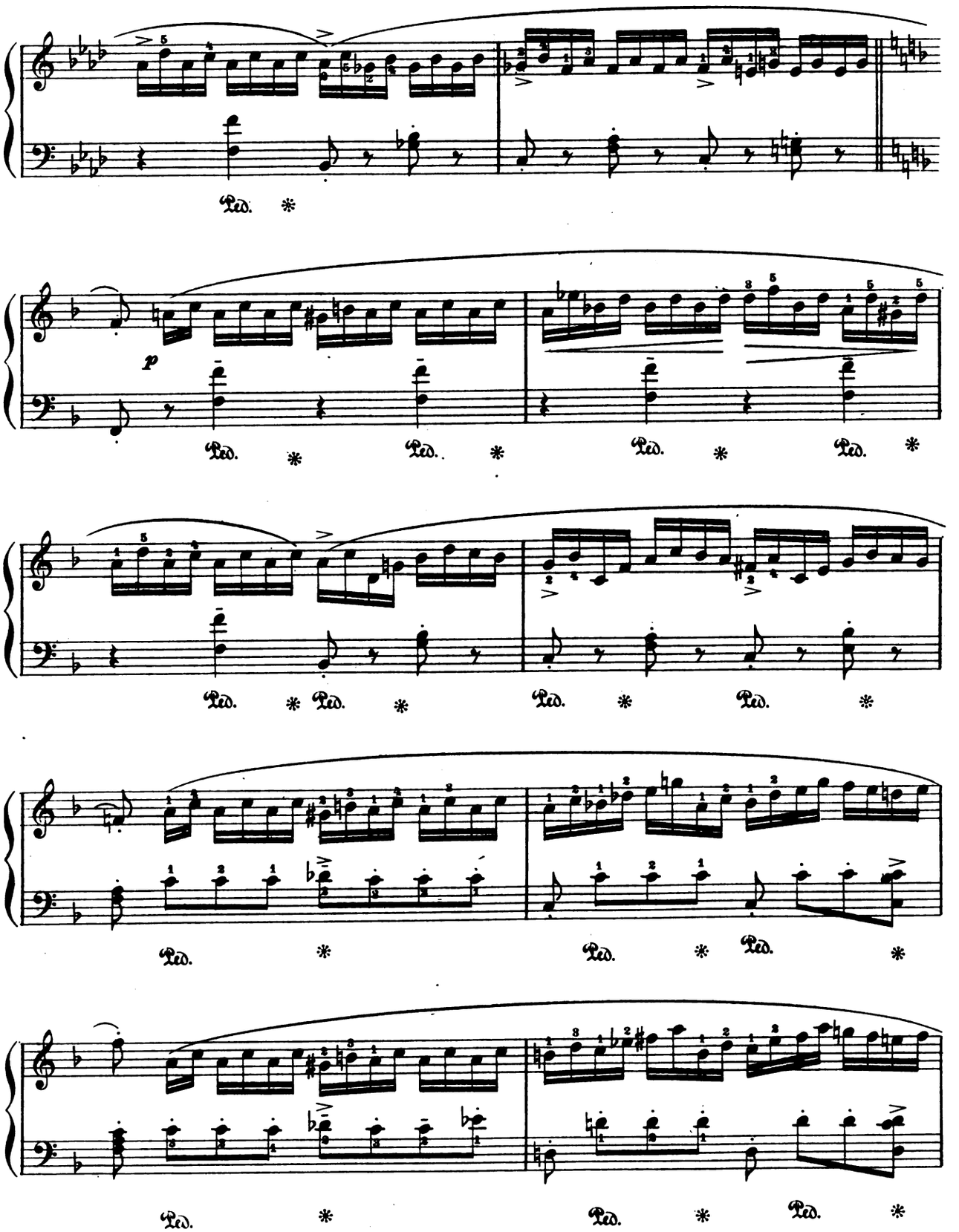


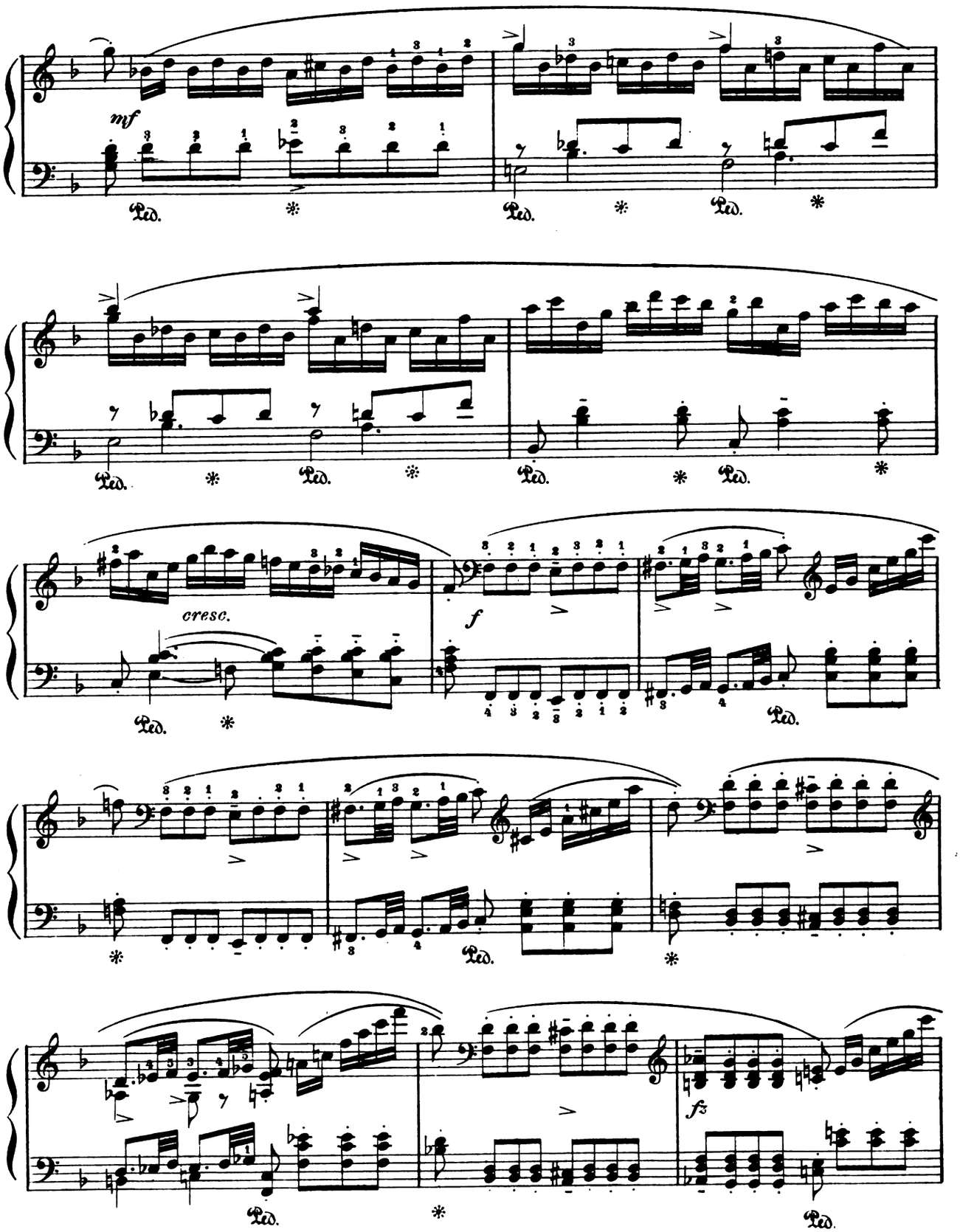


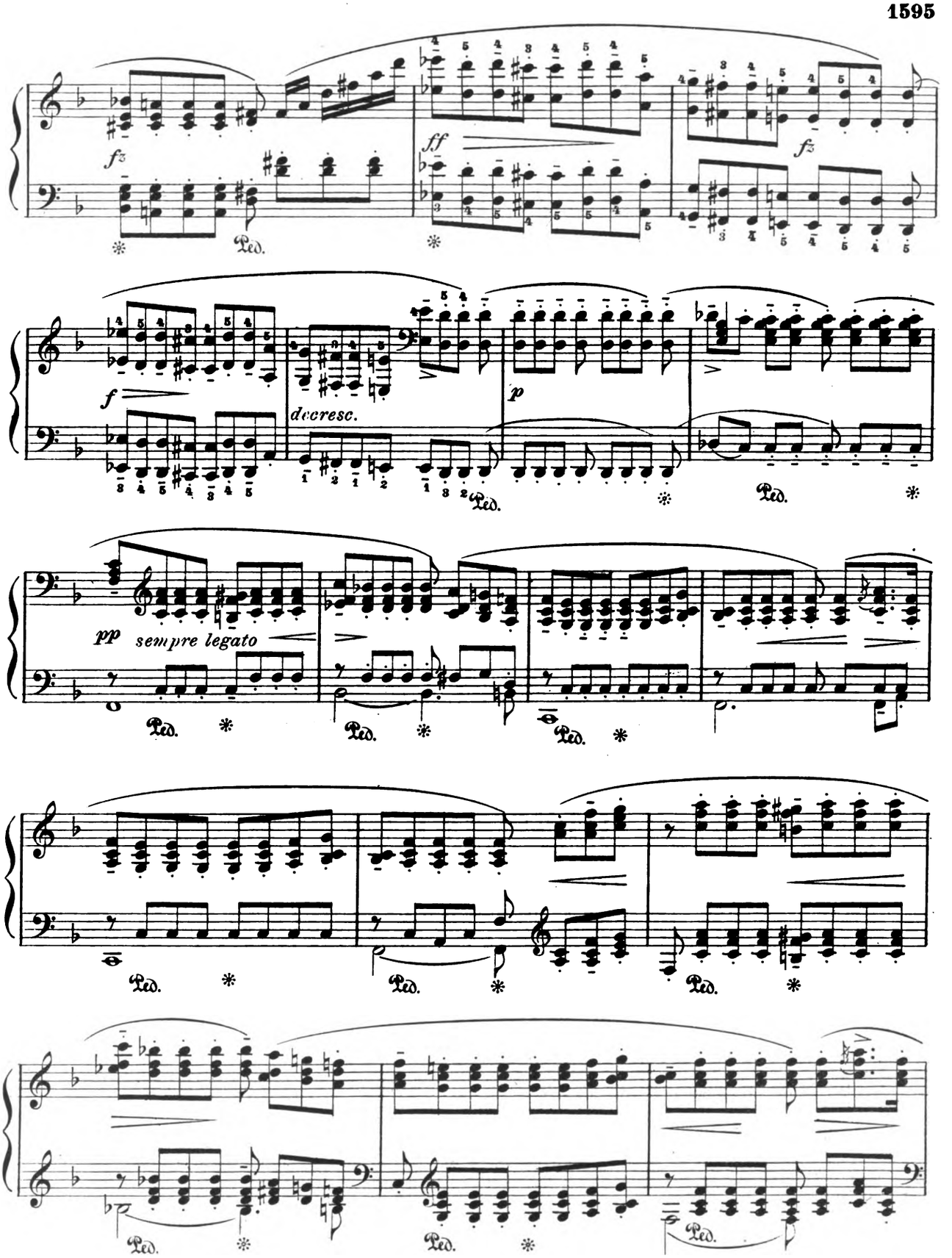


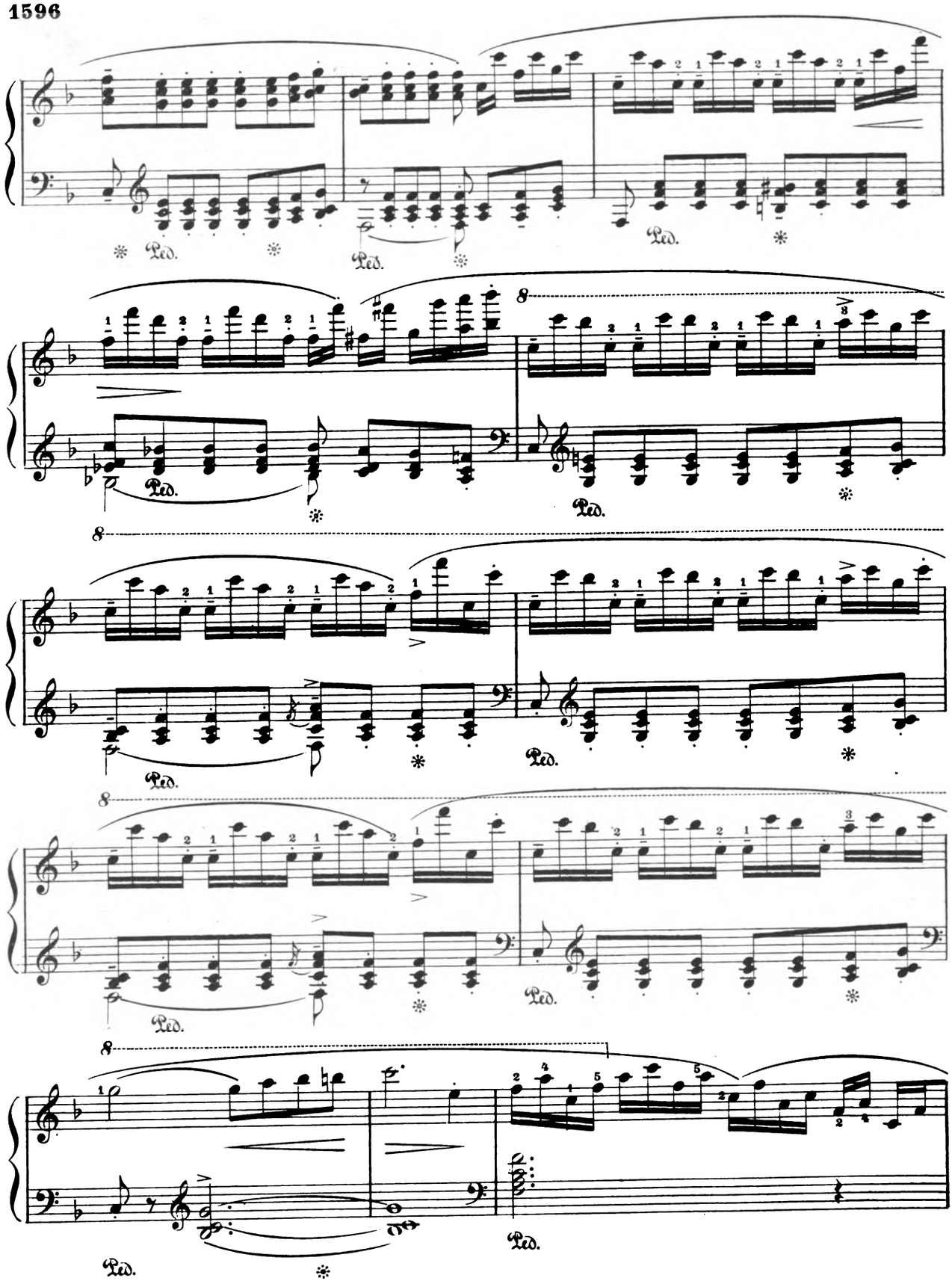


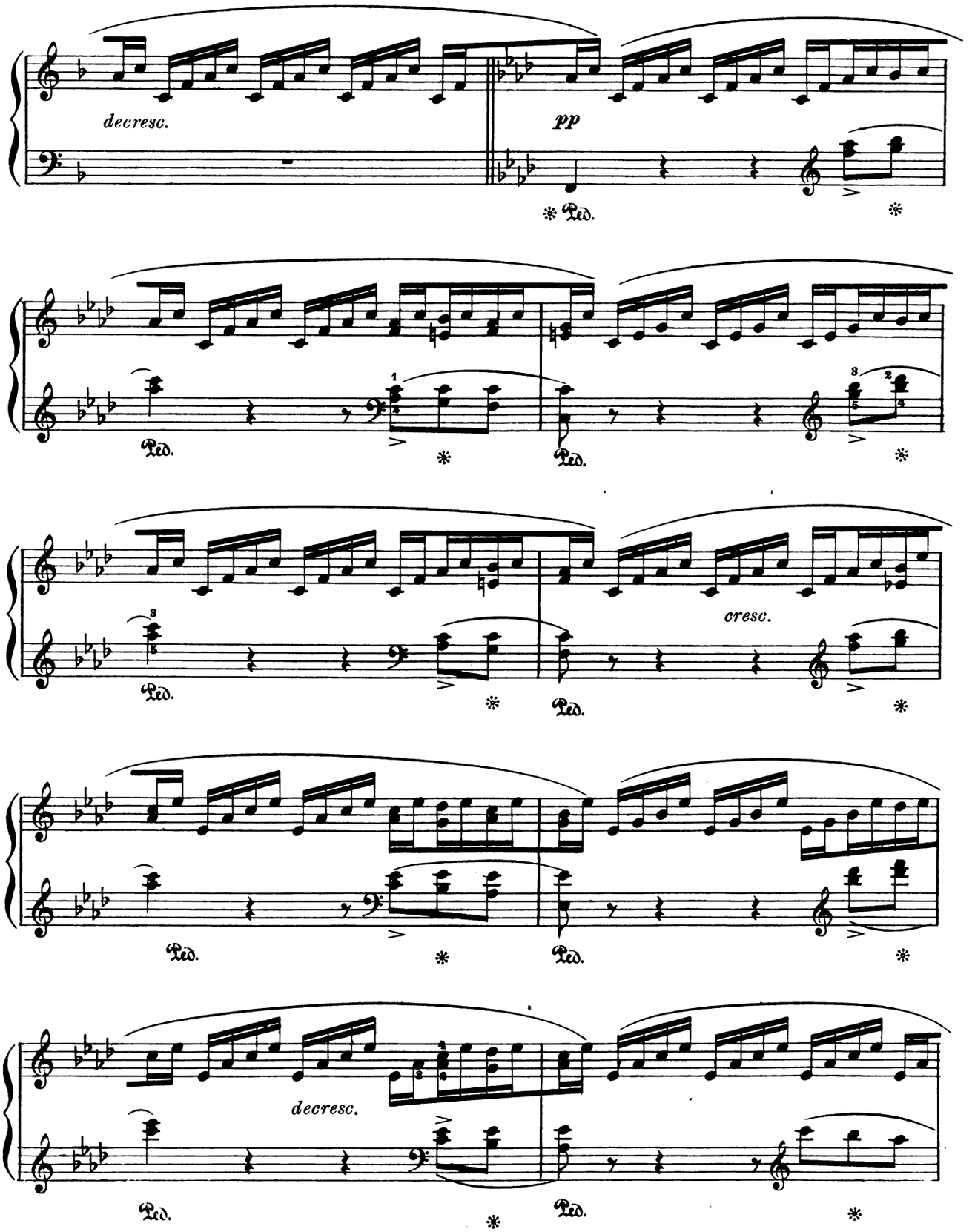


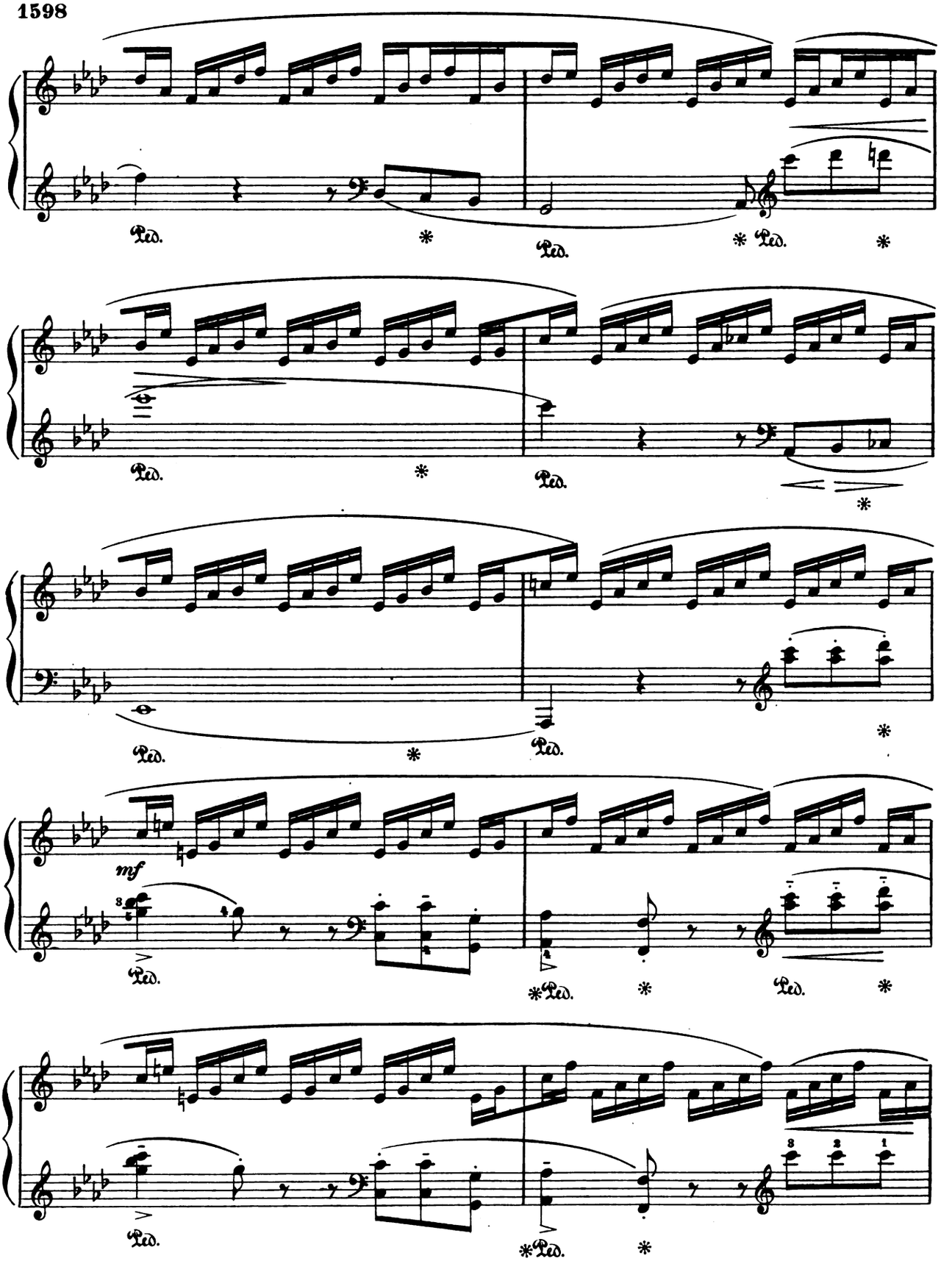


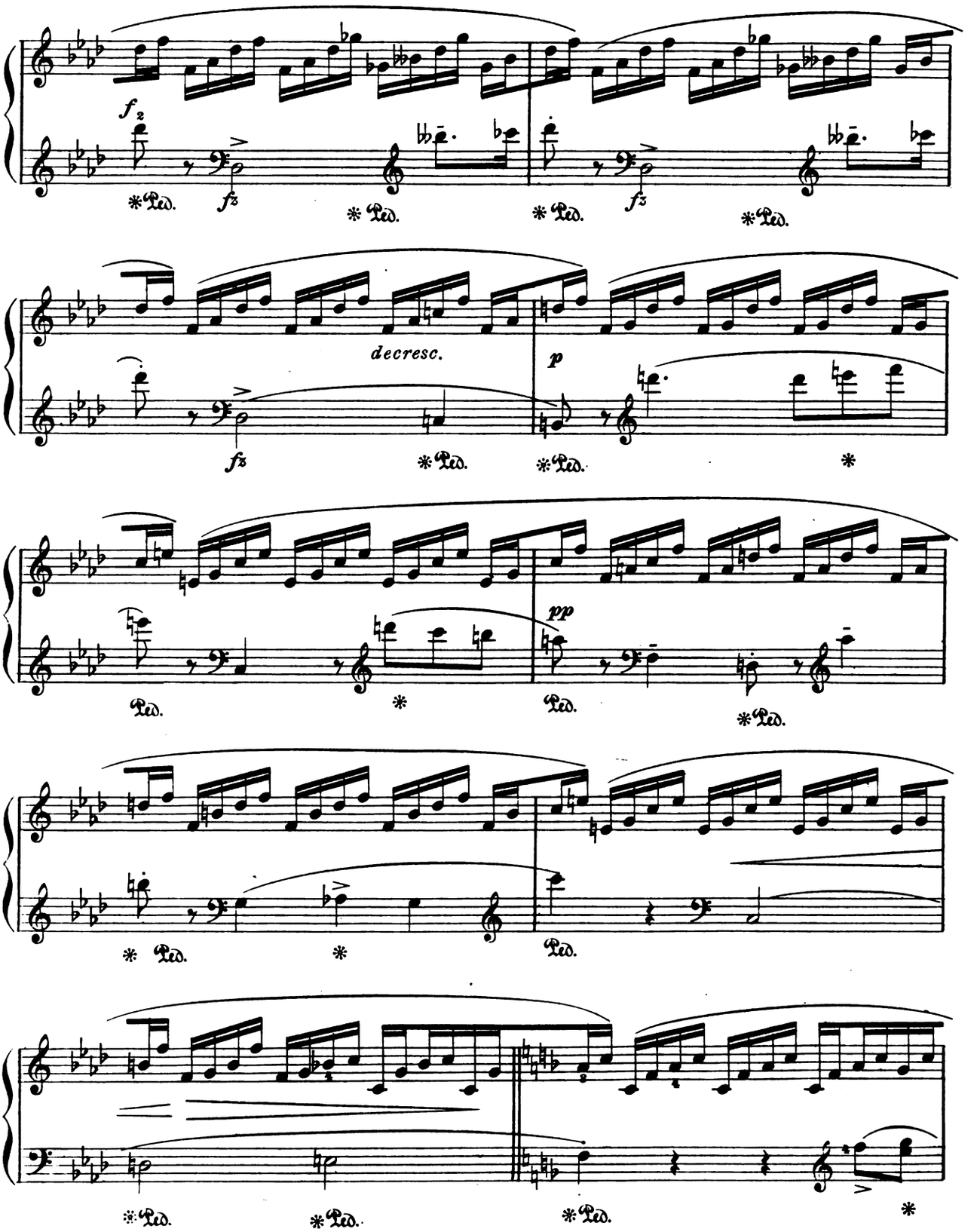


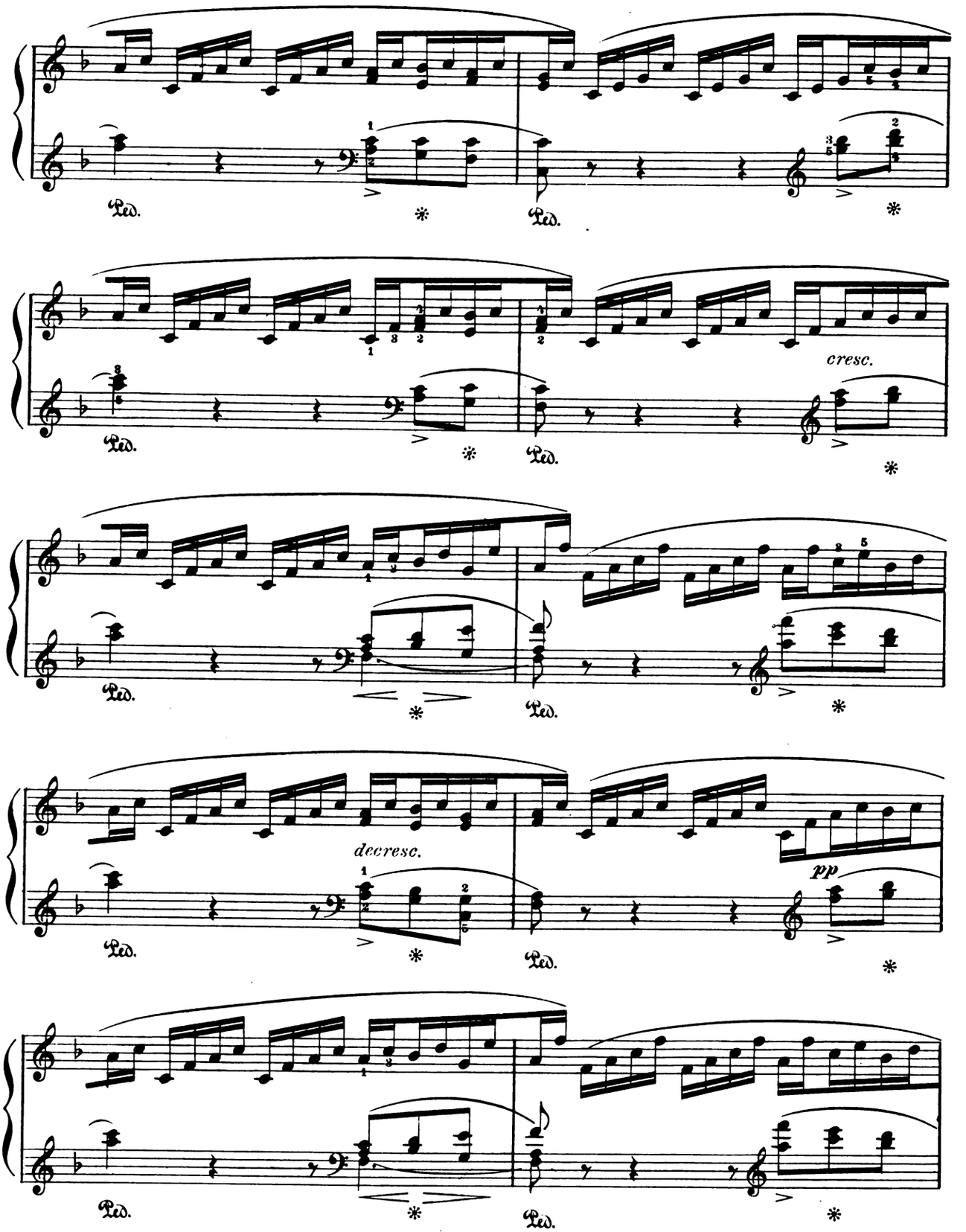


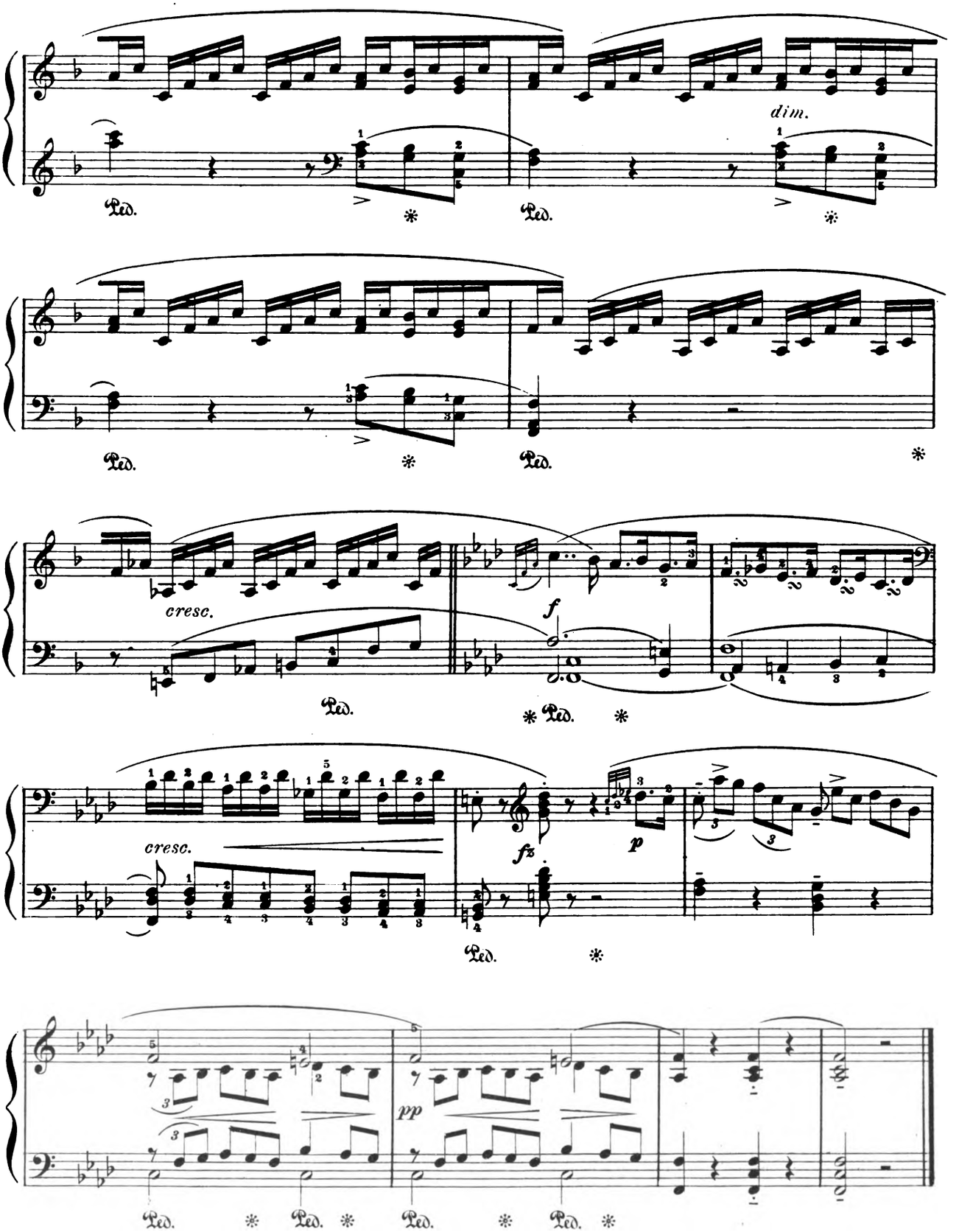








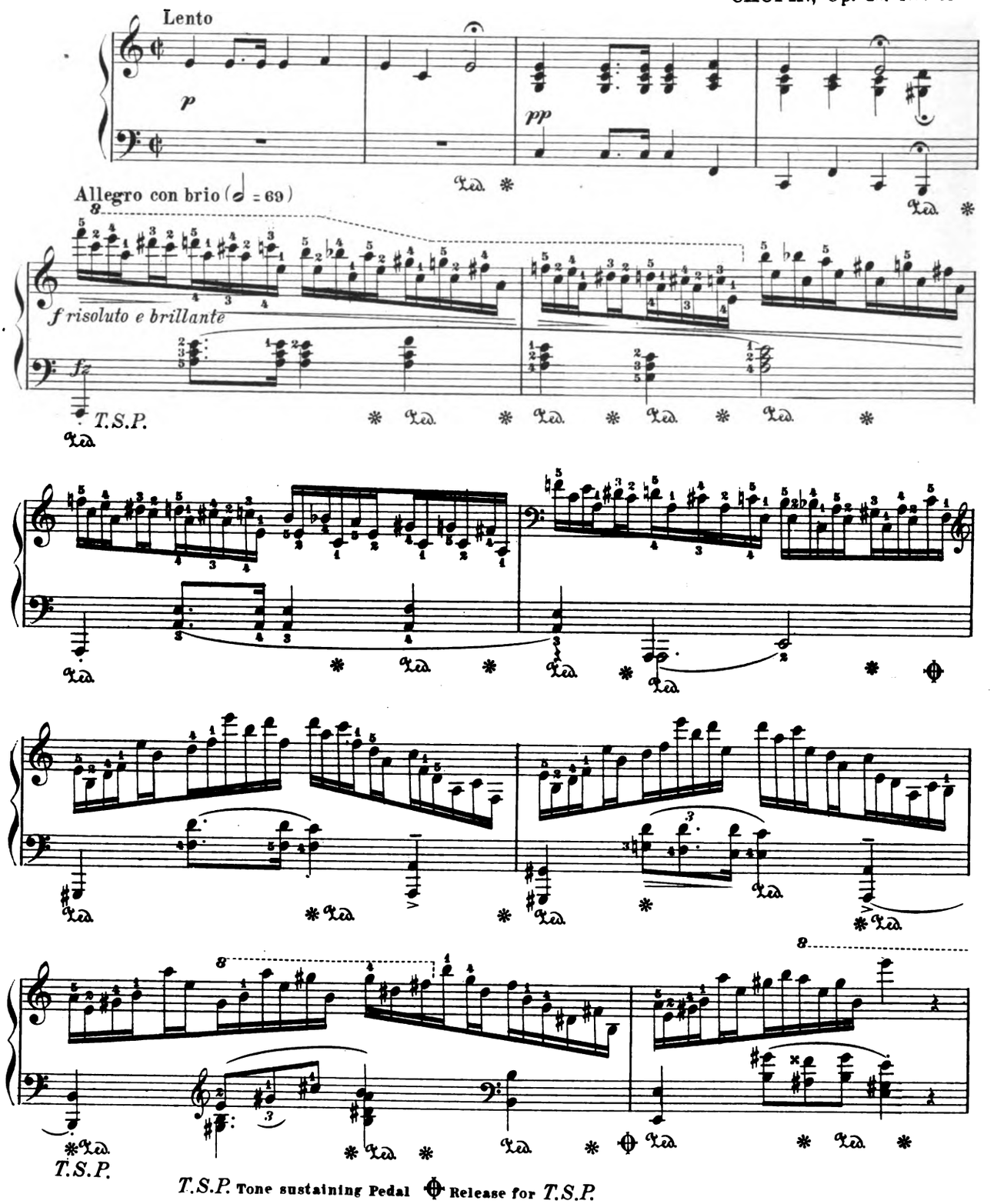




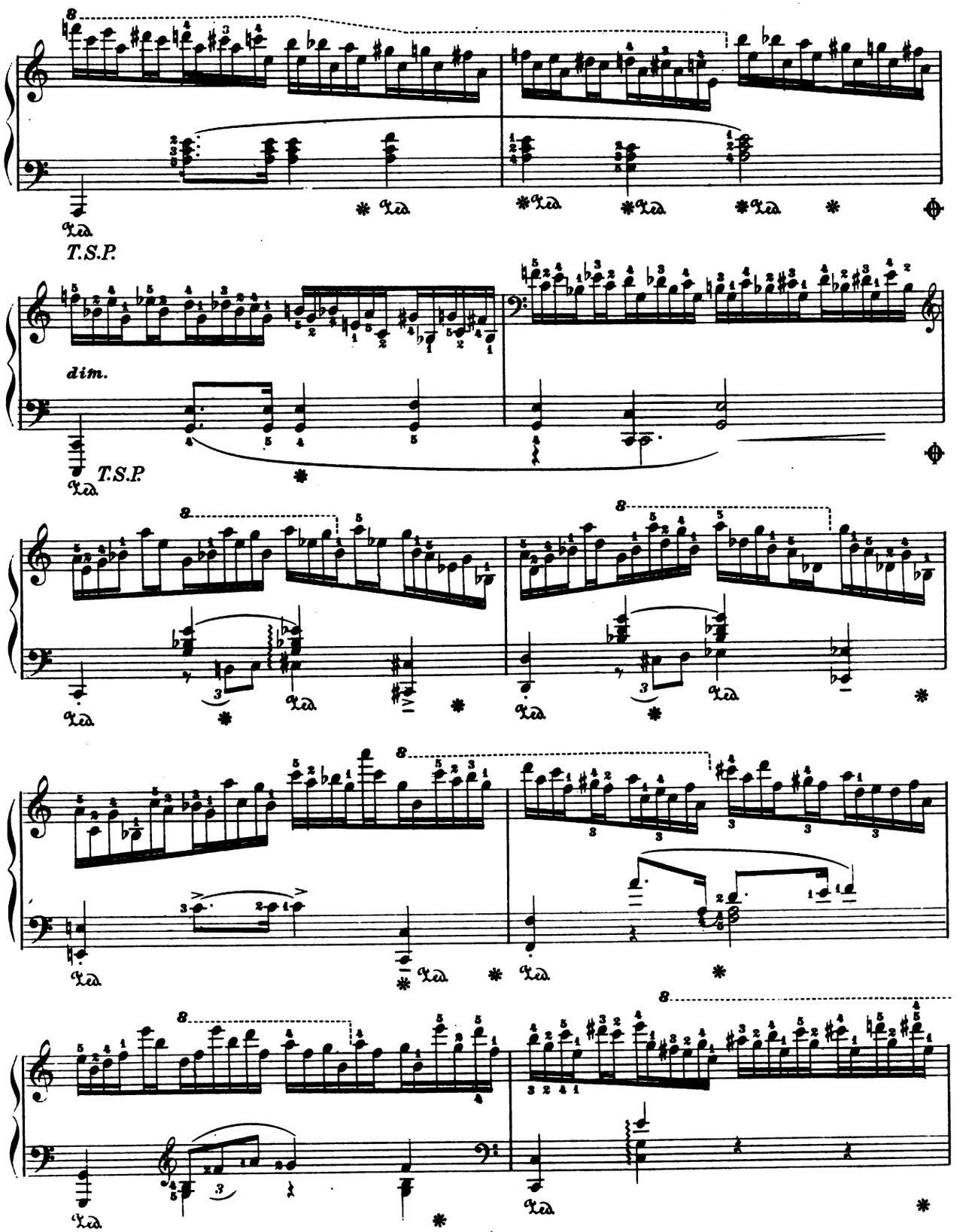
ÉTUDE

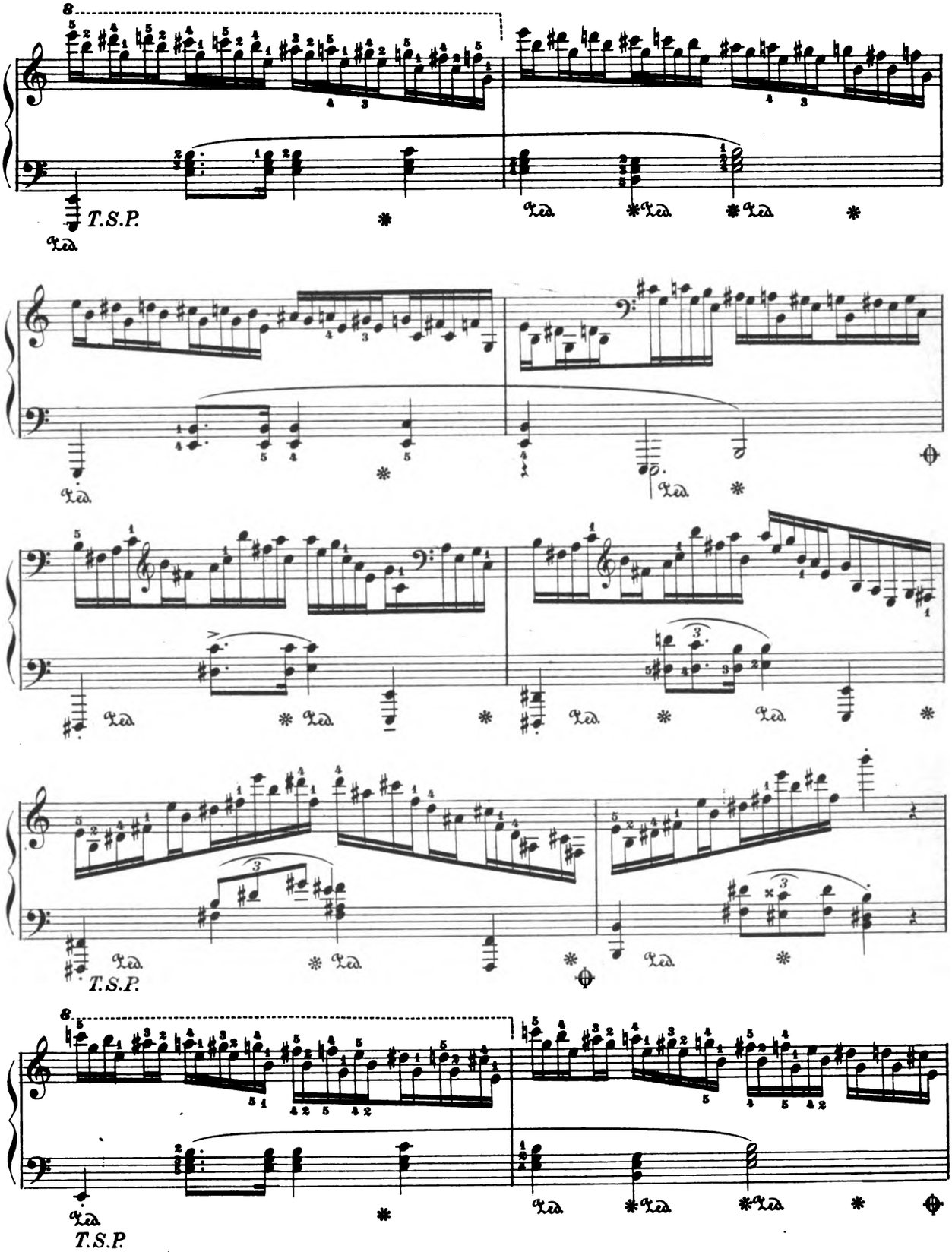
A MINOR

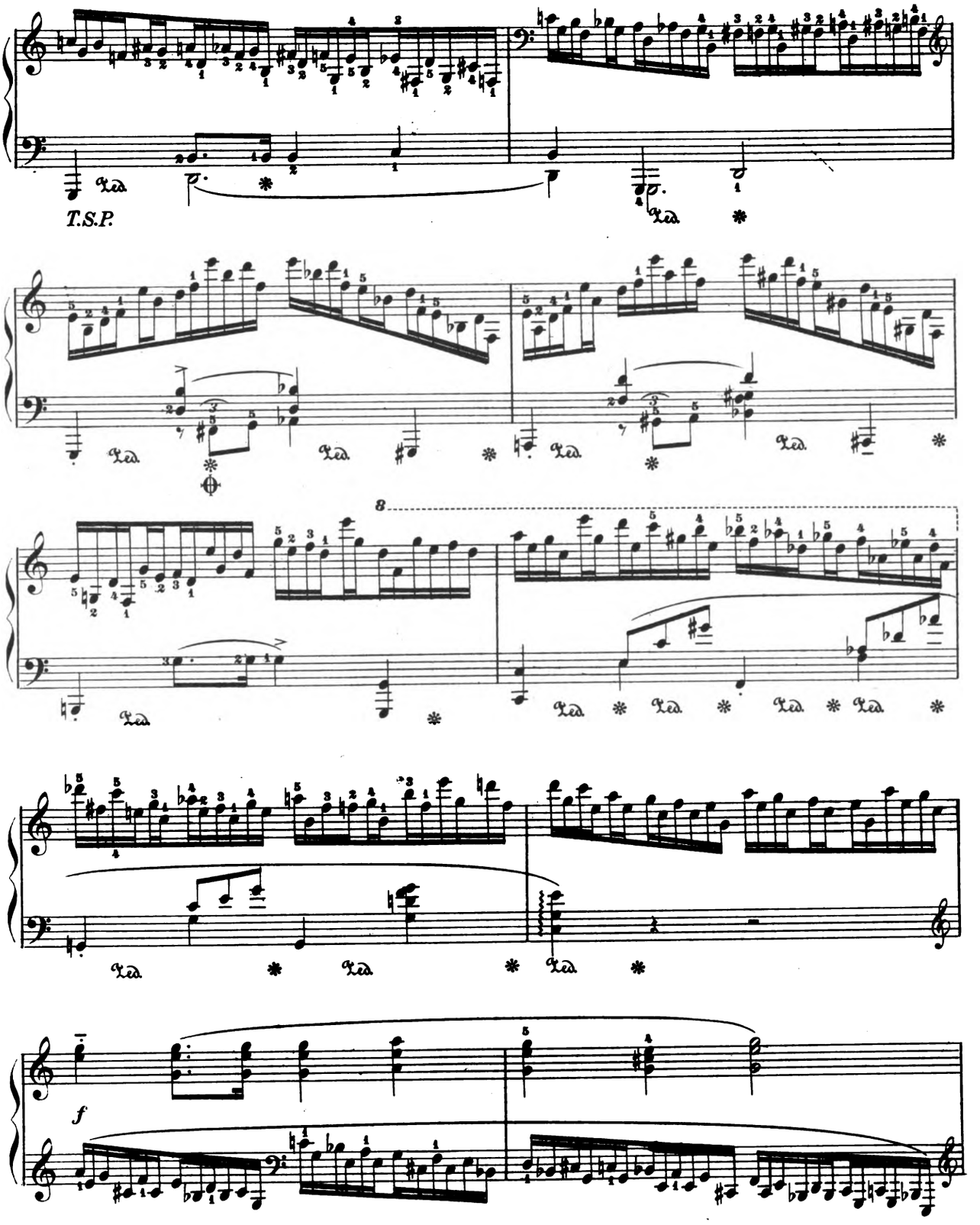
CHOPIN, Op. 25. No. 11

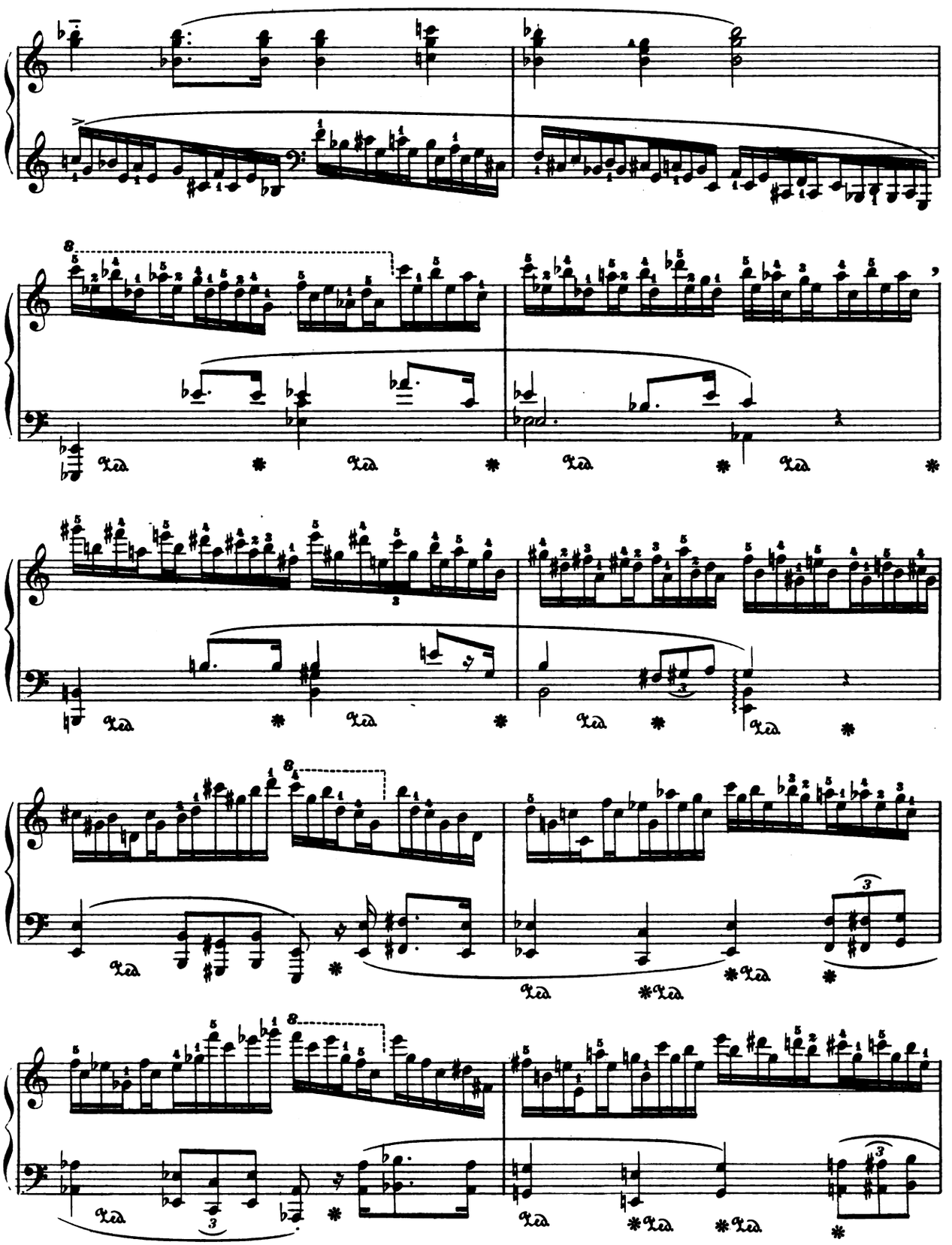


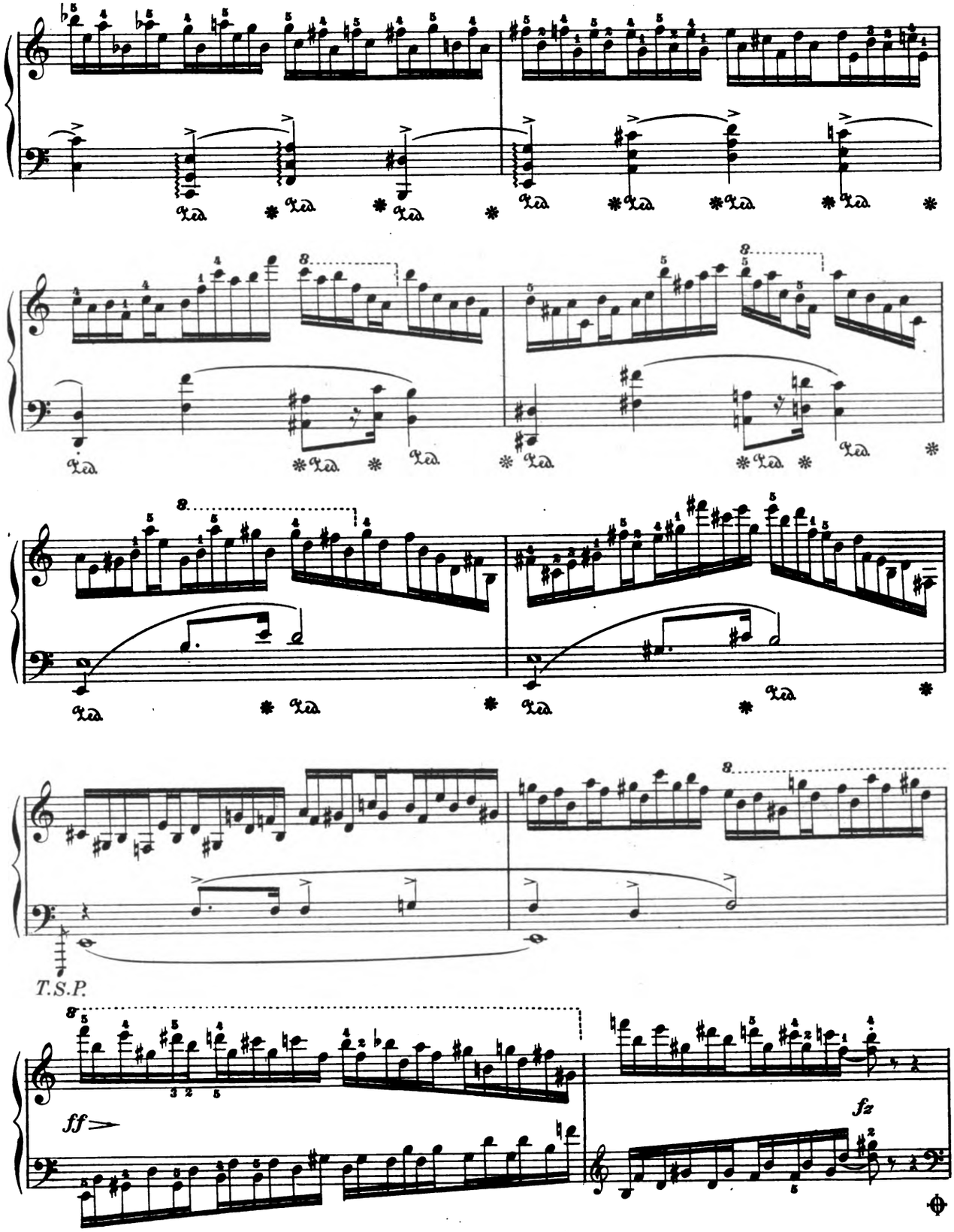
T.S.P. Tone sustaining Pedal ⊕ Release for *T.S.P.*

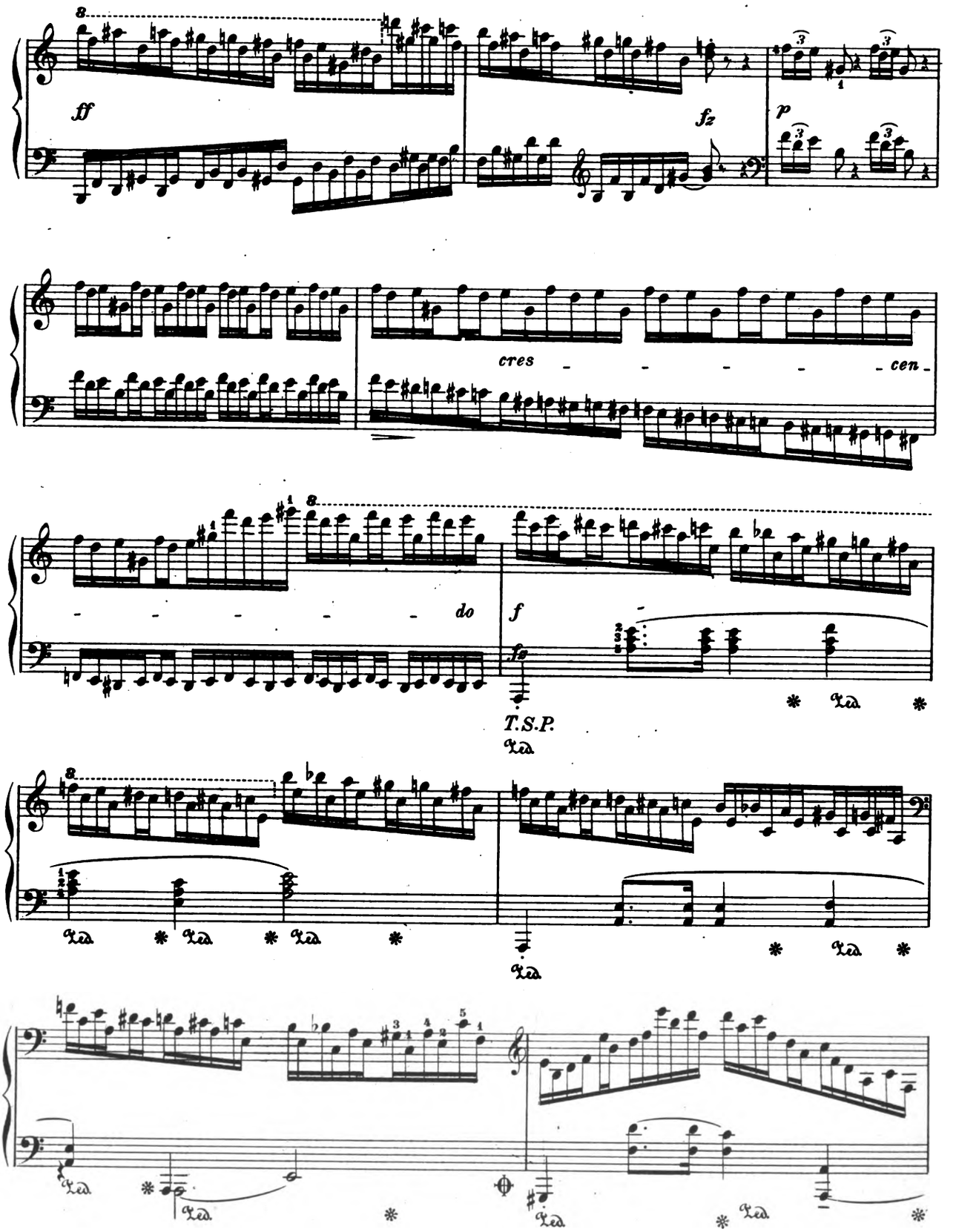


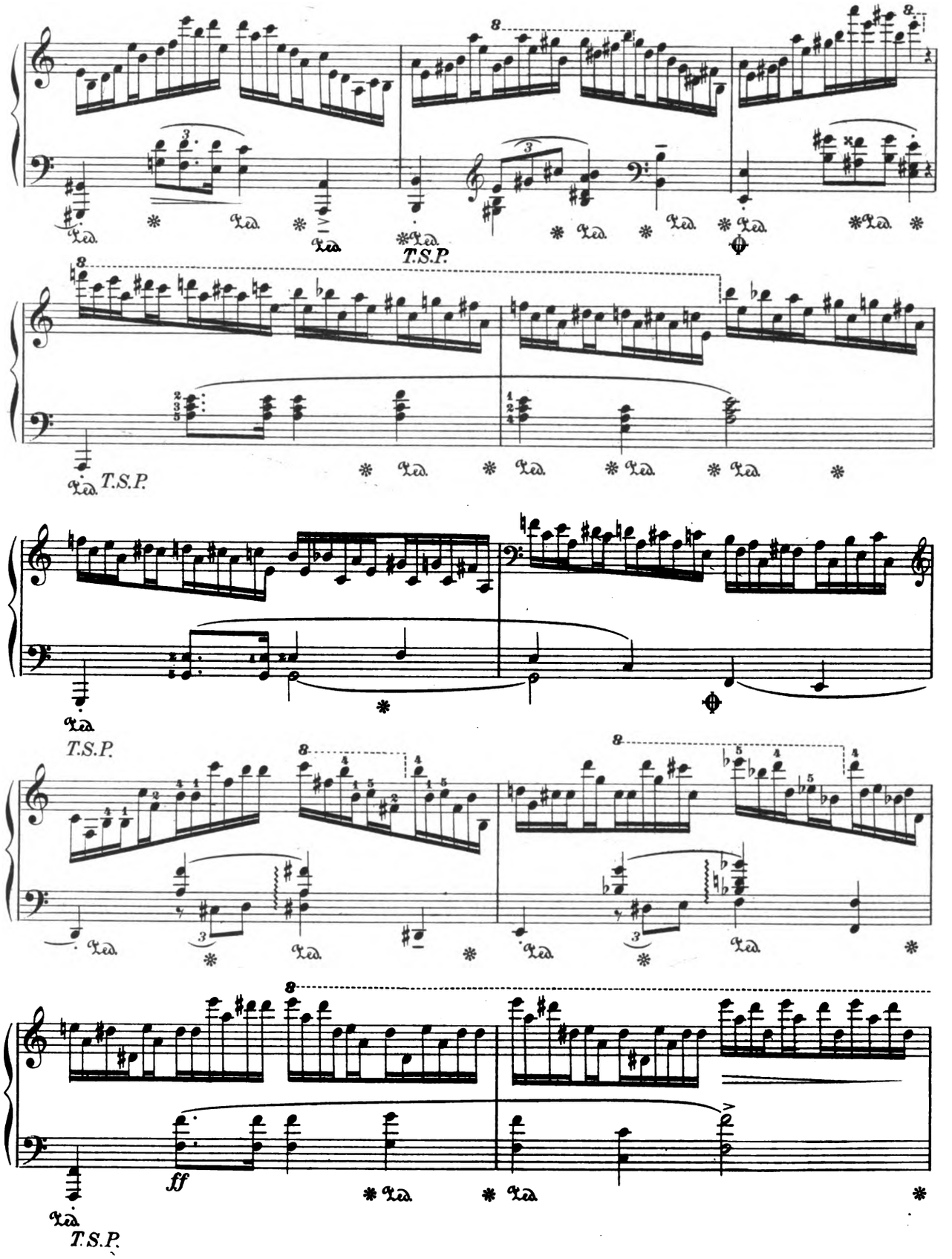


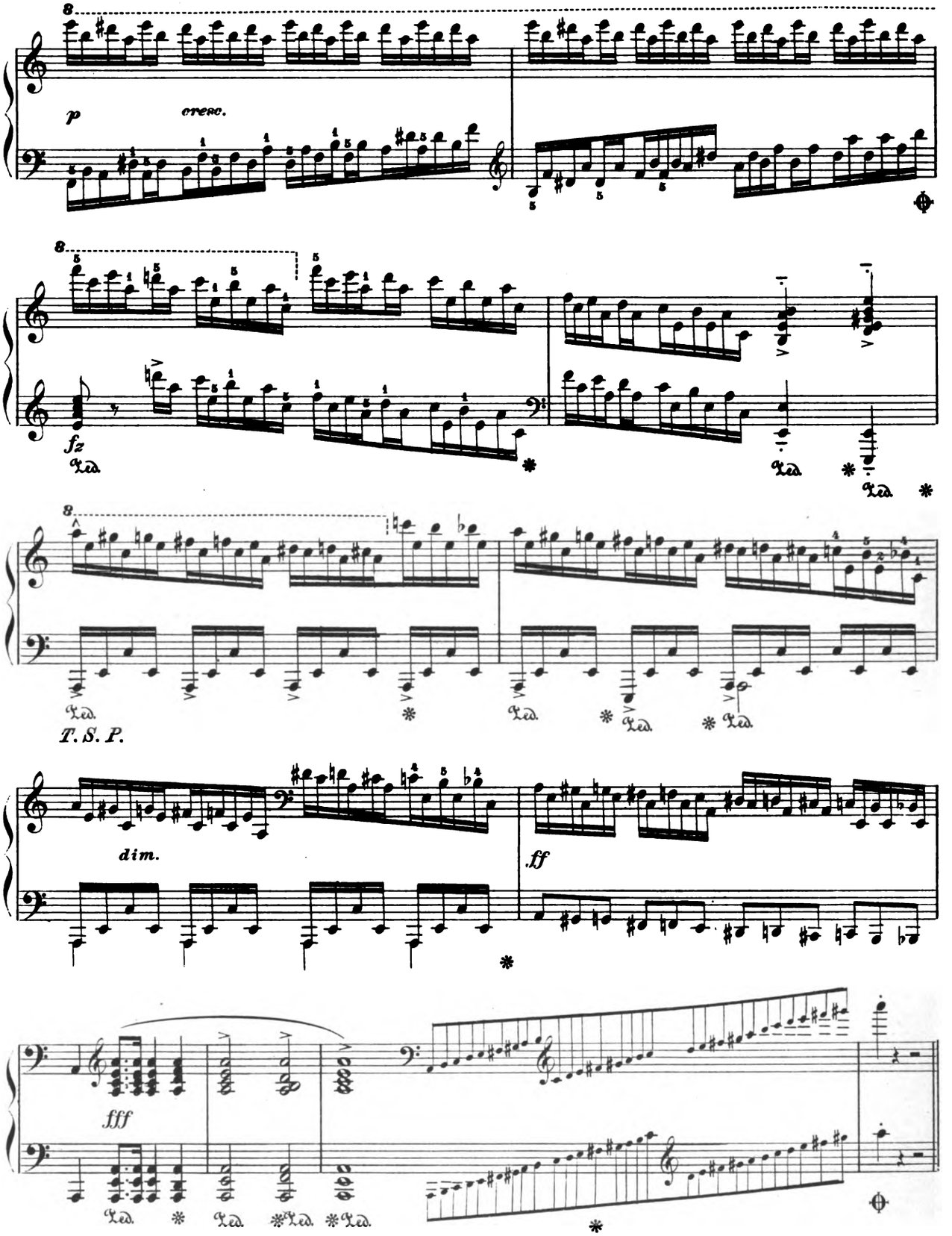






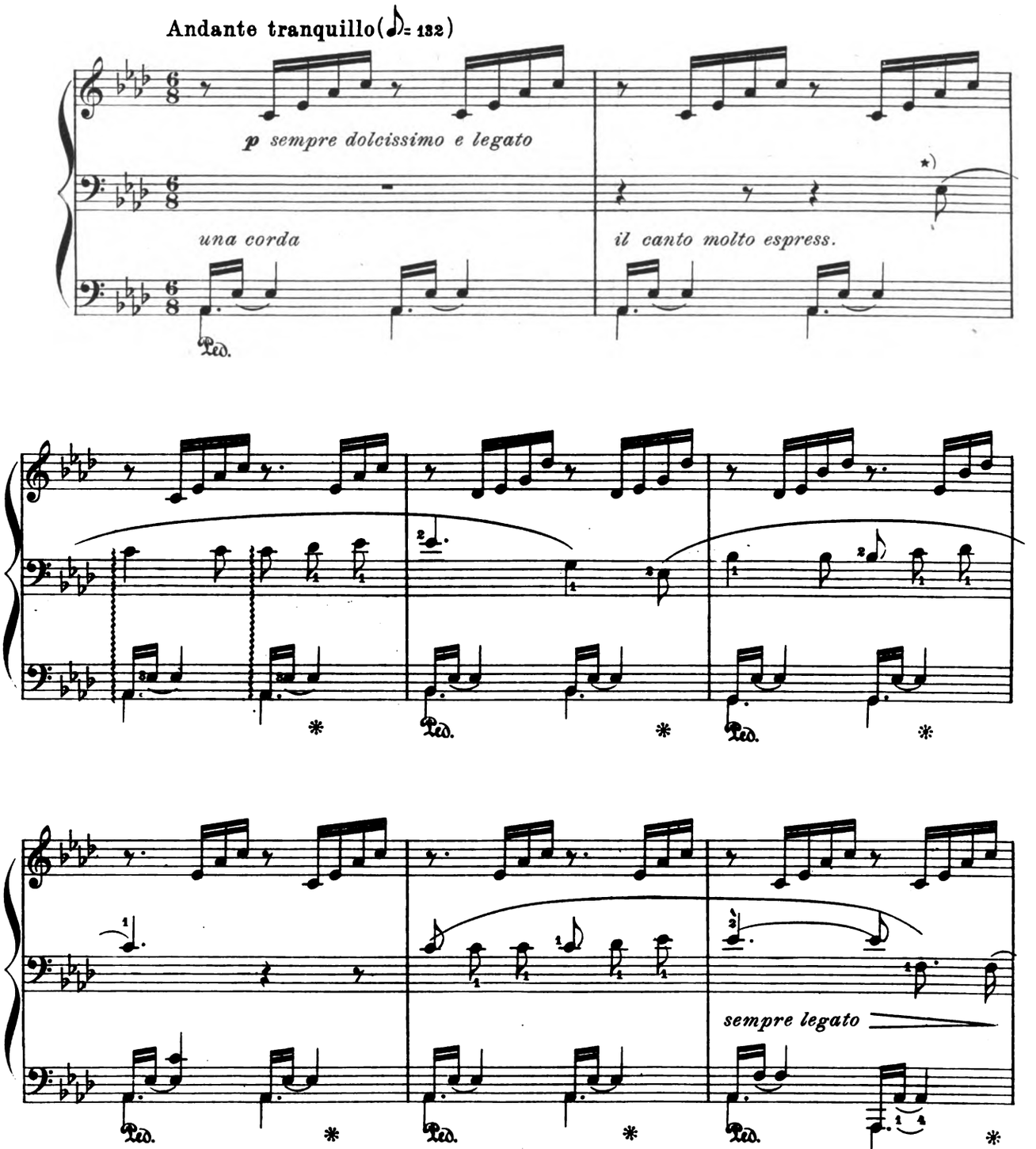




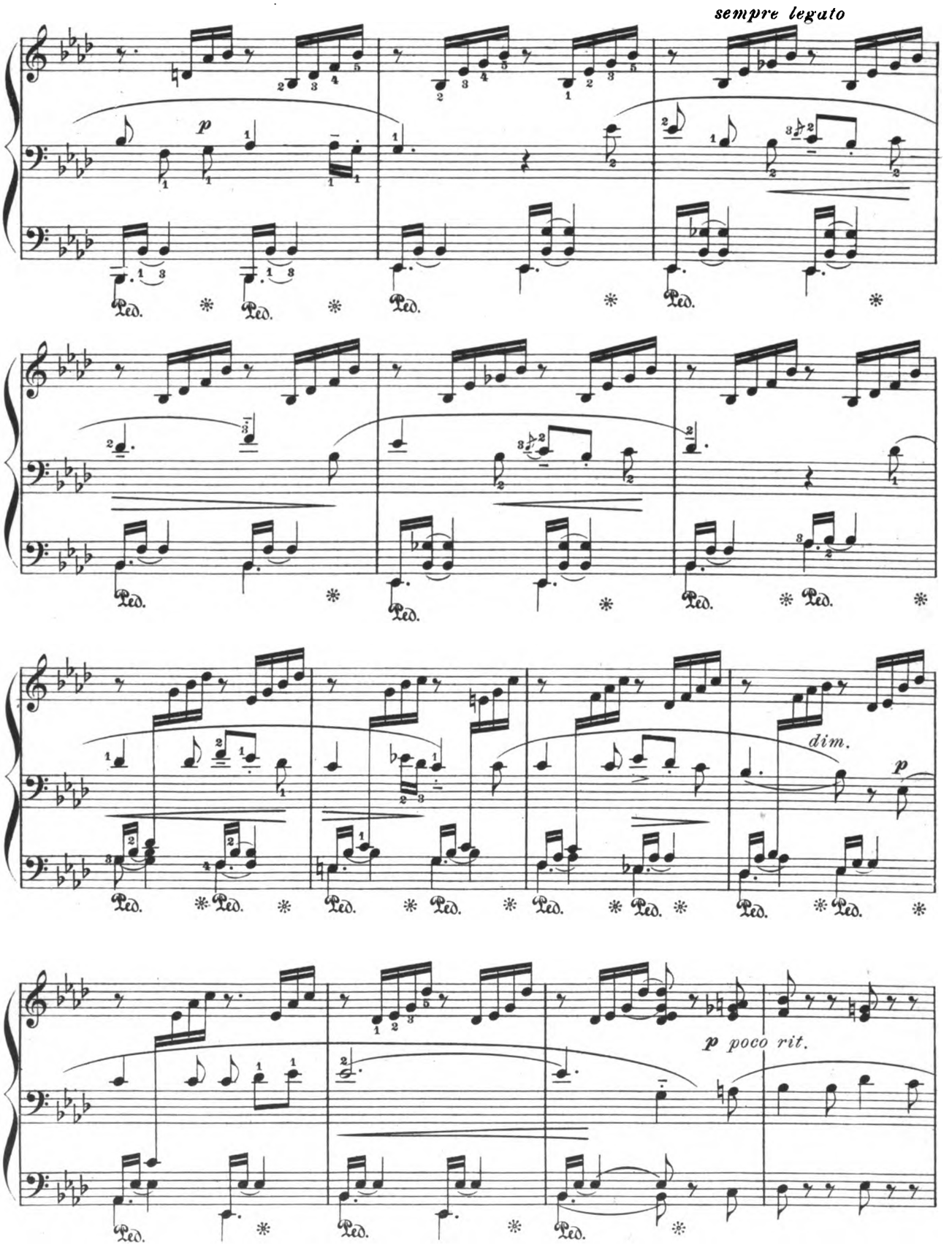


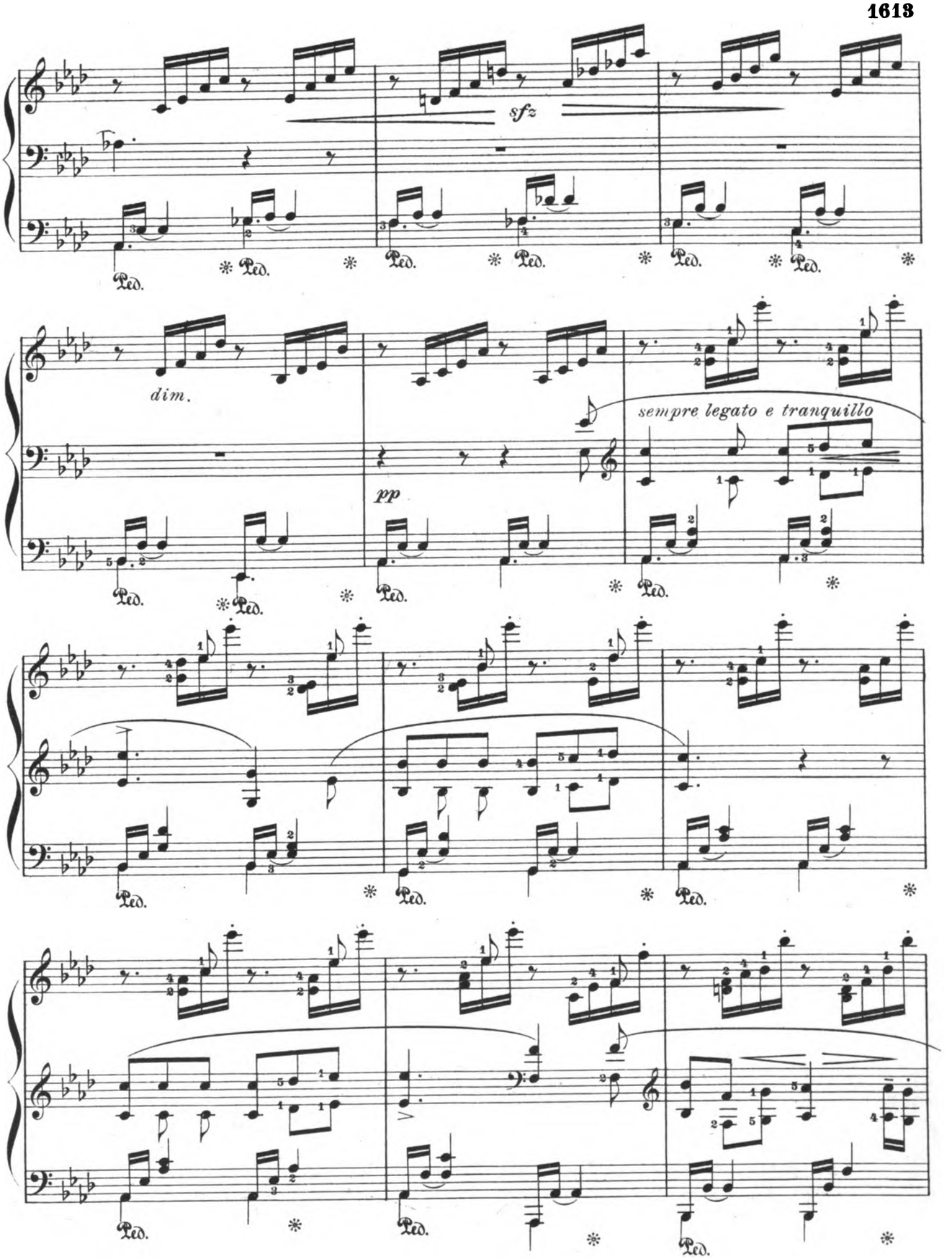
AUF FLÜGELN DES GESANGES

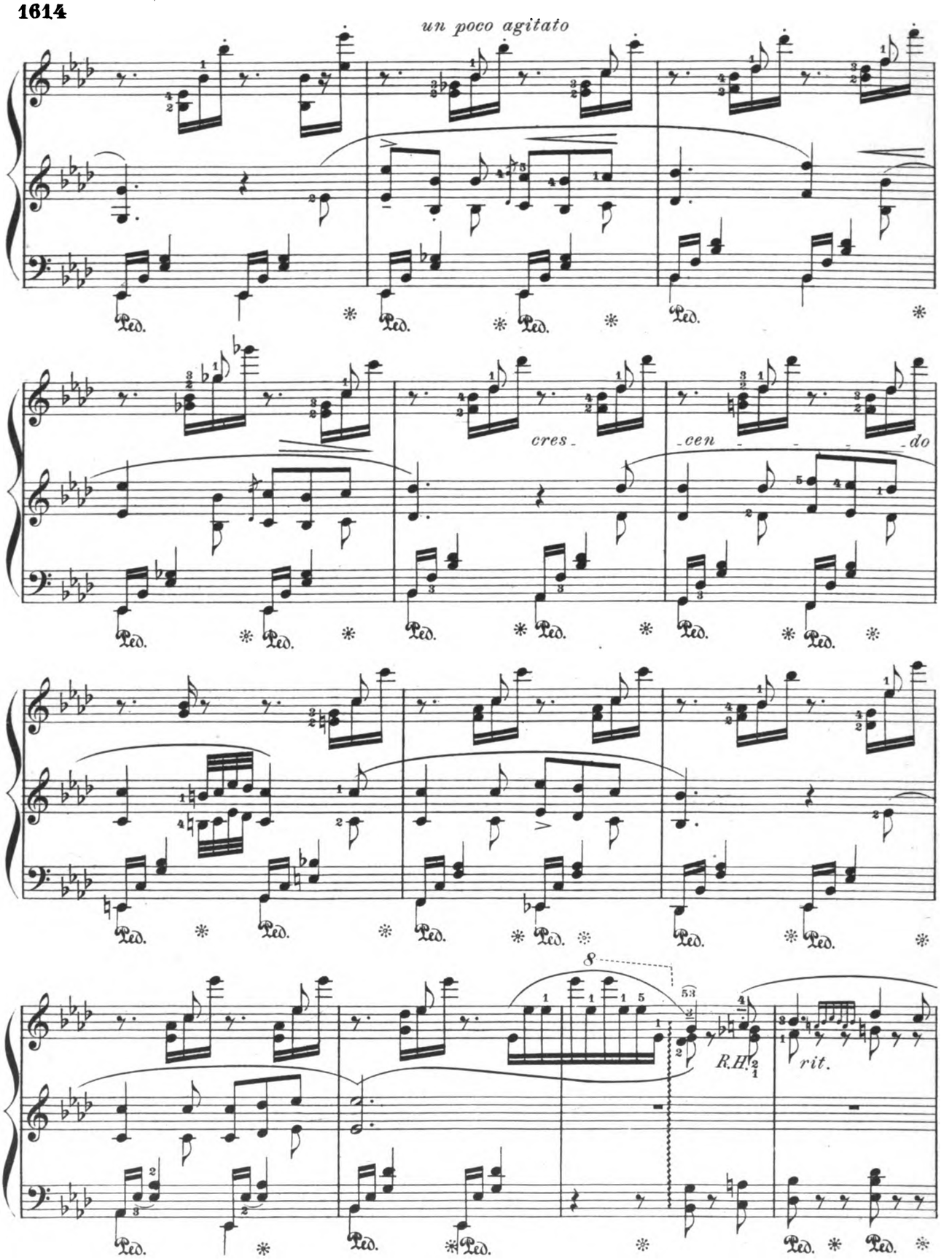
MENDELSSOHN-LISZT

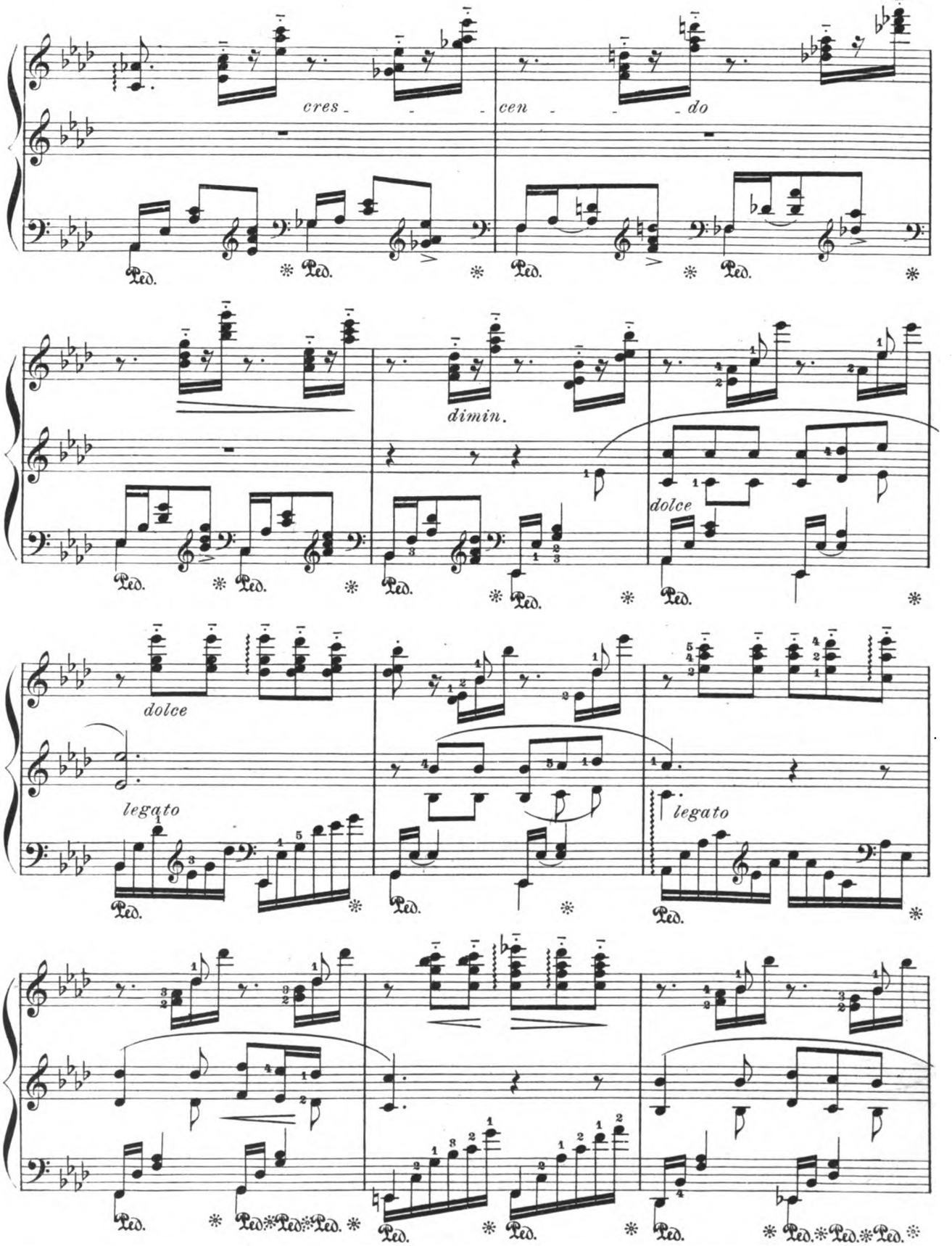


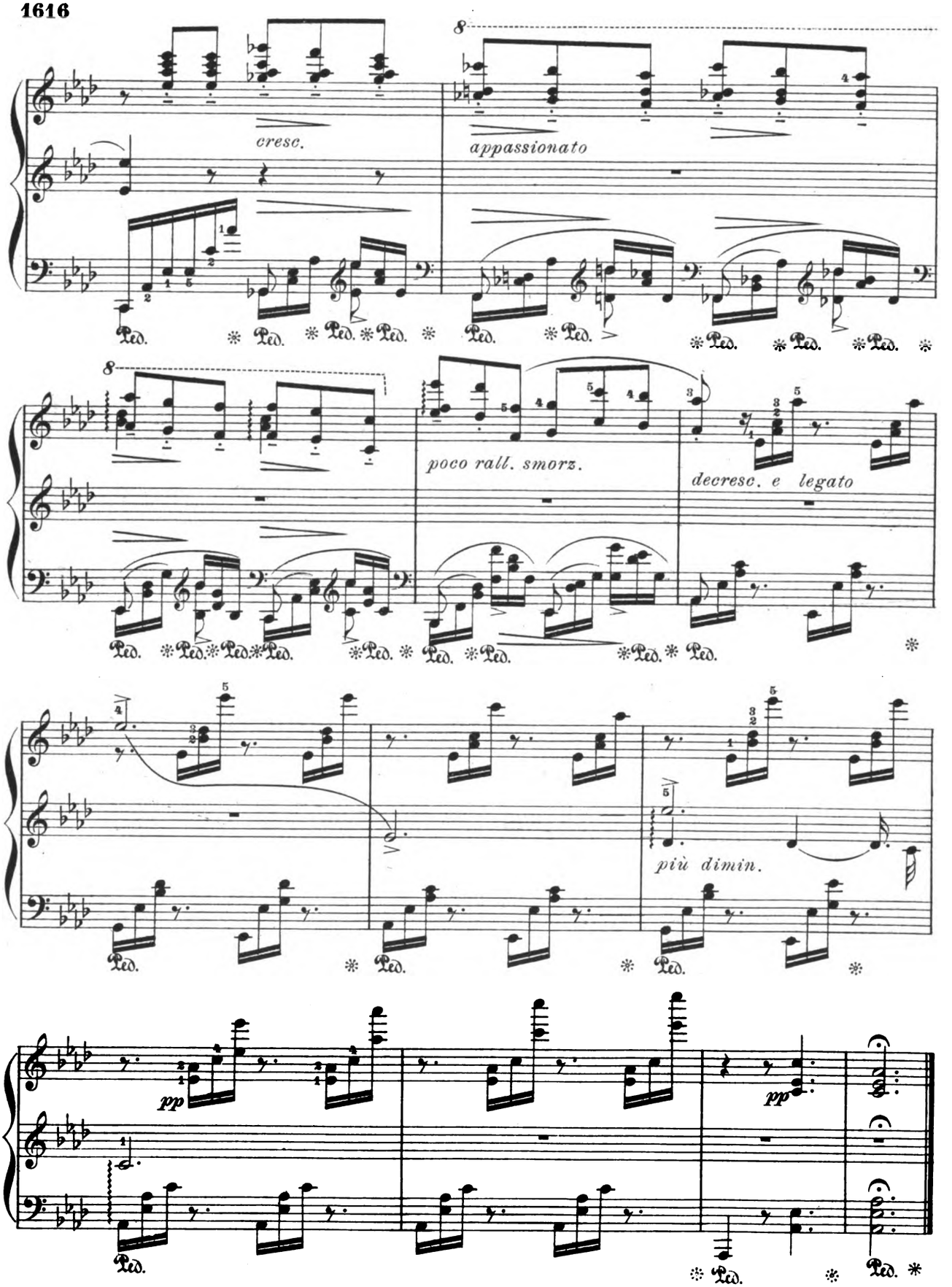
*) The notes with the stem turned upward to be played with the right hand, those with the stem turned downward with the left hand.





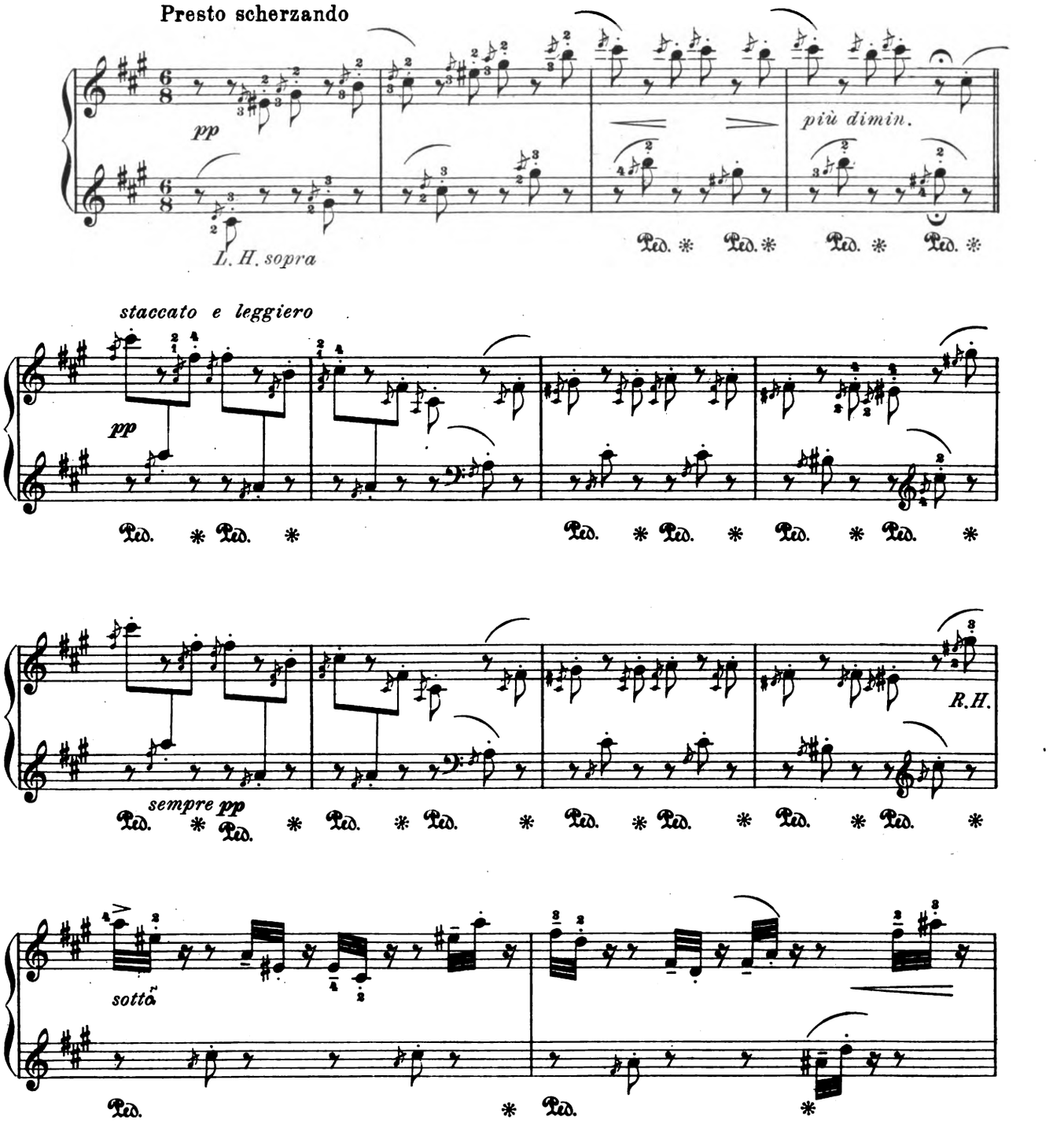


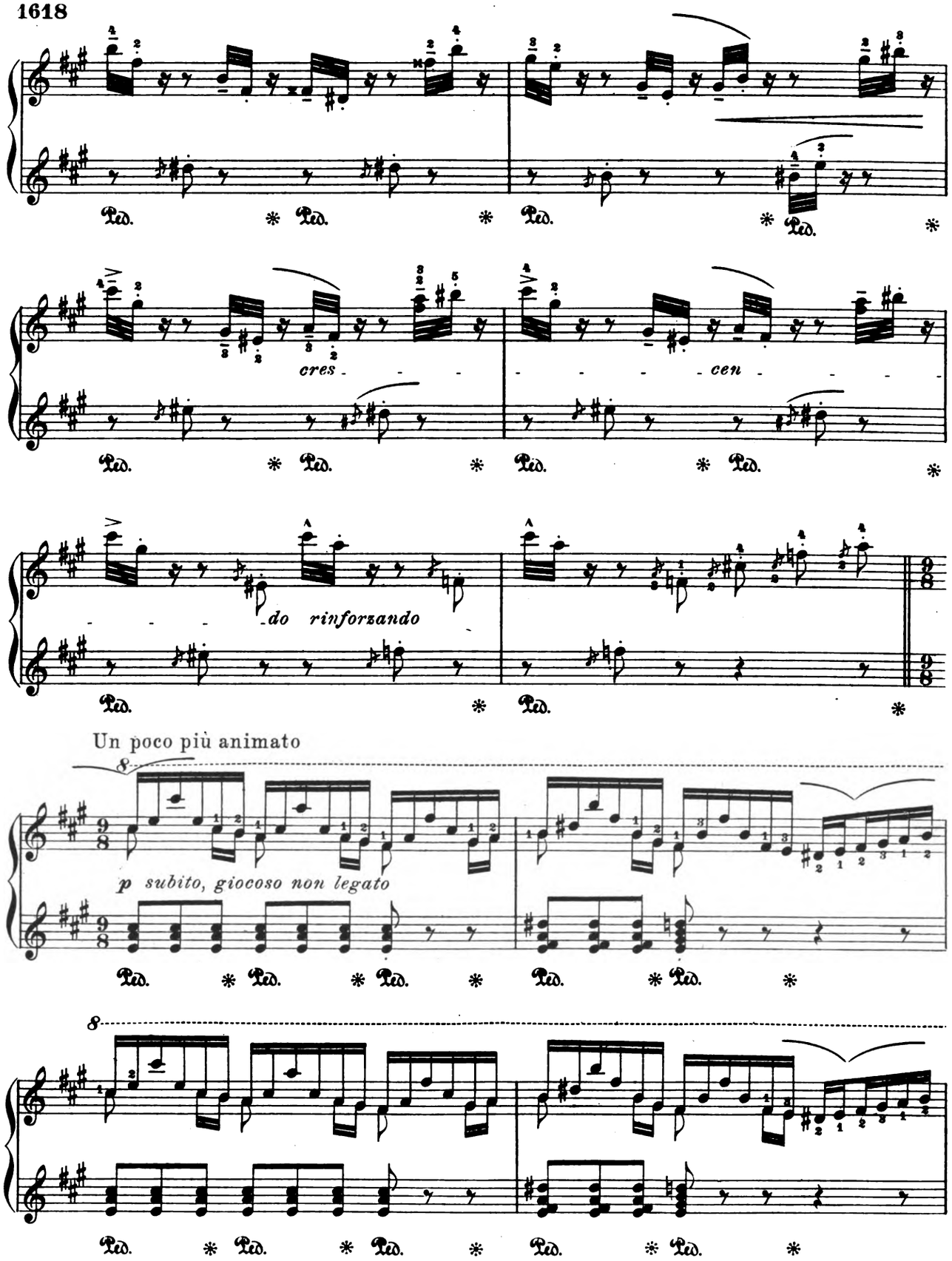


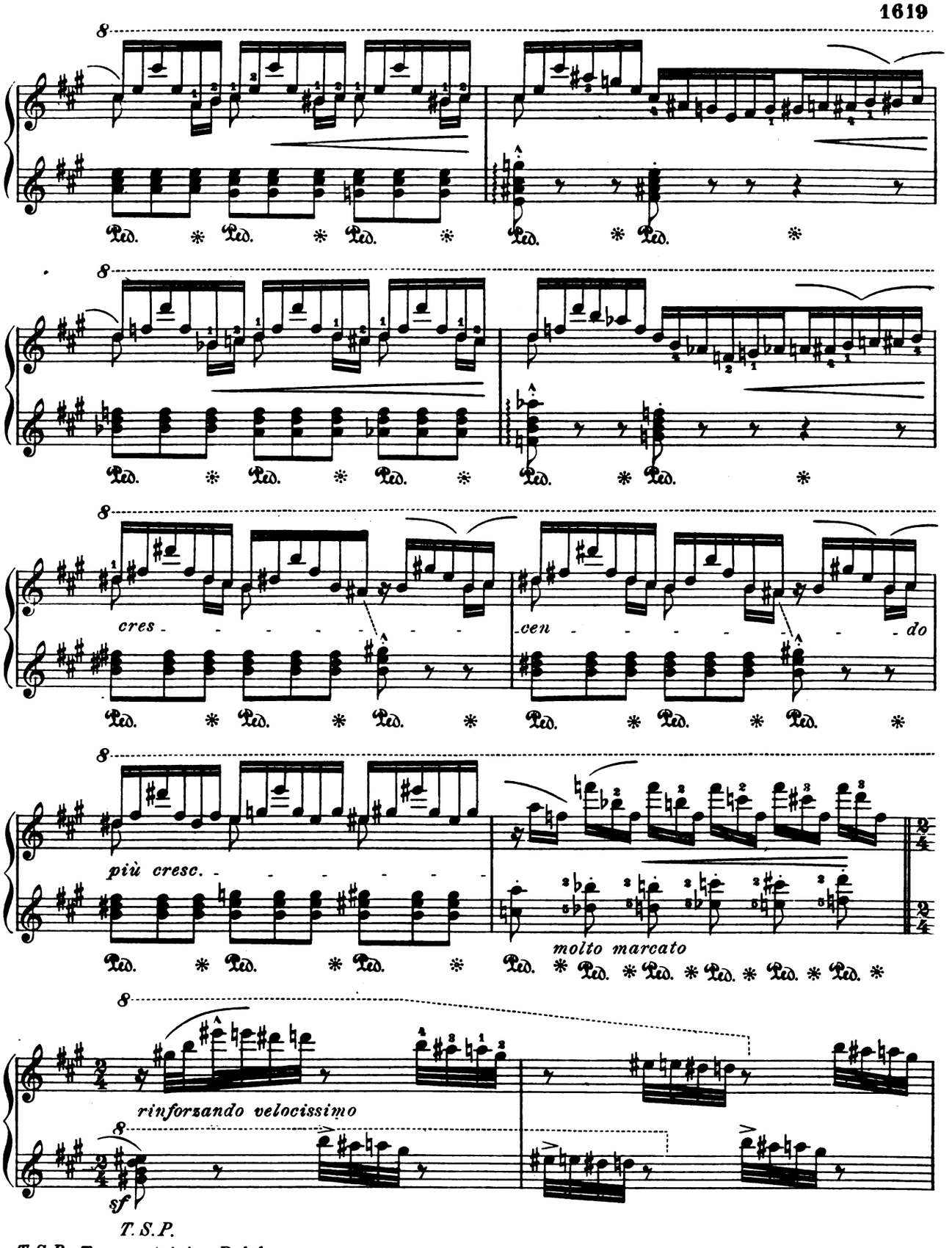


GNOMEN-REIGEN

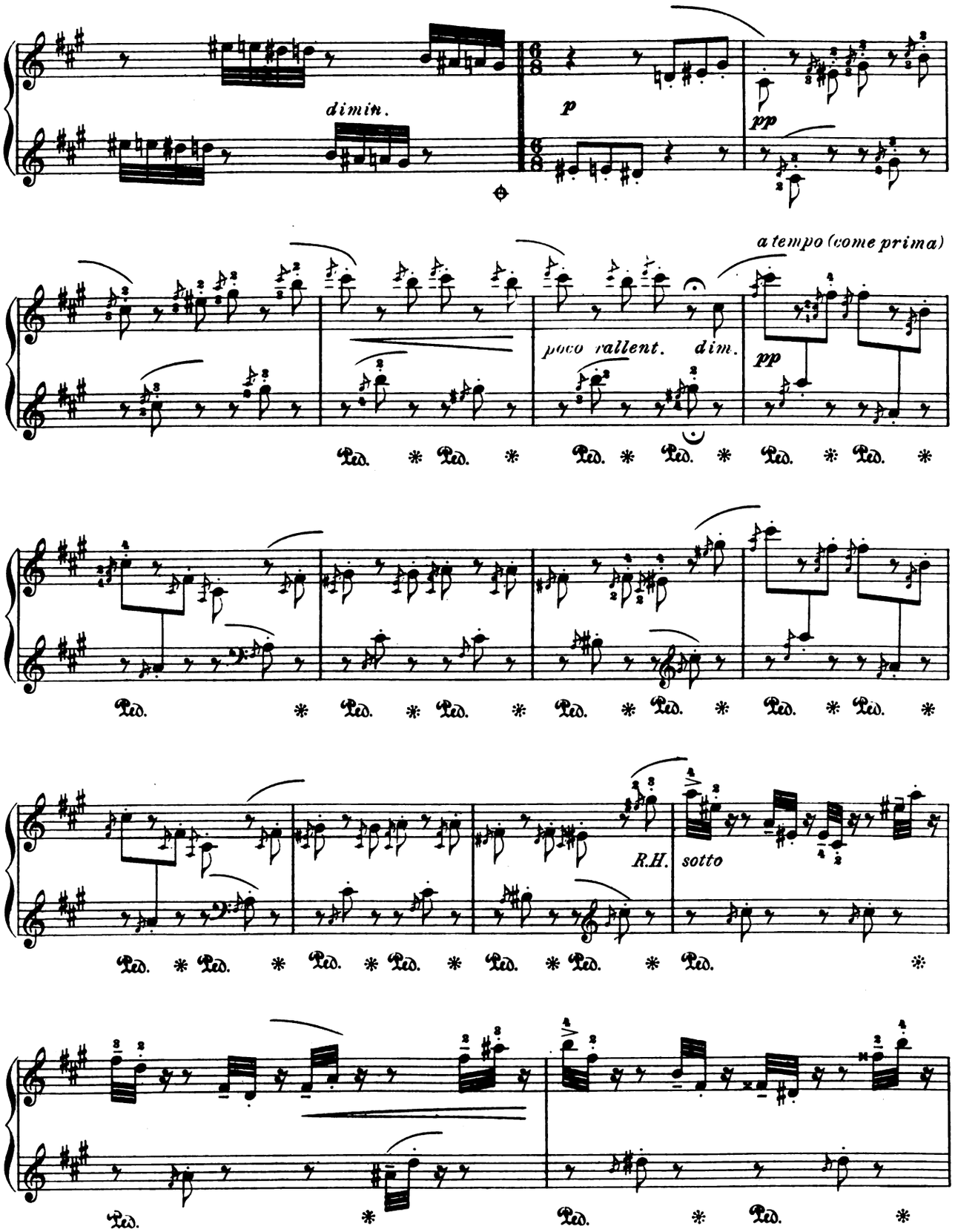
LISZT

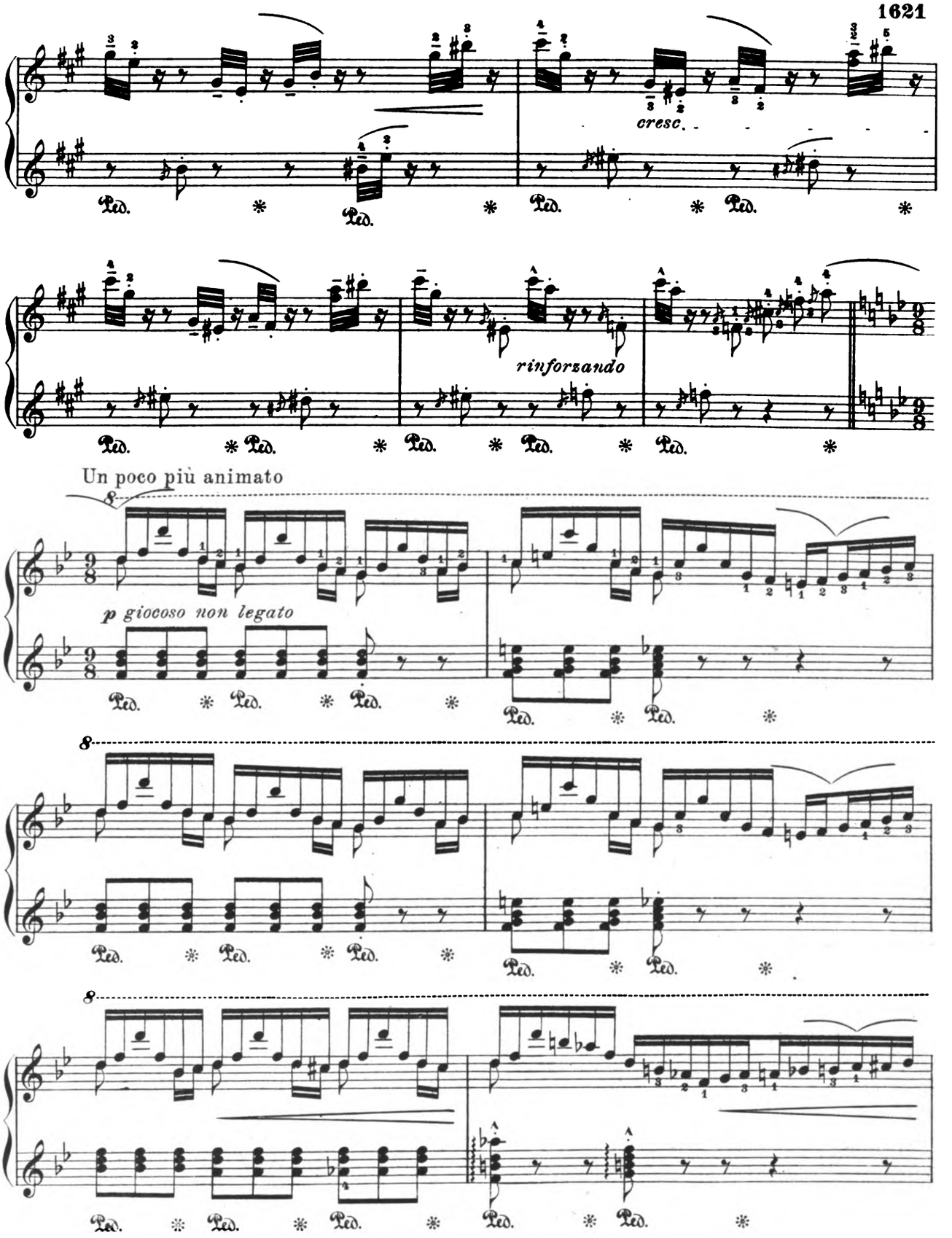


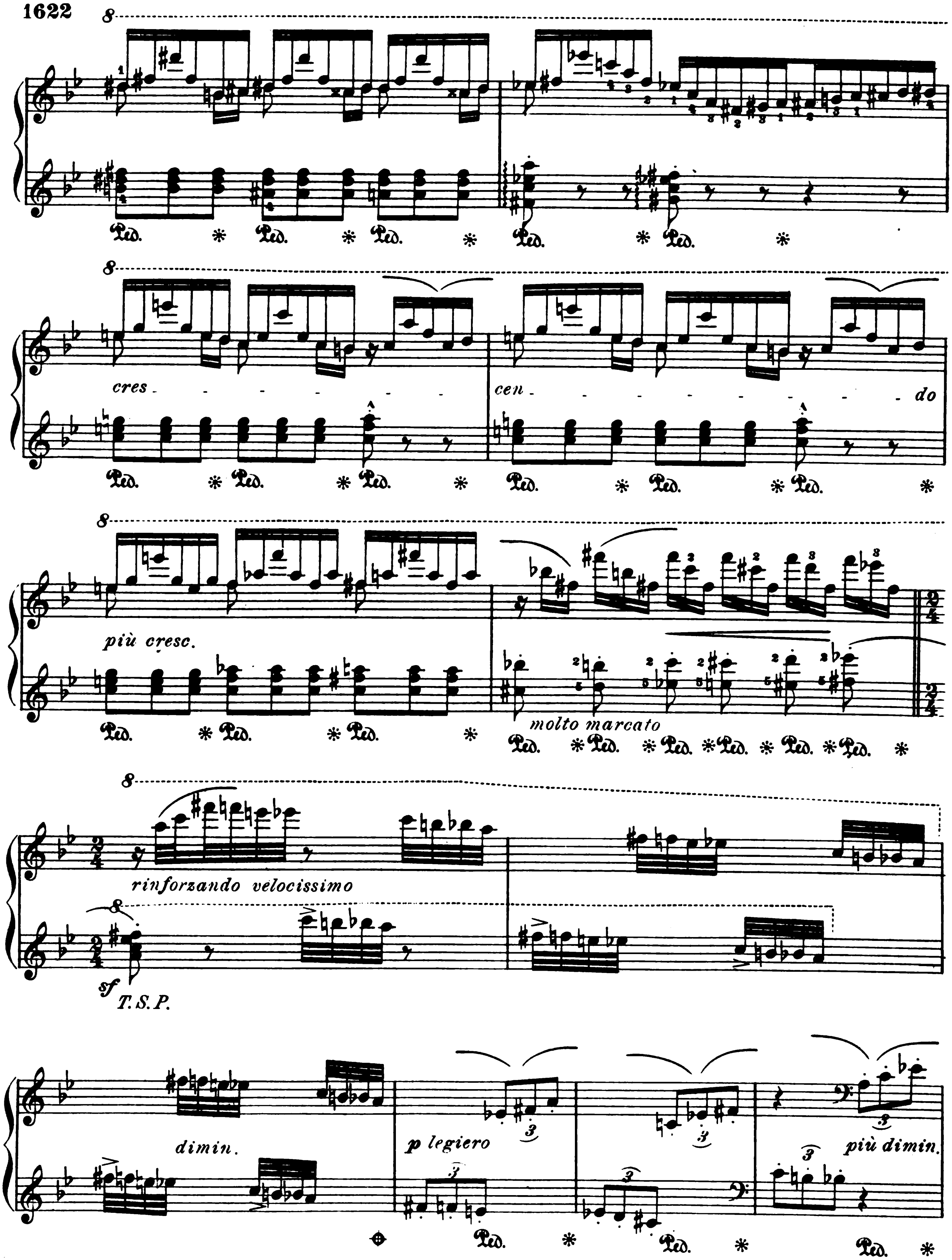


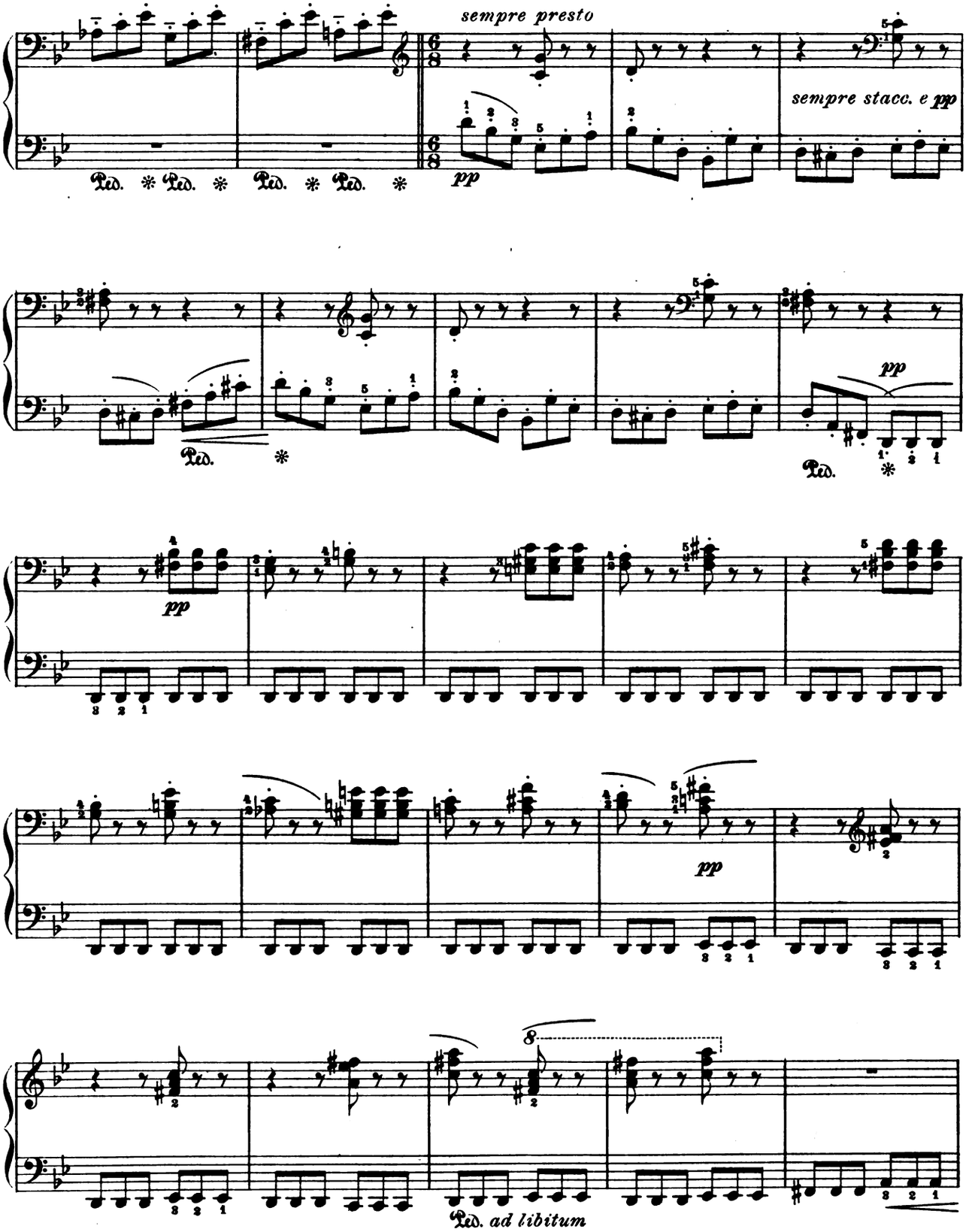


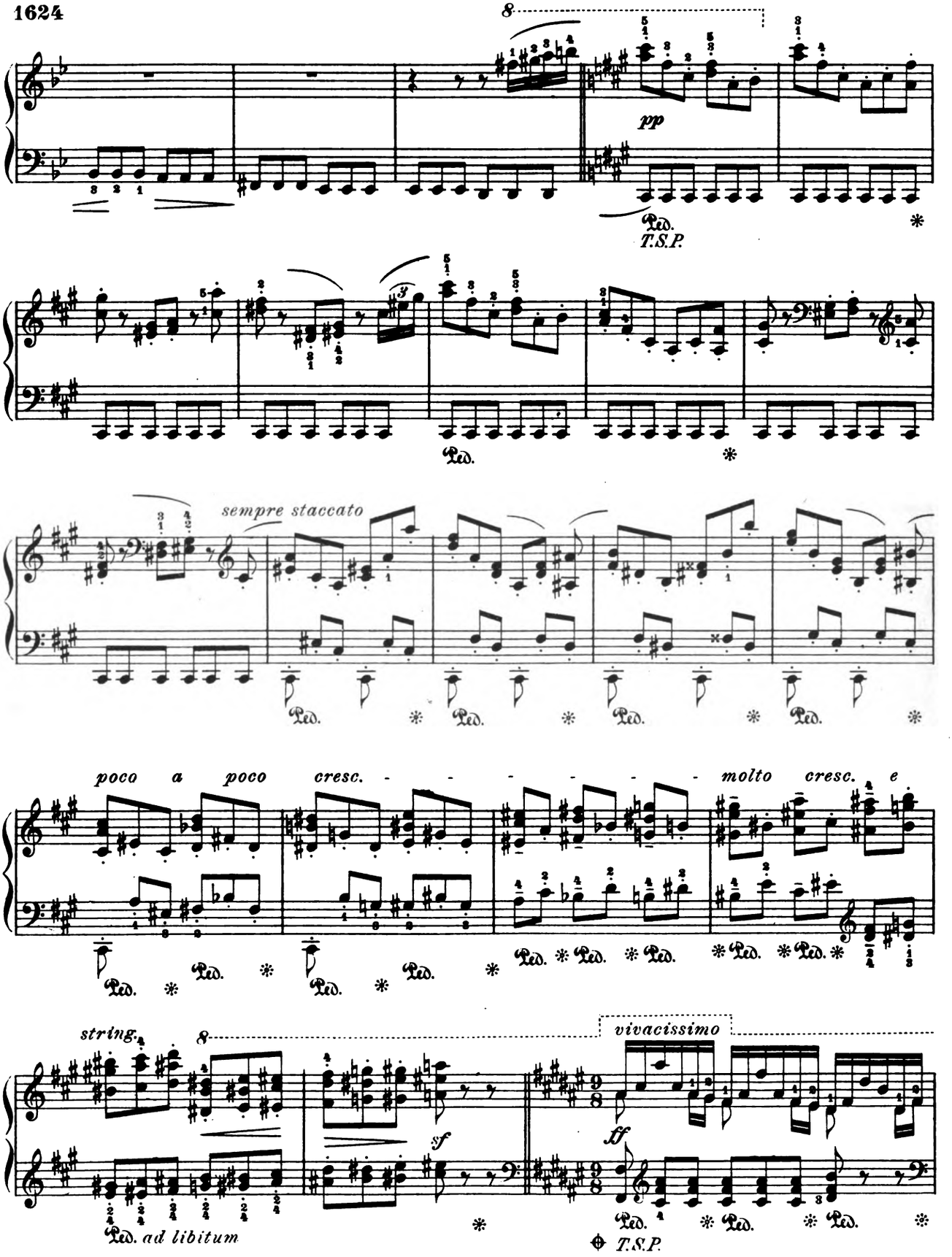
T. S. P. = Tone sustaining Pedal
✱ = Release for T. S. P

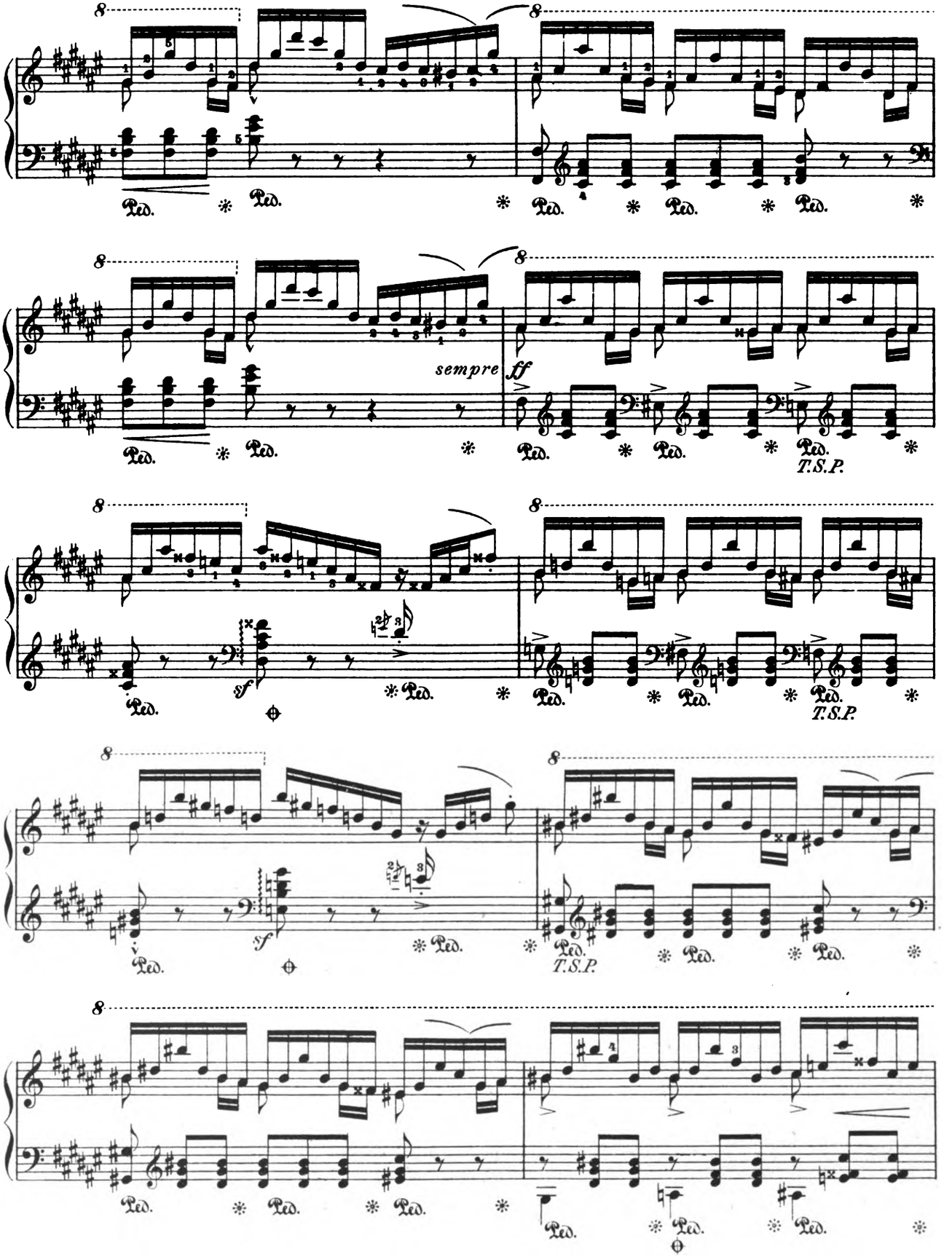


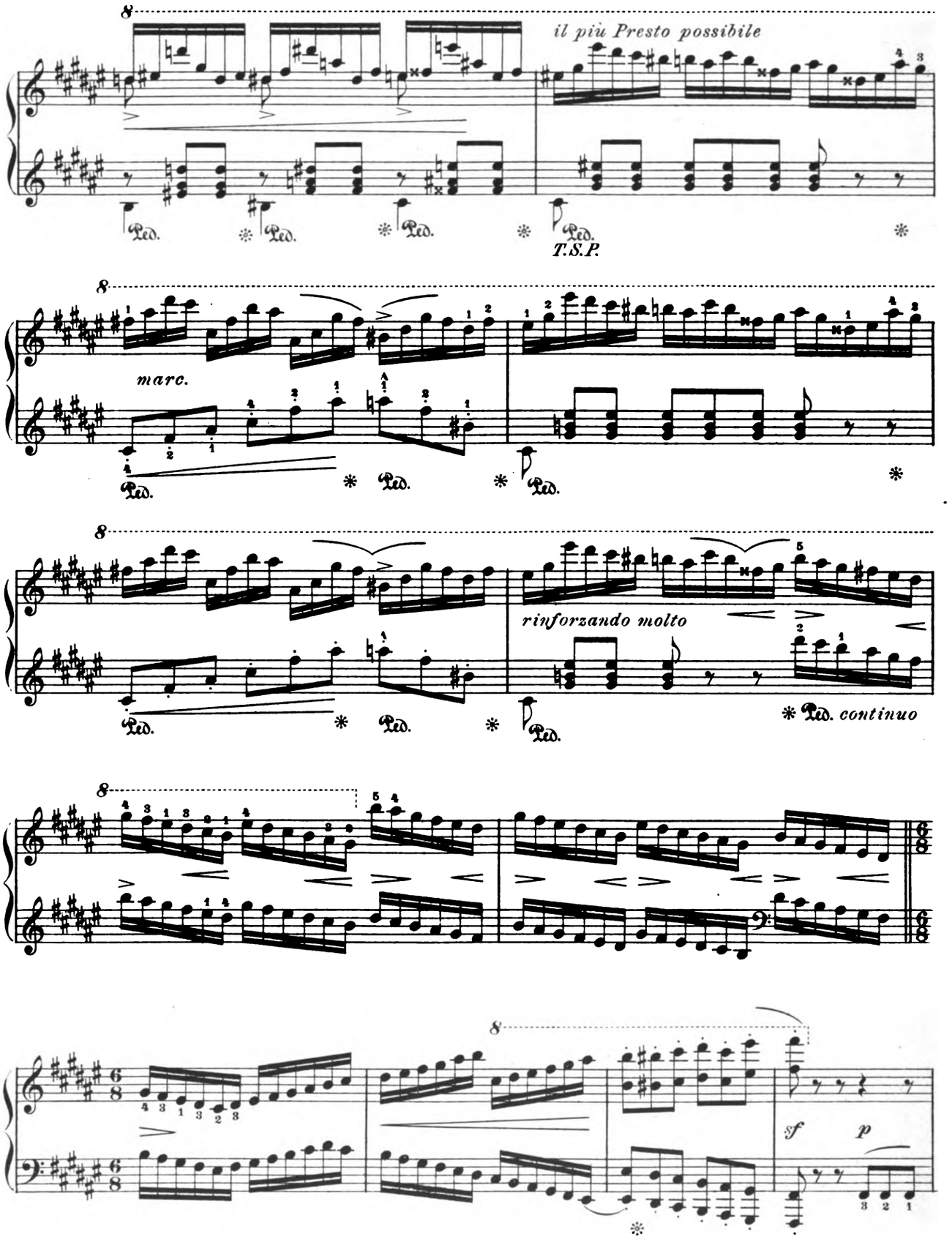


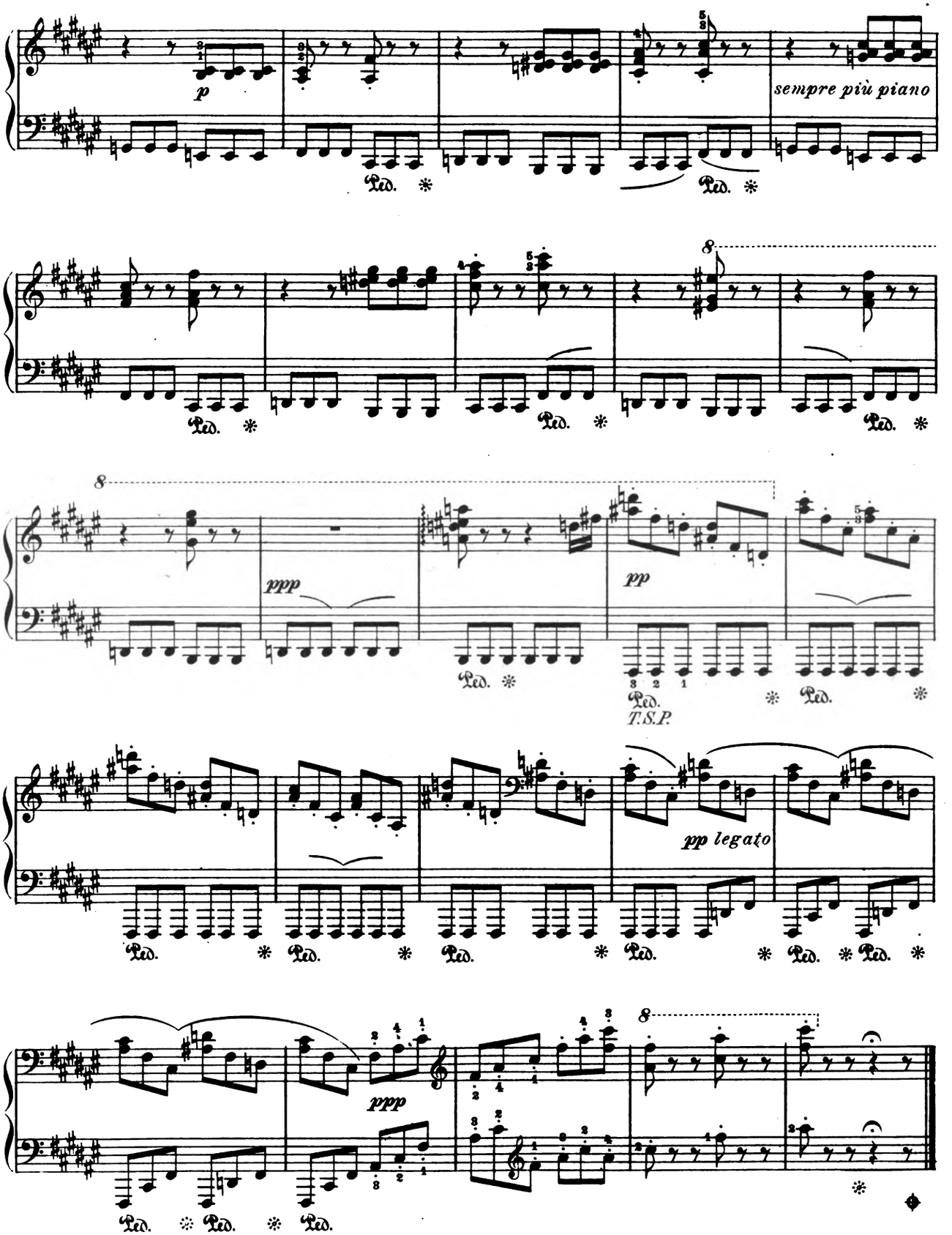

cres - - - - - - -
cen - - - - - - - - - - do
più cresc.
molto marcato
rinforzando velocissimo
sf T.S.P.
dimin.
p legiero
più dimin.





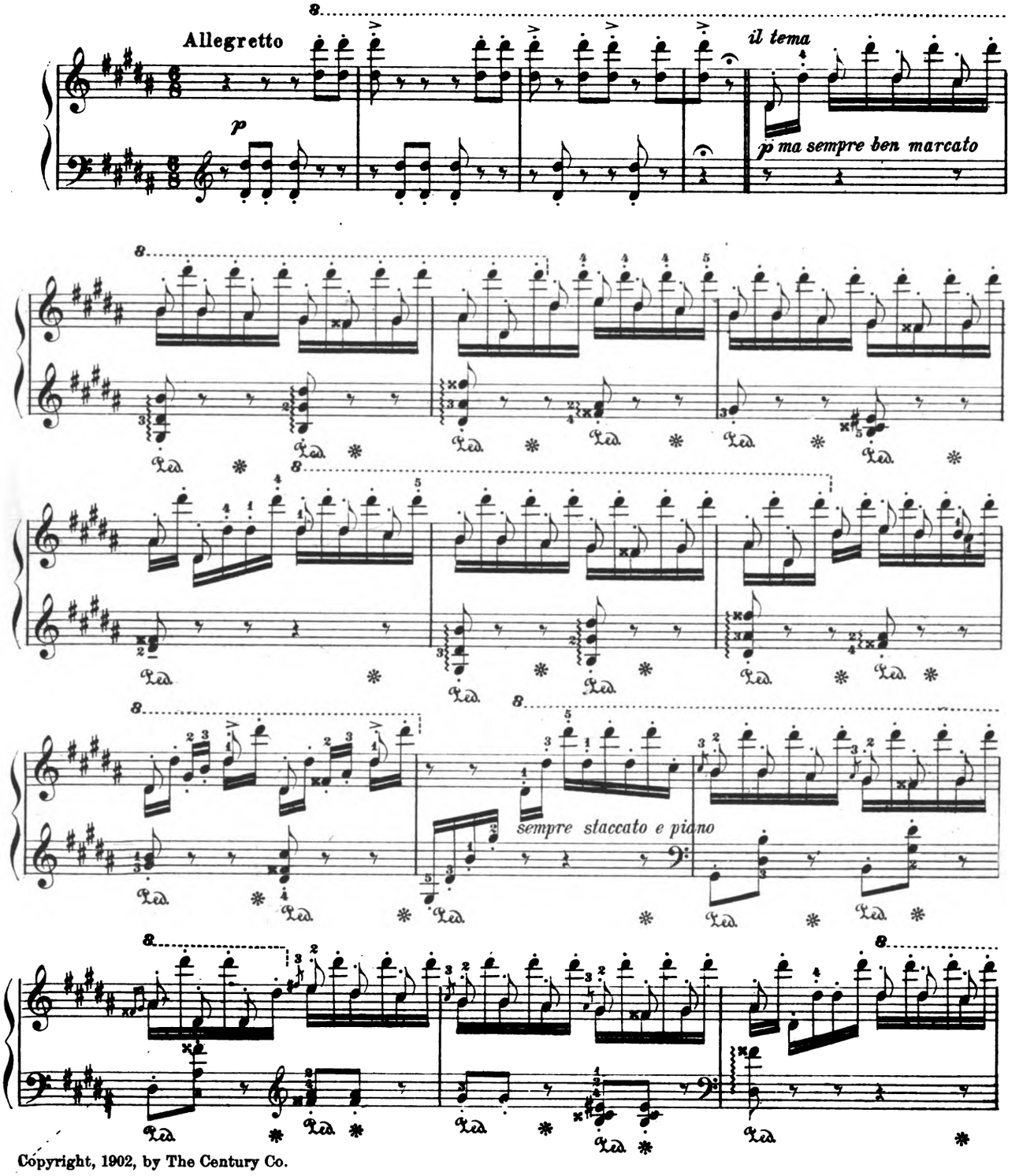






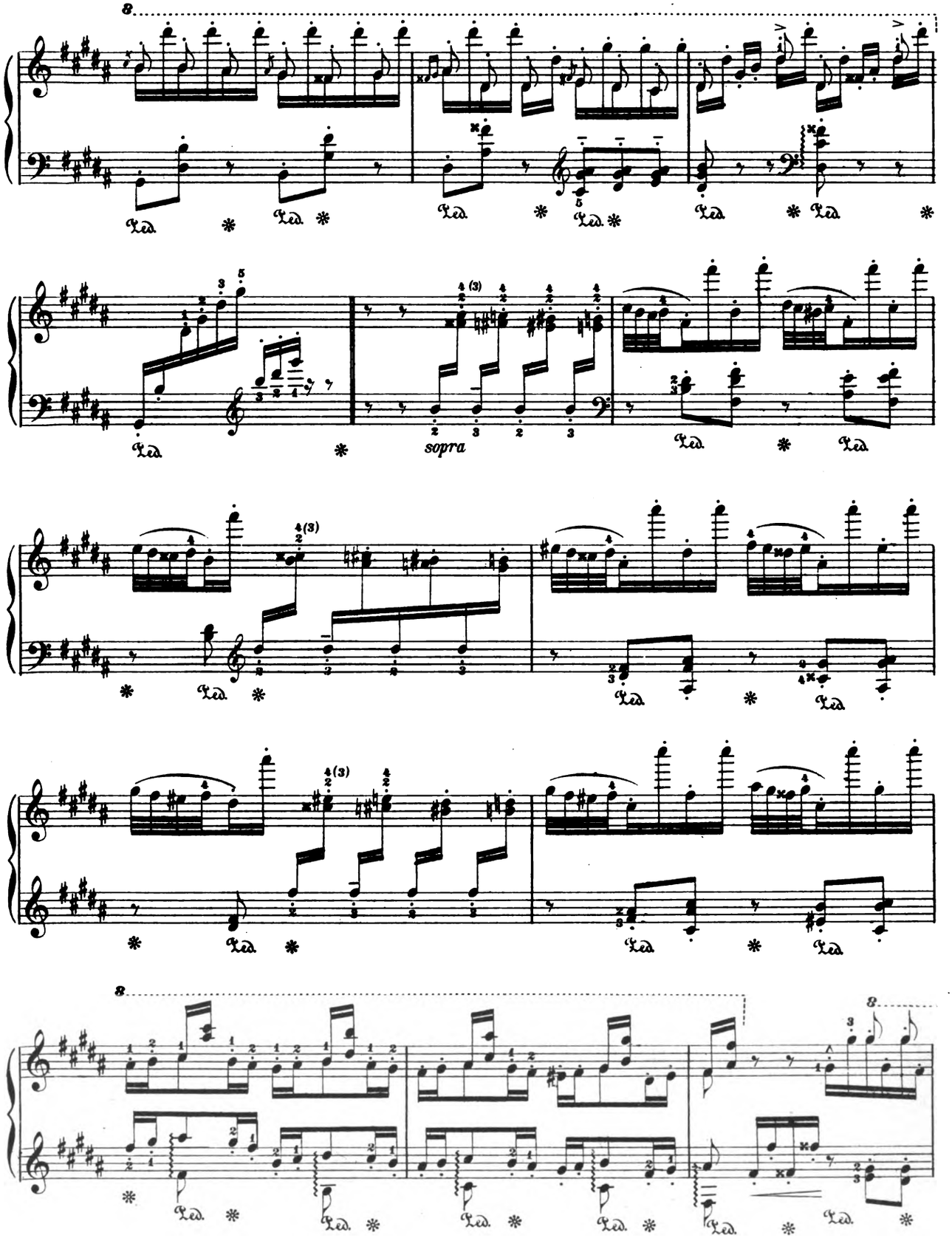
LA CAMPANELLA

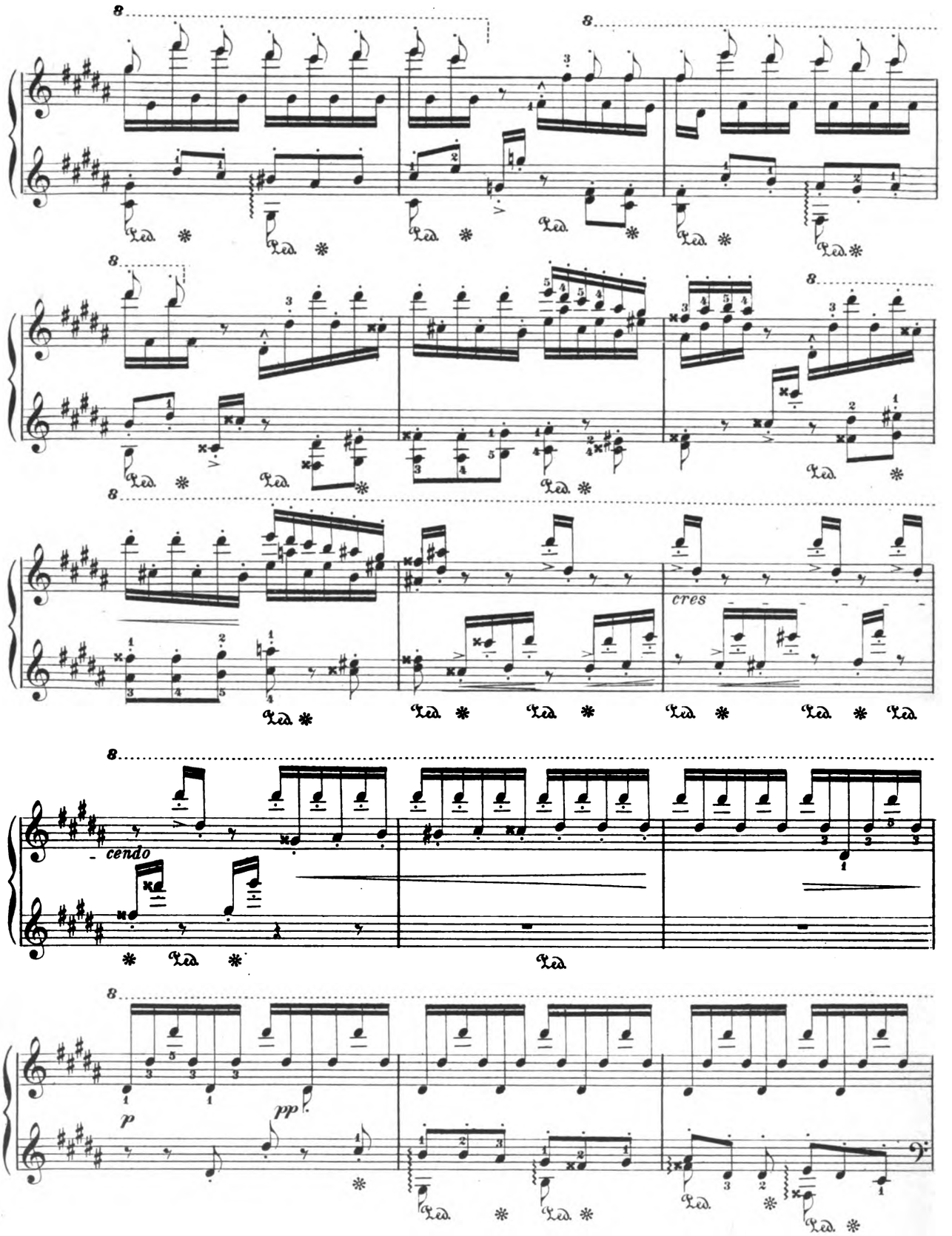
PAGANINI-LISZT

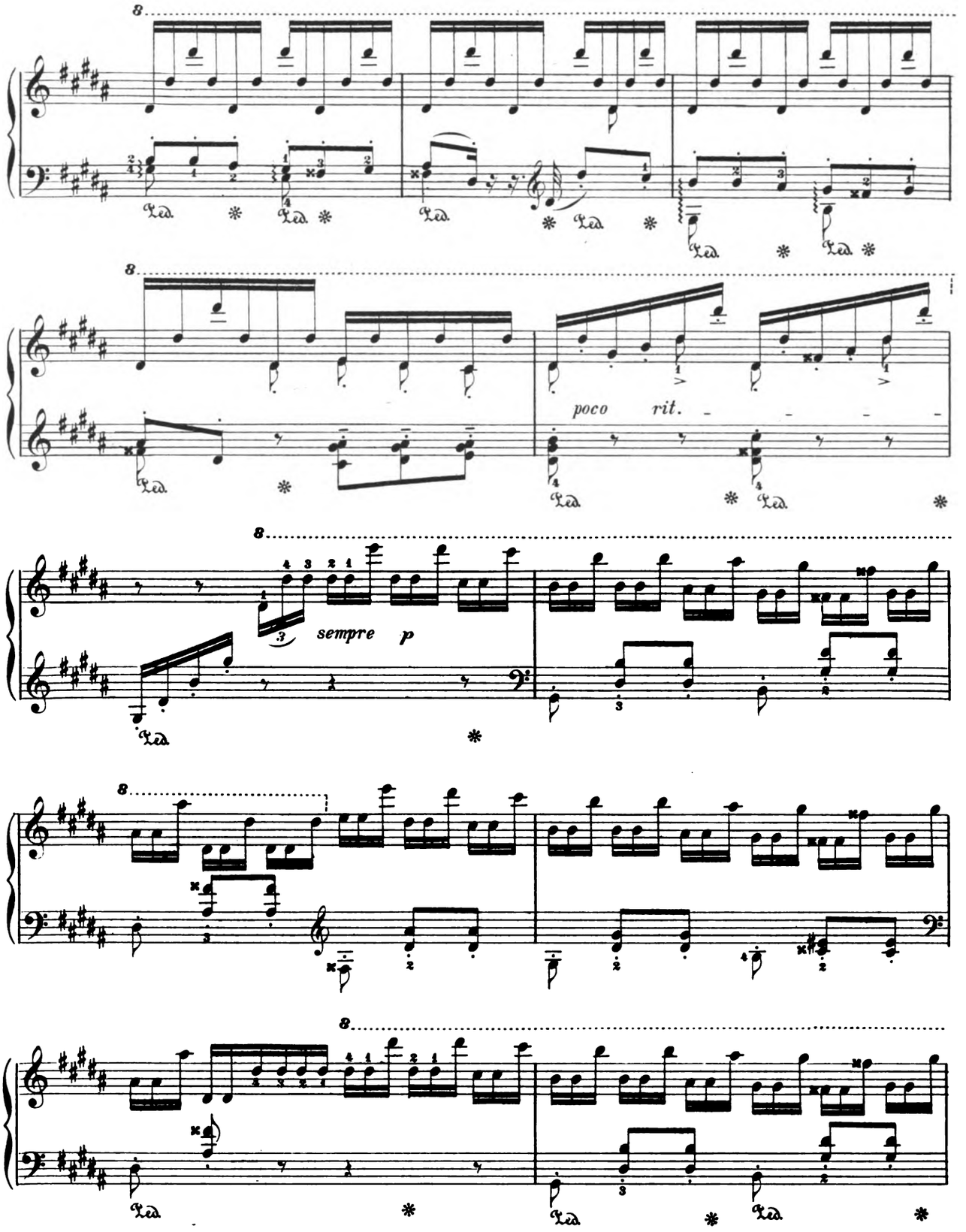


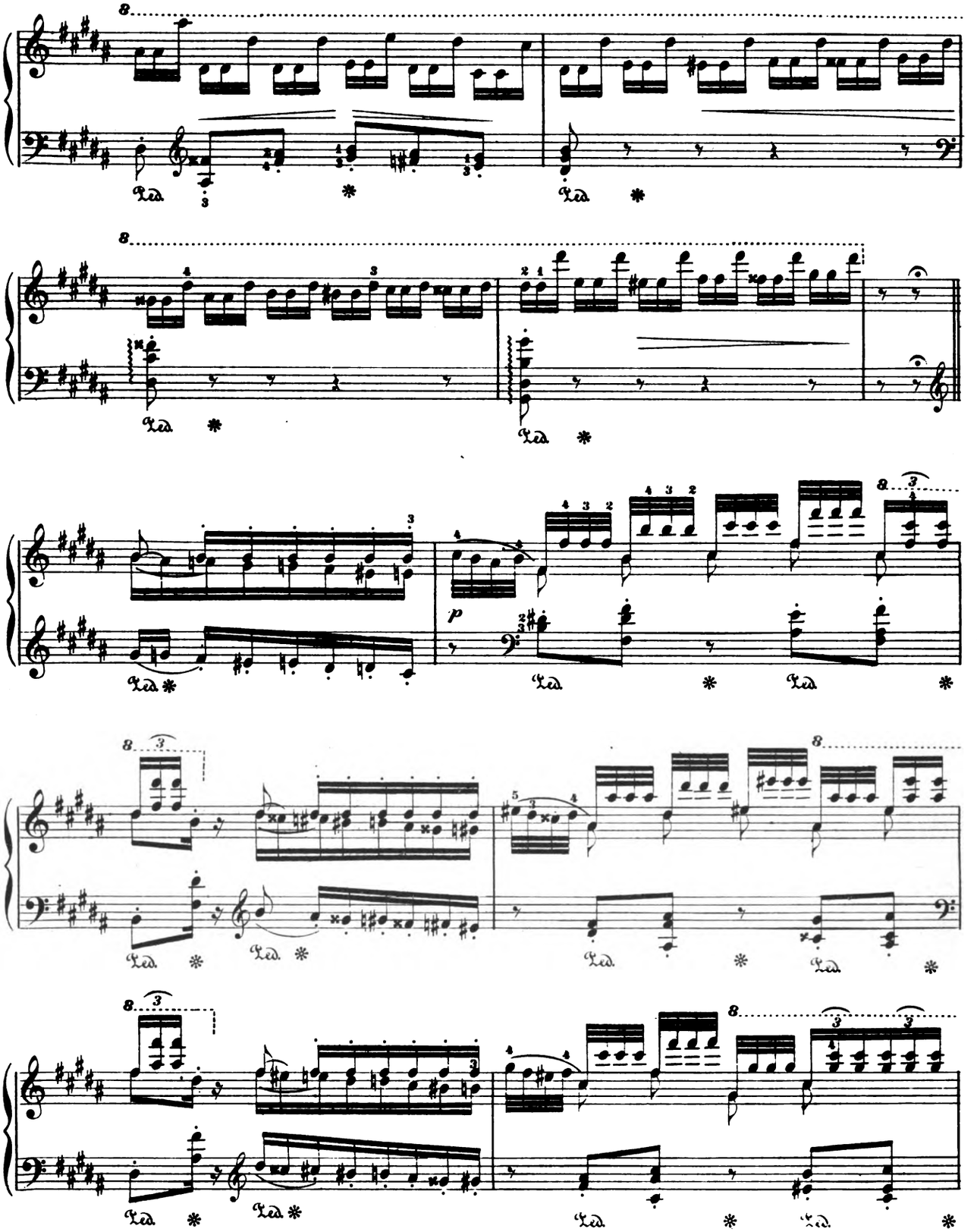
"NIGHT, DAWN, AND AURORA."

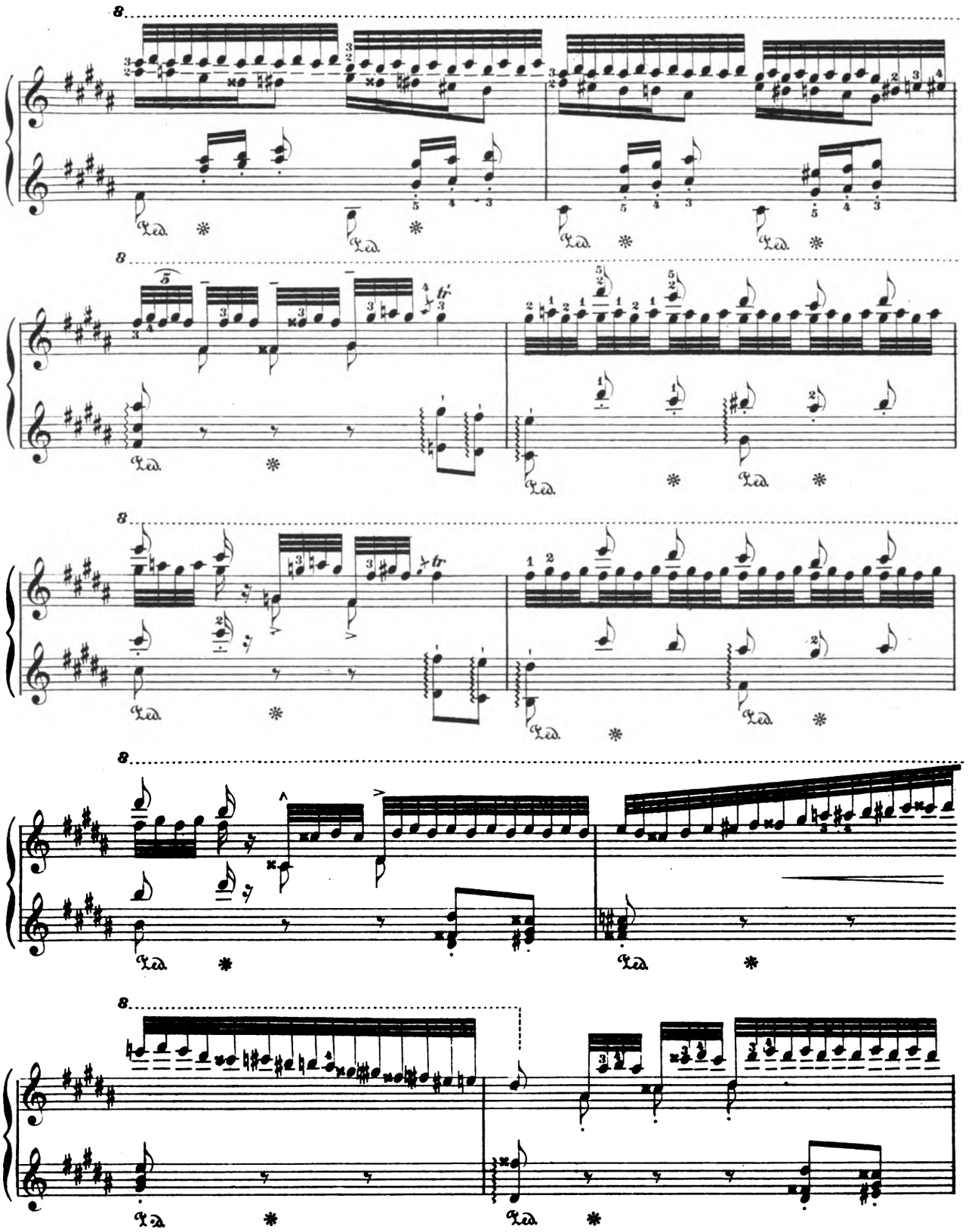
PAINTED BY THOMAS W. DEWING FOR THE HOTEL IMPERIAL, NEW YORK CITY.

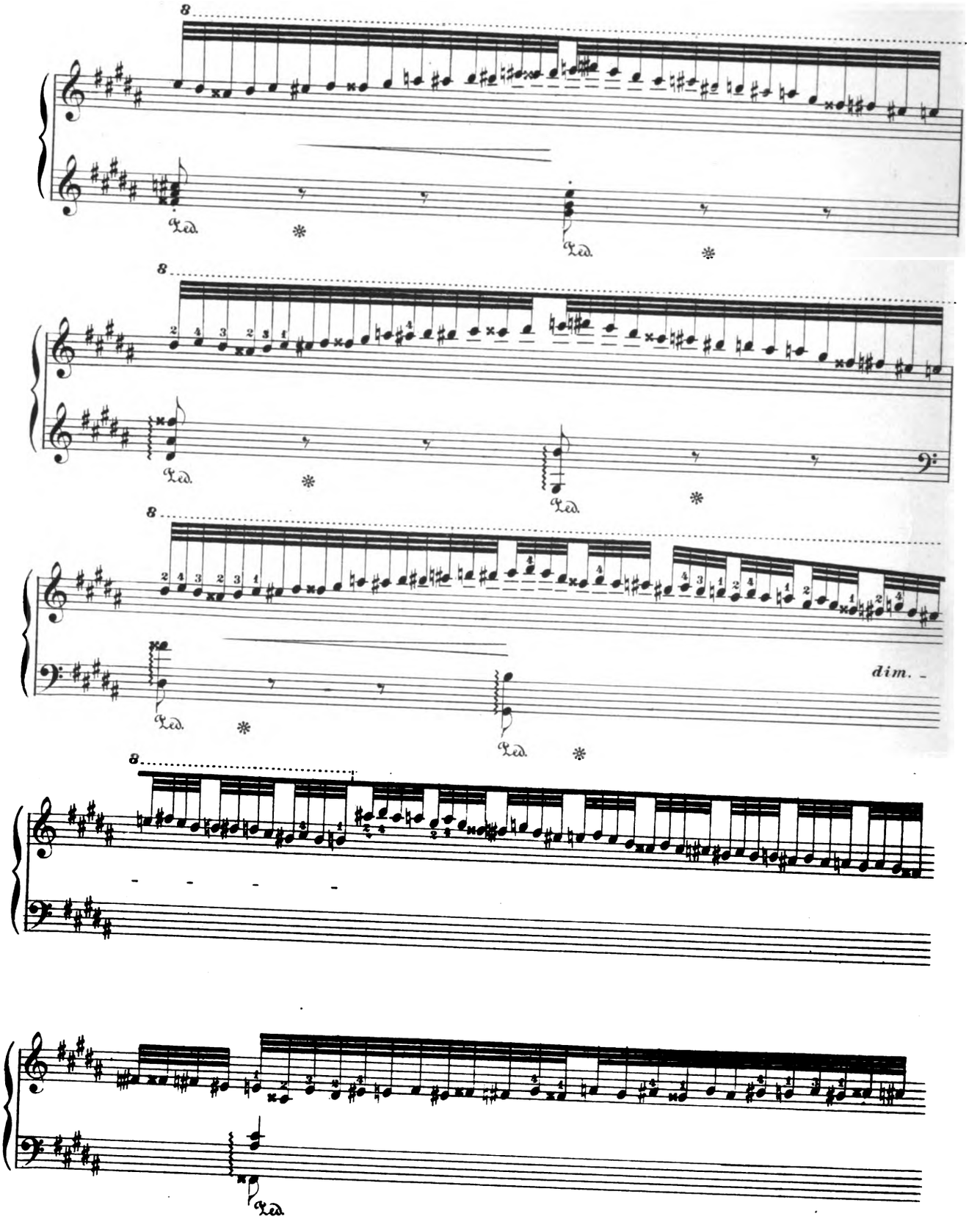


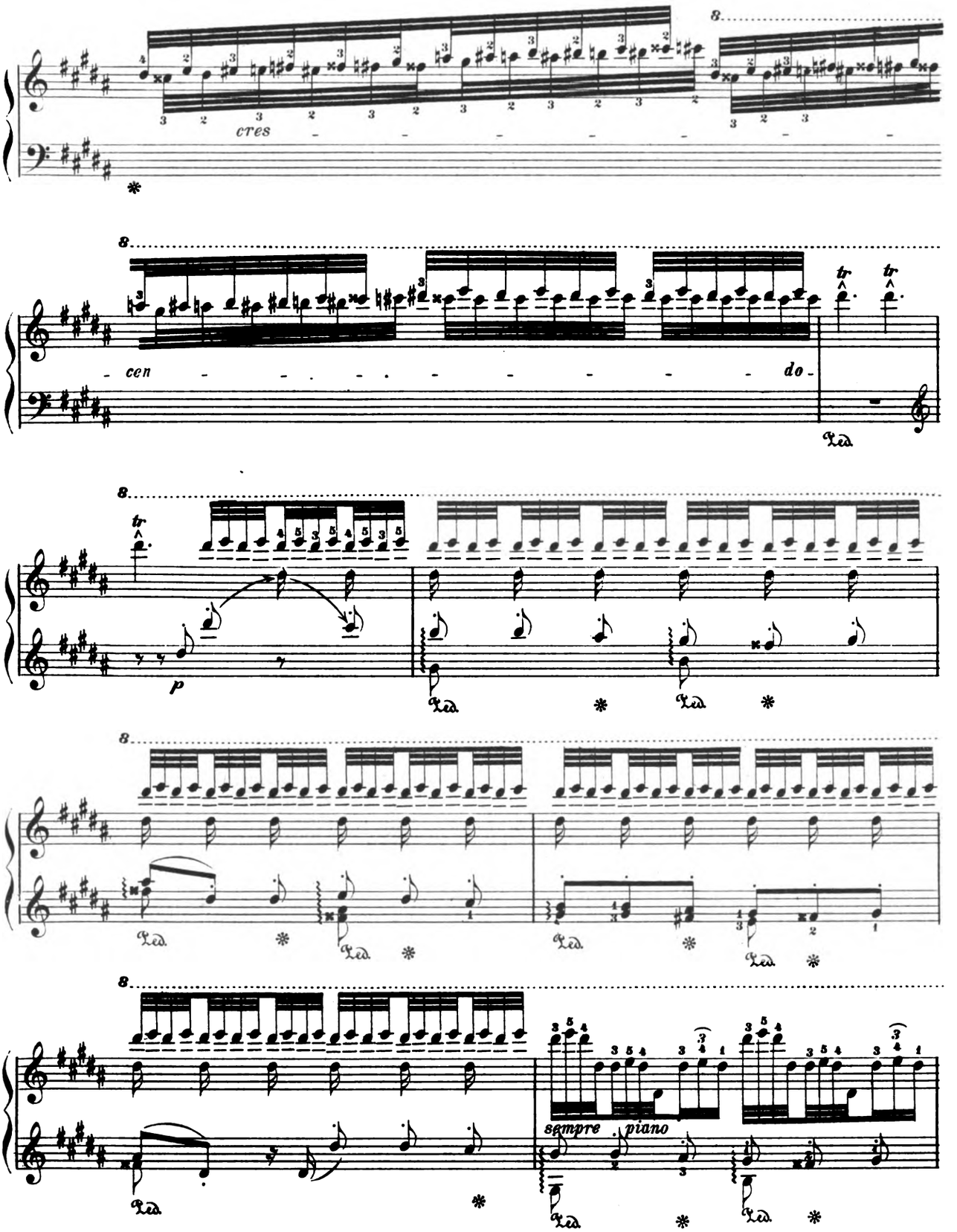


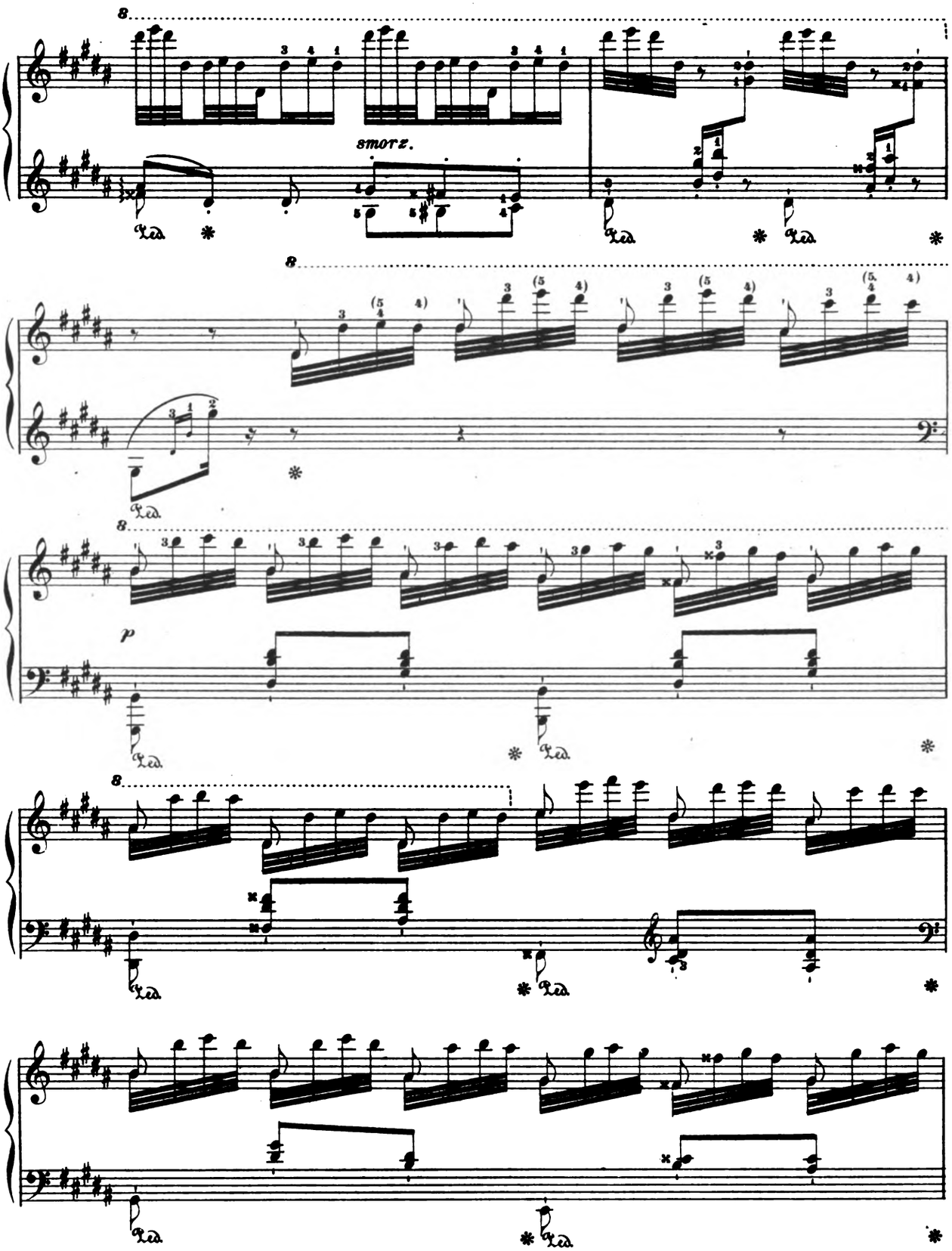


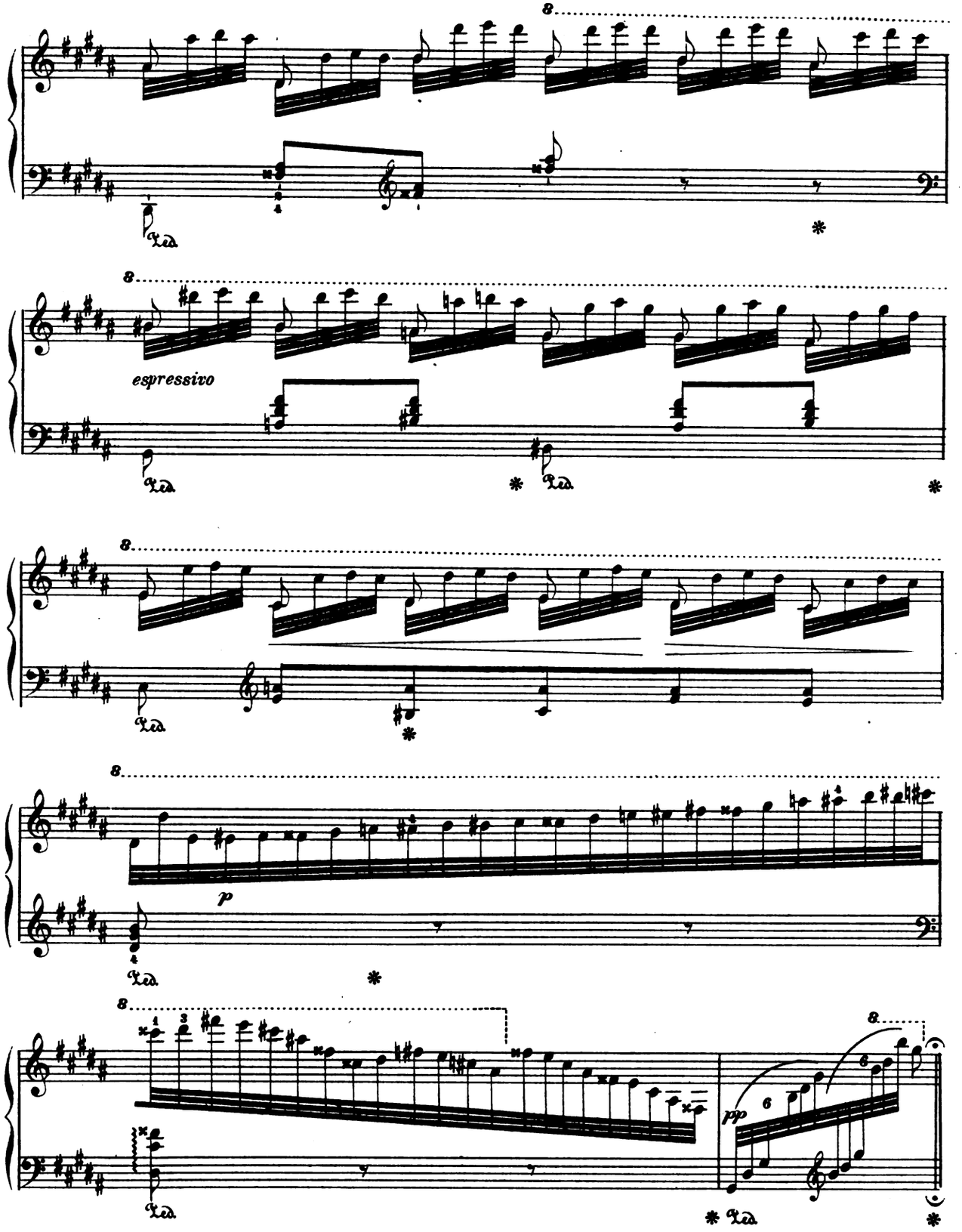


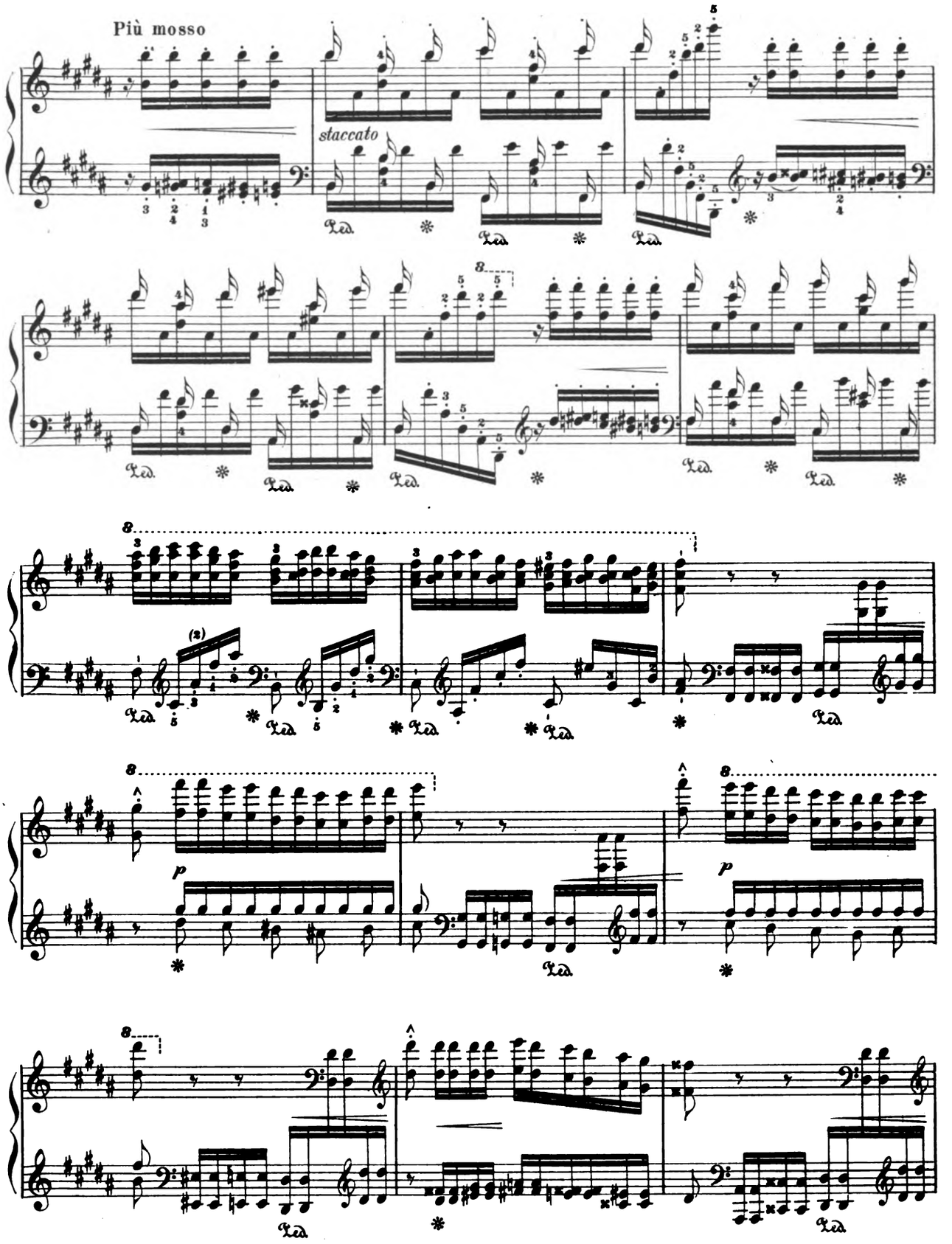


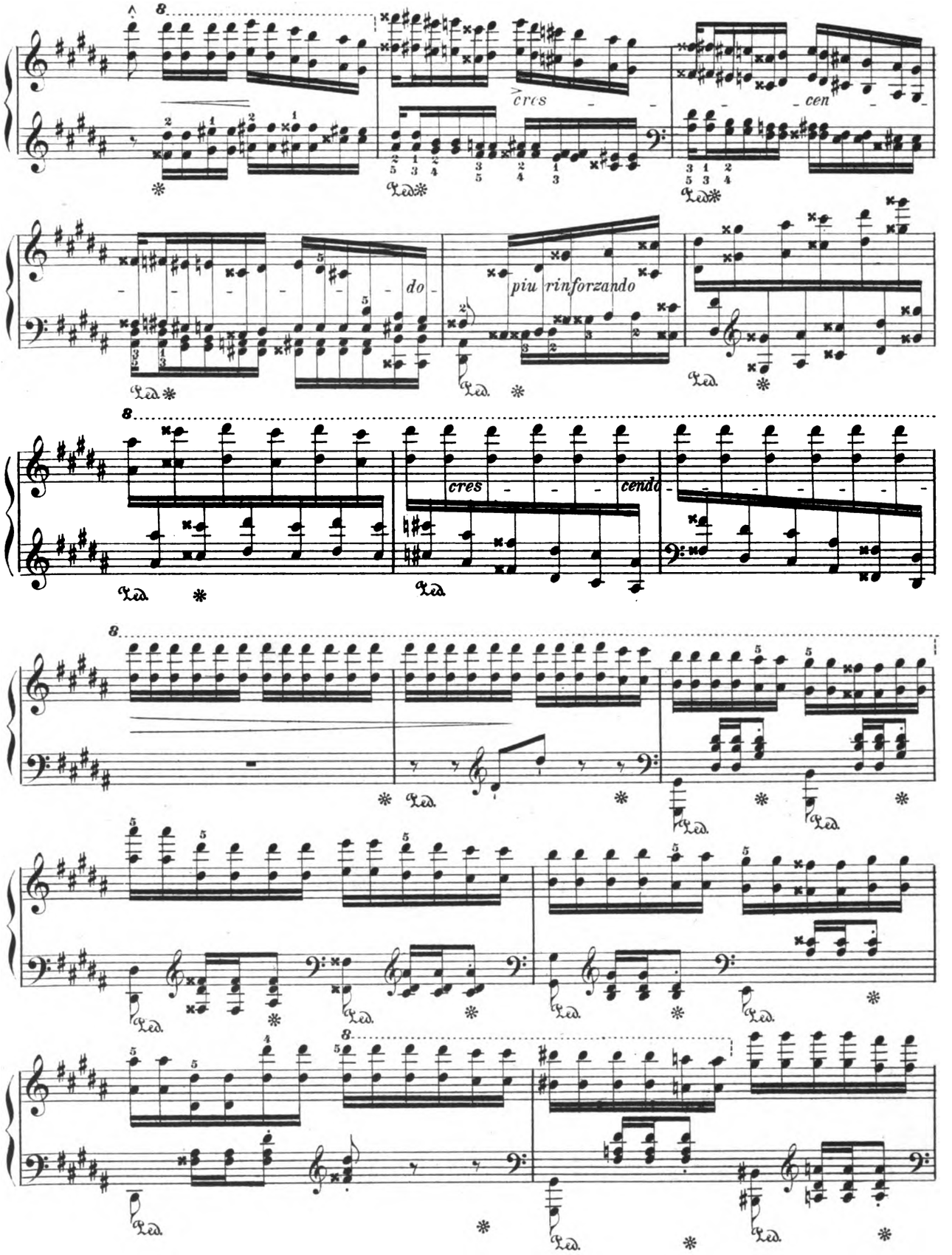


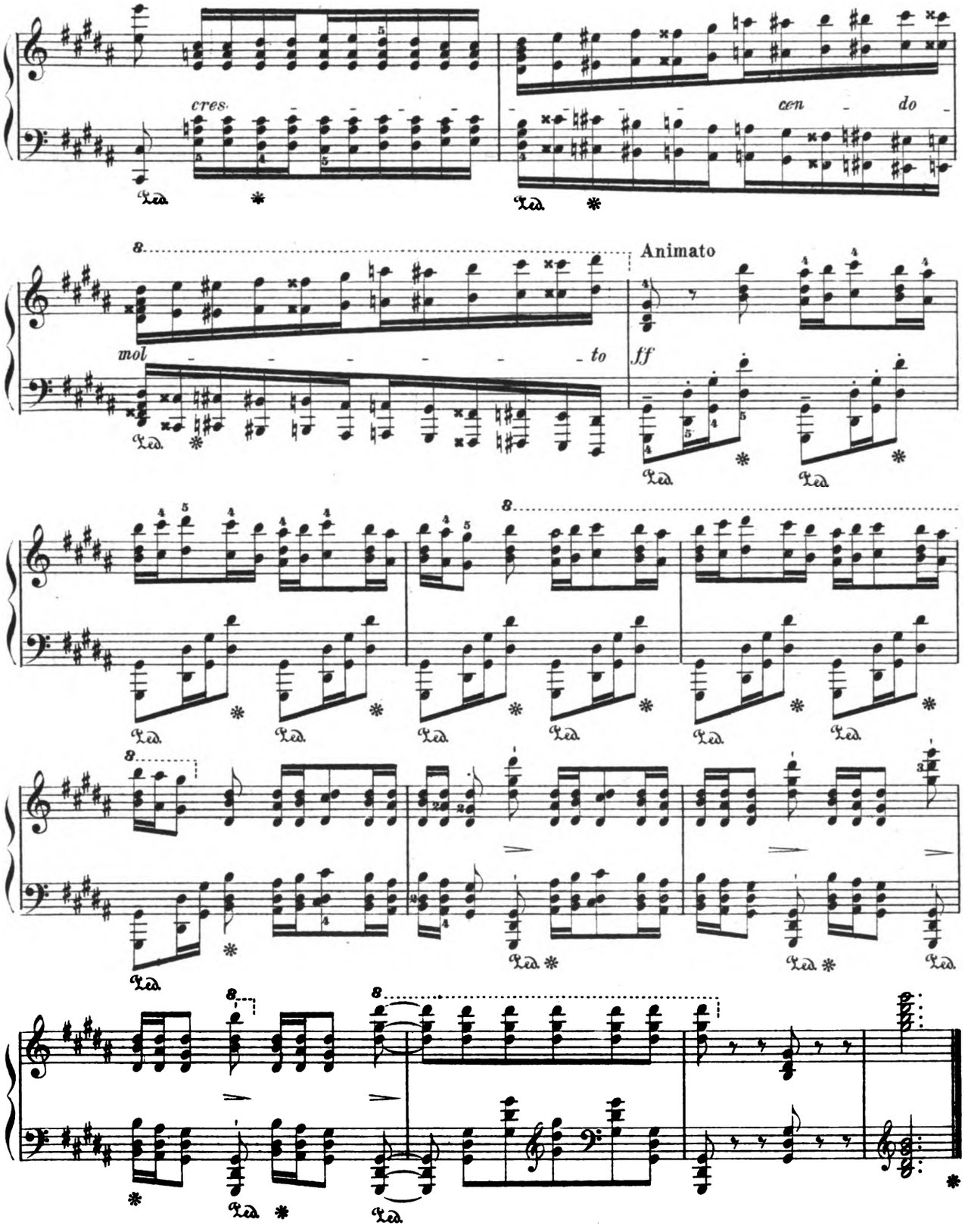












A CONCERT PROGRAM

BY

IGNACE JAN PADEREWSKI

THE SELECTIONS IN VOLUMES XIX AND XX 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:

THIRTY-TWO VARIATIONS. C MINOR . . . . . *Beethoven.*

SONATA. C MAJOR. OP. 2, NO. 3 . . . . . *Beethoven.*

IMPROMPTU. E FLAT MAJOR. OP. 90, NO. 2 . . *Schubert.*

IMPROMPTU. A FLAT MAJOR. OP. 142, NO. 1 *Schubert.*

MUSICAL MOMENTS. F MINOR. OP. 94, NO. 3 *Schubert.*

BERCEUSE. OP. 57 . . . . . *Chopin.*

ETUDE. A MINOR. OP. 25, NO. 11 . . . . . *Chopin.*

POLONAISE. A FLAT MAJOR. OP. 53 . . . . . *Chopin.*

AUF FLÜGELN DES GESANGES . . . . . *Mendelssohn-Liszt.*

GNOMEN-REIGEN . . . . . *Liszt.*

WALDESRAUSCHEN . . . . . *Liszt.*

LA CAMPANELLA . . . . . *Paganini-Liszt.*