

Master's Thesis.

THE DEVELOPMENT OF MODERN FRENCH MUSIC

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PART I. THE MEANING OF THE TERM "MODERN".

The term " Modern Music ", which is the title of this special study, is subject to several interpretations. It is impossible to assign the so-called movement to a definite period; for the roots lie deep and often strike indefinite limits. There is often a fusion of styles of different periods as well as of the time limits. To define the meaning of " Modern " as a separate movement is difficult. However, by contrasting and comparing the style of this period with the " Romantic " and " Classic " periods or movements which preceded it, we can arrive at a negative definition. The comparison of the ideals of each period will afford us one of these definitions. Classicism had the ideal of formality, of antagonism to free expression, while the characteristics of " romanti- cism " is free expressiveness. The classic ideal found expression in pure objective beauty, in strict and crys- talized forms and precise technic. The music of the ro- mantics was somewhat more sensous. In it were developed orchestral colors, masses of tone, sharp dissonances and " the deep magic of the human song ". Music came to be a thing felt and not merely admired.

The swift current of modern musical art during the last ten or fifteen years seems at first glance to have ruthlessly swept away the whole of the theories of the

past. The classical form, the principles of which were established by a group of masters, of whom Haydn and Mozart are typical examples, have come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the 18th Century, as instrumental works in the Sonata form, and operas constructed after the received traditions. In this sense the term was used as the opposite of "romantic"; in the controversy between the musicians who wished to retain absolutely the old forms, and those like Schumann, who wished music to be developed in forms which should be more the free inspiration of the composer, and less restricted in their systematic development.

The term "Romantic" is understood to characterize both the subjects of certain musical works and the spirit in which they were treated. "Its antithetical significance to the term classical still clung to it; and regard to perfection of form being often subordinated by so-called romantic composers to the object of giving free play to the imaginative and emotional parts of our nature, there grew up around the epithet Romantic the notion of a tendency to depart more or less from the severity of purely classical compositions".

The masters of the romantic school, we must acknow-

ledge that they saved music from the danger with which it was at one time threatened, of being treated as an exact but dry and cold science; that they gave it a freer and more elastic form; that they developed the capabilities and technique of various instruments; that being themselves always filled with a deep reverence for their art they have added, by their own genius and labour, many a noble masterpiece to the treasures of music.

It is a great mistake to view these modern schools as things separate from the art of the past. Indeed, most of the new traits are legitimate growths out of the art technique of the acknowledged great masters.

The term modern means, of course, something new and up to date, not merely something of recent years but advanced, progressive, or unprecedented in any other period. There are varying degrees of modernity. The enthusiasts of the most recent development, impatient of the usual application of the term, have dubbed their school, the " Futurist ". These characterizations, whether in a time sense or quality sense, are merely relative. Composers such as Wagner, who were once regarded as modern, are now called romantic composers. Bach, on the other hand, popularly regarded as extremely old is now frequently characterized as a modern.

The newness of music is thus seen to have little to do with its modernity. The word contemporary gives us no definite clue, for there are men living today, like Saint-Saens, whose music is hardly modern compared with some of the works of other composers of the late nineteenth and early twentieth centuries.

This study of modern music will therefore aim to find the progressive, advanced, and unprecedented ideas as they were brought out in France, first by foreigners and later by the native Frenchmen. I will show that the special contribution of France had behind it strong national forces, influenced by the social, religious and political conditions of the time. The rise of the modern French school in the nineteenth century is largely due to a patriotic reaction following the Franco-Prussian War and the liberal policies of the national society.

French contribution to the general movement is the result of her strong national feeling, a new feeling of independence in art as well as politics, influenced naturally by the French characteristics of eclecticism. As a nation France had that peculiar ability to draw men of other countries to them and to gain from them ideas of art without losing their individuality in so doing.

Modern History- the history of modern art and modern thought, as well as modern government-dates from July fourteenth, seventeen hundred and eighty-nine, the capture of the Bastille by the Parisian mob. " There is no political event, no war or rumour of war among the European nations of today which, when traced to its source does not flow from the howling rabble, which sweated and cursed all day before the prison-symbol of absolute aristocratic power ".¹ No less than modern politics, modern thought and all its artistic expression dates from 1789. For against the authority of hereditary rules and rulers, the mob of the Bastille proclaimed another authority, namely that of facts. " The notion that forms should square with facts and not facts with forms then became the basis of men's thinking. And so man has come to ask of a monarch not whether he is a legitimate son of his house, but whether he derives his authority from the will of the nation. They have come to ask of a philosophy not whether it is consistent but whether it is true. And they have come to ask of an art form, not whether it is perfect, but whether it is fitting to its subject matter ".

So, in contrast to the crystal clear symphonies of the eighteenth century and the vocal roulades and delicate clavichord suites, we find in the nineteenth century huge orchestral works, grandiose operas, an astonishing increase

1. Art of Music, Volume II.

in the size of the orchestra and the complexity of its parts, the association of music with poetic ideas, and the utter rejection of most of the existing harmonic rules. With the change came a deepening in the content more profound and more human. The personal and emotional sound in music as never before. A feeling came to men that they were part of a social group and not a separate unit. This folk-feeling came to expression in the Rhapsodies of Liszt. The romantic period was accompanied by subdivision into school and the development of national expression. The difference between the music of different nations in the matter of judging is now not a question of taste or emphasis on the part of the judges but has as a safer basis namely the national ideas or ideals.

Music in France really means music in Paris, for although the great towns of the Departments have of late shown signs of an increasing interest in the art, yet the capital has been and is still the music center of the country. " Paris was kind of a workshop ", where the finest musicians of Europe met together and vied with one another-- French, Italians, Germans, and Belgians, all striving to create a style for tragedy and lyric

comedy. The whole of French society took an eager part in these productive struggles, which carved the way for the musical revolutionaries of the nineteenth century ".¹ Musical festivals are not prevalent in France; the oratorio does not appeal to the Frenchmen. The theater is more to their taste, and thus it is that music in France chiefly relates to music connected with the drama. Paris has been the birthplace of some of the most famous operas. It has been ever a recognized center of art. Many celebrated composers of other lands have brought there the fruits of their genius, notably Lulli, Gluck, Piccini, Sacchini, Donizetti. Even Wagner in his early days endeavored to win the favor of Paris. In the meanwhile, French composers have manfully held their own and in late years there has sprung up a school of musicians admirably equipped, ready to do honor to their country.

The modern period and phase of music follows the general trend of music progress of the classic and romantic ages. The classic age found its termination in Beethoven, while Brahms, Wagner, and Liszt may be considered as the concluders of the Romantic movement in music. No great art movement is ever fully concluded. There are by- and after- currents of the

1. Rolland's "Musicians of Former Days ",
pg. 19

former movement which cannot be ignored.

PART 2. FORCES INFLUENCING THE DEVELOPMENT OF MUSIC IN FRANCE.

France during the eighteenth and nineteenth centuries experienced political changes which exerted a powerful influence on the art of the country and of the world. The Revolution of 1789, which had been preceded by an age of enlightened despotism, brought the whole population of France into an attitude receptive to national creative art. The enlightened despotism in France did not bring to the people their desire of social equality, sincerity, and justice. This revolution lasting from 1788 to May fifth, 1789, did, however, give birth to great composers who had a new environment in which to work out their ideas. The first revolution was a shift from an absolute monarchy to a limited monarchy. In the development of the revolution a shift or change occurs in those responsible for it. The kings who were unable to establish reforms gave way to the bourgeoisie or middle class. Later, when the middle class, in attempting to compromise the questions in hand were in turn a failure, as a last resort the mad populace took things in hand and used their methods to

accomplish the long desired change. During their attempts to establish equality, sincerity and justice, although the most common laws of humanity and fairness were violated, there came, nevertheless, a feeling of national consciousness rare in any country at the present time. The political conditions of the eighteenth century are therefore largely responsible for the French school of art today as a strong national factor.

The revolution in France was accompanied by a cultural and intellectual awakening. To be sure the reforms intended were mostly of a political and governmental nature, however, literature and art received attention of the leading scholars including Voltaire, Diderot and Rosseau. Rolland clearly points out this fact when he says: " There are historical conditions more favorable than others to the development of music: and it seems natural, in some respects that a musical efflorescence should coincide with the decadence of other arts, and even with a country's misfortunes "¹.

Just as the political history of a country influences the art, so a sort of comparative history

1. Rolland's " Musicians of Former Days".

of all forms of art will lay a foundation for all general history. Music, although an individual art, is also a social art; it may be the offspring of a country's sorrow, or joy, or even frivolity. " It accomodates itself to the characters of all people and all times: It may mean entirely different things to different people. Music adapts itself to all conditions of society. During the revolution it became an art for the expression of revolutionary ideas- the voice of the democratic societies. The French revolution after being expressed by the French Musicians of the convention: Gossec, Mehul, Leseur, and Cherubini, found its greatest expression in Beethoven: the greatest poet of the revolution and the Empire. In brief, the French revolution may be considered as the big factor in the shift of music from its trite, strict, and declared form into a more poetic free and popular style. The French Revolution destroyed the prevalent idea that music was a luxury for the entertainment of a few aristocrats and strengthened the confidence of the whole population in their right to know and appreciate music.

Although not so basic an influence yet, never-

theless, a more direct and recent force in the development of French music was the Franco-Prussian War of 1870. Although a serious misfortune politically, it did, however, act as a direct and far reaching stimulus toward a nationalistic tendency in music. It led to the rejection of extra-French influences, that of Wagner among them, although the current of imitation becomes ultimately too strong to be resisted. " It brought about a conscious striving toward individuality in technical methods and deliberate attainment of racial traits in expression. The strength and unity of this sentiment was strikingly simplified in the founding as early as 1871 of the National Society of French Music by Romain, Bussine, and Camille Saint-Saens. Its purpose was to provide for and encourage the performance of works by French Composers. The Society has striven amazingly and its programs constitute the proof of musical evolution and progress. Saint-Saens, the first president of the Society resigned. Caesar Franck acted as president until his death in 1890. Since then Vincent d' Ind'y has been at its head.

The efforts of Padeloup in establishing or-

chestral concerts were ably continued by Edouard Colonne in connection with different organizations, beginning in 1875, and by Charles Lamoureux in 1881. Collone's greatest memorial was the efficient popularization of Berlioz. Both cooperated in encouraging the work of native composers, less ardently perhaps, than the National Society but to a sufficient extent to prove to the Parisian public the existence of French music of worth. The educational achievement of both orchestras has been admirable and both are active today.

In 1872 Charles Bordes(1863-1905) founded a choral society , " Les Chanteurs de Saint Gervaise ", to spread a knowledge of choral music of Palestrina, and his epoch, as well as the study of the plain chant. Four years later this society was merged into the " Schola Cantorum ", with Charles Bordes, Alexander Guilmant, and Vincent D'Indy as founders, to perpetuate the spirit and teachings of Caesar Franck. Intended originally as an active protest against superficial standpoint of the Conservatoire before the administration of Gabriel Faure. The school aims to

have the pupil pass through the entire course with a curriculum of exhausted thoroughness.

I wish next to refer to a trait of the French people as an influence in the development of French art, the attribute of eclecticism. In France, as far back as the middle of the seventeenth century, the musicians of Italy were received into the life of the French nation, their music performed and appreciated, and their loyalty to the French people fostered. It would seem, considering this superficially, that this would be a hindrance to a national art, but considering it with an understanding of the conditions it is clearly recognized as a determinable force in the development of French music. The French are a nation appreciative of art and welcoming a newcomer into the field of musical creation and performance. As a general rule, innovations either of native musicians or foreigners have been well received in France. Musicians and artists not appreciated in Italy often found encouragement in Paris. Cecil Forsyth in his work " Music and Nationalism ", in speaking of France says: " It

cannot be justly charged to her that she has been niggardly to the stranger or slow to invite him, whether to serve or eat at her table. In this point London has not been behind her; but while London, to her shame, allows what might be a stately banquet to degenerate into an ill-ordered scramble of pick-pockets, Paris more wisely ordains that her guests shall feast with her only on her own severe conditions of respect and propriety ". No doubt the French found the art of the Italians or the Teutons or any other foreign art work something in some part repellent to their own individuality. Tradition and the persistence of a national ideal make this an emphatic part of their nature. The nation who can compromise by accepting ideas favorable to her national ideal will accomplish the most in her art. France has been able to do this and has become a nation homogenous and artistically united.

Of the foreign musicians influencing the musical life of the French nation those of Italy and Germany are probably the most important. I will only seek to study some of the more important foreigners and speak of their contribution to French

art. The foreign masters who have at different times settled in Paris and brought out their works on French soil have themselves been influenced by their surroundings. It has been a question of give and take. At the present time, when nationalism in music is very much in the fore, it must not be exaggerated to the extent of causing one to undervalue all extraneous influence. To take a recent example: The influence of Wagner may be said to be universal yet although modern French composers have all profited by the innovations of the German master, they have not on that account overlooked their own national characteristics. " The same filtering through different channels has produced different results ". Certain of the principles of Wagner had indeed been anticipated many years previously by two composers- a Viennese and a Belgian, both living in Paris- Gluck and Gretry. Gluck in his preface to *Alceste*, firmly established the principles that should guide the dramatic composer. The gist of it is contained in the following tract: " I have sought to reduce music to its true function, that of seconding poetry, in strengthening the expression of the sentiments

and the interest of the situations without interrupting the action of chilling it by introduction of useless and superfluous ornamentation-- I have taken care not to stop the actor in the midst of his discourse upon a favorite vowel either to allow him to show off the agility of his fine voice in a long roulade or to wait for the orchestra to give him time to take a breath for a point d'orgue ".

The two paths along which dramatic music was to proceed were, it will be seen, already well outlined before the close of the eighteenth century.

Jean Baptiste Lully, who was born in Florence in 1663, was one of the pioneer characters in the early musical efforts of the French nation. Altho' he had no systematic training he was able by intrigue and by his extreme ambition to influence a host and to direct the art career of the French nation for some time. He learned from all he came in contact with: from Cambert, who had written music for the ballets; from Cavalli, who had come to Paris with his Xerxes in 1660. He has been well described as " A clever , exceedingly intelligent man, a good actor, a good clown, a good dancer,

an unscrupulous plotter, an iron disciplinarian."¹
Not only did he write music to his operas, but he also superintended and remodeled the liberitti furnished him by the poet Quinault. It is said he left the filling out of his harmonies to his secretaries. Only in his recitative did he accomplish anything new. The great law of it is that it shall be syllabic, one syllable to a musical tone. The recitative of Lulli is something not music alone but a mean between declamation and music.

" In this regard, it was so much to the taste of the French audiences, that Lully's operas came to be valued more for their recitatives than their airs-- and in this respect he is a great reformer and akin to Monteverdi on the one hand and Gluck on the other ".²

To Lully as a musician belongs the credit of having given definite form to his overtures. The French overture as he established it was generally in two parts- the first slow and serious, the second lively and in vigorous and fugal style. Sometimes a third movement was added, recalling the first.

1. Art of Music, Vol. I.
2. Art of Music. Narrative History, Vol. I.

These overtures were much admired in their day and their form adopted by other composers. " All of Lully's music has simplicity and clearness of outline, it is easy to remember, vigorous in rythm and in sentiment, positive and definite, often poor in harmony and grace and never subtle, but on the other hand never vague or weak" .¹

Gretry(1741-1913), one of the most prolific composers of his time seems to have had transient visions of future possibilities. His opinions, which are recorded in his memoirs were considerably in advance of his music. " Woe to the artist, " he declared, " who too much controlled by rule does not dare to follow the flight of his genius ". He also predicted that " One day everything that is not strictly in accordance with the poem will be rejected by the educated public: singers who add vocal ornamentation to their parts will be sent from the theater to the concert room ". Gretry also formulated the ideal of a theater. Altho' he lived in the nineteenth century, many historians and critics claim that essentially he belongs to the eighteenth century. He wrote many operas, several of which

1. Art of Music. Narrative History. Vol. I.

achieved popularity. The two which may be said to have survived in the repertoire of the French theater are " Richard Couer de Lion " and "L'Épreuve Villageoise ". One critic has described him thus : " His musicianship was poor, instrumentation he looked upon with contempt. His operas were constructed upon general lines and it is averred that some thirty of his works were scored by another hand. His productivity therefore causes no surprise. There is united opinion that his themes were possessed of a distinct charm, an evidence of the musician's sincerity ".

Gossec, another musician of the Revolutionary period, was born in 1734 and died in 1829. His work for the most part are operas and symphonies. To him were due many innovations in composing for the orchestra. Arthur Hervey (music in the nineteenth century) makes this statement : " Among his works is a Requiem the " Tuba Mirum " which contains in germ, certain instrumental combinations employed later by Cherubini and Berlioz ".

Purely instrumental music had until his time occupied a meager place in French music and to

Gossec is accorded the honor of introducing the symphony into France. His efforts in the direction vanished, however, owing to the superiority of his contemporaries- Haydn and Mozart. Besides furthering the progress of instrumental art, his labors in helping to found the Paris Conservatoire where for four years he served as a professor, must not be overlooked. " One of his symphonies entitled ' Symphonie de la Chasse ', is said to have served as a model to Mehul for his overture to " Le Jeune Henri ", which to this day remains an admirable piece of programme music and one of its composers best works. "

After the death of Lully, early in 1687, French opera subsisted on what he had left it. There was no leader to take it over until 1723, when Rameau began to write for the stage.

The peaceful artistic rivalry of these musicians, during this period, stand in peculiar contrast to the great political turmoil which was going on at this time-- the French Revolution. This upheaval was accompanied by an almost frantic search for amusement by the public, an astounding

increase in the number of theaters(seventeen were opened in 1791, eighteen more in 1800). " Cherubini's wife remarks how the theaters were crowded at night after the guillotine had done its bloody work by day. Music flourished as never before and especially French music, for the storm which swept the country made for the patronage of things French. In the very year of Robespierre's execution(1794) the Conservatoire de Musique was projected, an institution which has since remained the bulwark of French Musical Culture ".

Cherubini was conducting Italian opera in Paris in 1789. The fall of the Bastille drove them from the royal residence to a mere booth in Toire St. Germain where, in 1792, they created the famous Theater Feydeay, and delighted Revolutionary audiences with various works. Cherubini's " Mede" and " Les Deux Journees " were produced in 1797 and 1800 respectively. " Cherubini's musical resources were almost unlimited, wealth of ideas is **even a** fault with him, having the effect of tiring the listener, but his overtures are truly classic, his themes refined, and his orchestration faultless".

He must be classed as a chief fact in the reformation of the opera in the direction of the music drama.

Jean Francois Lesueur(1760-1837) " the only other serious composer who deserves to be mentioned by side of Mehul and Cherubini. " Lesueur, thru' his innovating ideas, aroused much opposition, but nevertheless he had a distinguished following. Amongst his pupils was one destined to affect the character of French Music as few others have-Hector Berlioz.

The contribution of every foreign artist has been along a different field. One of the Italians whose innovating ideas had been carried not only throughout his own land, but to Vienna as well, was Rossini. His removal to Paris in 1824, when he became the musical director of the theater of the Italians, marks the beginning of another stage of his development. Although this period of the composer's life produced a single opera " Guillaume Tell ", that one was a masterpiece. In 1826 he was appointed " first composer to the King " and " Inspector General of singing in France ".

The leisure this afforded him gave him an opportunity to devote his time to revision of his

old works and a serious study of Beethoven. " The Libretto of Guillaume Tell, which adheres closely to Schiller's drama, was written by E'tienne Jouy and Hoppolyte Bis, and further altered according to Rossini's own suggestions. Musically, it ranks far above his previous scores, since into the Italian fabric of his own **creation** he had woven all that was best in French operatic tradition.--No longer abstract types nor mere vehicles for vocal display, his singers sang with the dramatic accent of genuine passion ".¹

It took Rossini six months to compose Guillaume Tell. The result of his earnest study and deep reflection is evident. It shows both French and German influences; something of the German depth and sincerity of expression, a good deal of French spirit and dramatic truth, and the usual Italian grace are its composite elements. The ease and fluence of Rossini's style persist unchanged, while he discards mere mannerism and rises to heights of genuine dramatic intensity he had not before attained.

1. Art of Music. Vol. 2, pg. 190

After the success of Guillaume Tell he retired to Bologna. He had been considering the subject of Faust for an opera and was filled with an ambitious plan for the inauguration of a new epoch in French opera. In 1832 he wrote six movements of his brilliant " Stabat Mater ", and in 1836, after Meyerbeer had made such wonderful success with " Les Huguenots " he determined to give up operatic composition all together. His motive, although a matter of dispute, is probably due to the successive mutilation of his works. He once remarked to a friend: " A new work if successful could not add to my reputation, while if it failed it might detract from it ". Rossini was, by nature, pleasure loving and fond of good things of life. His fortune would enable him to rest from the strain he had undergone in composing William Tell.

Leaving Bologna in 1847, he remained a time in Florence, and in 1855 settled in Paris, where his salon became an artistic and musical center. His Stabat Mater, completed in 1842, was produced with tremendous success. He died in 1868, rich

in honor and dignities.

" It has been said, and with truth, that to a considerable extent the musical drama from Gluck to Wagner is the work of Rossini. He assimilated what was useful of the old style and used it in establishing the character of his reforms. In developing the musical drama Rossini, in spite of the classic origin of his romantic art, and this by laying a solid foundation for the musical drama, Rossini afforded those who came after him an opportunity of giving the atmosphere and, eventually, elevation its style.

Rossini was the first to insist on writing out the coloratura cadenzas and fiorituri passages, which great singers still demanded, instead of leaving them to the discretion of the artists. It had been customary to allow each soprano twenty measures at the end of her solo, during which she improvised freely. The cadenzas Rossini wrote, while quite florid, were at least consistent, and his determined stand on the matter proved that the opera was not merely a vehicle of vocal display but was based on dramatic expression. He was also one of the first

Italians to assign leading parts to contraltos and basses and to make each dramatic scene one continued movement. The widespread reforms culminate, for opera buffa, in " Il Barbiere de Seviglia ", and for opera seria in " Seramide " and " Othello ".

" As a representative figure Rossini has no superior in the history of the musical drama and his name is the name of an art epoch ".¹ Rossini's " William Tell " closed an epoch and forshadowed the next.

Meyerbeer, the idol of the Parisian public, the head of the Grand Opera, over which he remained supreme for over thirty years. The influence which Meyerbeer exercised over French music has prevailed until comparatively recently. Although Meyerbeer was much over-praised in his day, yet all critics agree that he is much under-rated today. The first teacher to exert a decided positive influence on Meyerbeer was Abbe Vogler, organist and thoretician, who is eulogized in Browning's poem. " Meyerbeer was an eclectic, and art lover rather than an artist, he revelled in the luxury of using every style and

¹. Art of Music, Vol. 2, pg. 191.

attempting every novelty in order to prove himself master of whatever he undertook. But he was undeniably honest in all that he did, although he lacked the spontaneity which belongs to the artist alone ".

His early operas, " Jephthas Vow " and " Alimelek " were both failures. Meyerbeer, though cruelly discouraged, took Salieri's advice and went to Italy to study vocalization and to form a new style. While in Venice, Rossini's influence affected to such a degree that he gave up all idea of developing a style of his own and produced seven Italian operas with unlooked for success.

The success of " Crociats ", gave Meyerbeer an excellent opportunity of visiting Paris: In consequence of Rossini staging it at the " Italians " where it achieved a triumph. " It is probable that in 1830 he planned his first distinctively French opera, " Robert le Diable ", for which the clever librettist Eugene Scribe wrote the book. The first performance of that work, typically a grand romantic opera, November 22, 1831, aroused unbounded enthusiasm. Yet certain critics spoke of it as the

apotheosis of blasphemy, indecency and absurdity. Schumann and Mendelssohn disapproved of it- the latter accuses the music of being cold and heartless- and Spontini, because of professional jealousy condemned it. Liszt and Berlioz, on the other hand, were full of admiration ".

The criticism accorded Meyerbeer can be understood when we consider the ideals of the critics who made them. Spontini and Rossini believed that Meyerbeer bartered away the sacred mysteries of creative art for the sake of cheap applause. The straightforward Rossini even called him a hypocrite. His critics were manifestly unjust, and by their prejudice they closed their ears to the beauty of his work. With Wagner the case was different. At the commencement of his career the master declared himself an admirer of Meyerbeer.

And in " Les Huguenots ", first performed in 1836 " he composed an opera which in gorgeous color, human interest, consistent dramatic treatment and accentuation of individual types, in force and breadth generally, marked a decided advance on its predecessor, " Robert ". " Les Huguenots " may be considered Meyerbeer's most finished and representa-

tive score.

After " Les Hugenots " had been produced Meyerbeer spent a number of years in preparation of his next works, " L'Africaine " and " Le Prophete ". In 1849 Meyerbeer produced " Le Prophete " in Paris, after many months of rehearsal. The work shows greater elevation and grandeur than does " Les Hugenots", "L' Africaine " was the composer's last work. Its production after the composer's death was a great success. " It is the most consistent of all the composer's works. " The ceaseless striving after effect so evident in much of the composer's early work is absent in this.

The worth of Meyerbeer's talent has been long realized. He still lives in his influence which may be said to have found the melodramatic school of opera now so popular.

The work of Meyerbeer and Rossini has been well expressed by this statement : " The French grand opera of Rossini and Meyerbeer was the musical expression of dramatic passionate sentiments, affording scope to every excellence of vocal and orchestral technique and even to every device of stage setting ".

It is not strange that it influenced contemporary composers, among them Auber, Herold, Halevy, and Adam, who, though generally identified with opera comique, attempted grand opera with varying success. " The operas of Rossini and Meyerbeer and in particular those of the latter, are a continuation and amplification of the heritage of Gluck ". Both Rossini and Meyerbeer increased the value of the orchestra in expressing emotion in all its phases and in connection with the drama, and helped to prepare the way for the later development of the French Grand Opera ". The romantic and dramatic tendencies which they introduced were to bear fruit, especially in the evolution of the French opera comique into " drama lyrique ".

Chopin, although partly French by his parentage, cannot be numbered among French composers. A great part of his life, however, was spent in Paris. Although Chopin was essentially the musical interpreter and personification of Poland, yet he may be seen also to have exercised a considerable influence in France. Content with the piano as a medium of expression he left to the world a large number of works- comparative with the greatest

masterpieces of the art. Although he had no direct imitators, his influence has been deep.

Although the influences which asserted themselves in France have been many, not one of these, not even Rossini, has been so powerful as that of Wagner. Wagner was resident in Paris during several periods of his life, on the occasion of his first two French sojourns his acquaintance was largely with the older men such as Berlioz, Halevy, Auber and others, but during the final stay in Paris, in 1861, Wagner came into contact with some of the younger degeneration, Saint-Saens and Gounod among others. While neither of these men made any attempt to remodel the operatic form after Wagner's ideals, their music showed his influence. Bizet, in a slight use of the leading motive system, showed Wagnerian influence, but his music was so strongly national, remained peculiarly free. Massenet, with less vital style, in several instances is Wagnerian.

In our own day the examples are more frequent-Charpentier in his " Louise " in its harmonic and orchestral treatment resembles Wagner. Cesar Franck, however, was a reactionary influence, and although

he admires Wagner, always made his supreme efforts to preserve a noble national art. Vincent D' Indy, one of the early champions of Wagner, did much to win a place for Wagner in the opera houses and concert rooms of Paris. The strongest check to Wagnerism in France and elsewhere is the France that asserts itself in the voice of him whom many claim to be the first original thinker since Wagner-Claude Debussy. "The founder of French Impressionism, himself at one time an ardent Wagnerite, tells us that his awakening appreciation of the charm of Russian music turned him from following Wagner's step.

To complete the influences bearing upon ultra-modern French music is the stimulation of the so-called " Neo-Russian School ", comprising Balakireff, Bordine, Rimsky-Korskoﬀ, Cui, and more particularly Monosorgsky- although these have reacted more noticeably upon individuals than upon the modern French composers as a group, their example has none the less sure. " Russian sensitiveness as to orchestral timbre, their use of the folk song, their predilection for novel rythms, exotic atmospheres have appealed to receptive sensibilities of ultra modern French composers ".

PART III. FRENCH COMPOSERS OF THE PRE-MODERN PERIOD.

After tracing the foreign composers who influenced French music, I will now take up the study of French composers and of their contribution to modern music in general. The alien influences, sometimes good, sometimes bad, have never succeeded in obliterating the unmistakable characteristics of the French race. Among the French musicians who were at the fore at the commencement of the nineteenth century, Mehul (1763-1817) undoubtedly occupies the first place. His operas " Stratonice " (1792), "Phosine et Melidos ", " Le Jeune Henri "(1797) and " Ariodant", brought him fame. During the perilous days immediately following, the French Revolution, he became the musician of the French people, celebrated their triumphs and sang their aspirations.

During the decade that follows, he produced four operas " L'Irato ", " Utal ", in which he dispersed with the violins to obtain a certain peculiar color, " Les Avengeles de Toledé " and,

finally, " Joseph ", which remains his masterpiece. At this time there were, broadly speaking, two categories of musical construction for the stage, the " Tragdie lyrique " and the " Opera Comique ". The difference in the two was that in the former the musical numbers were connected by the recitatives and in the latter by spoken dialogue.

In the opera " Joseph " Mehul endeavored to tread in the footsteps of his master, Gluck. A libretto of simplicity, founded upon the Bible, containing no female characters, enabled him to compose a remarkable work. The opera is a success, for its aim was reached through the simplest of means. Always clear in design, its melodies appropriate to the words, and the music absolutely sincere. Although the opera did not achieve the immediate success which it deserved, it has made Mehul known to posterity as the author of " Joseph ".

The French opera Comique was a purely national form of dramatic musical entertainment. The names of those who have illustrated the genere, are household words in France. Boieldieu, Nicolo, Herold,

Auber, Adam, Halevy, Mosse, Maillart, Ambroise Thomas, who are the most famous, have provided a " repertoire " which is dear to all Frenchmen. To many people French music in its most typically national form is represented by the opera comique. The classical example of " Opera Comique " is Boieldieu's(1775-1834) " La Dame Blanche ", which since its production in 1825 has never ceased to attract. Boieldieu was undoubtedly one of the most typical of France. His melodies are popular and simple. Some critics consider that enthusiasm he has aroused among his country men is somewhat exaggerated. It is a fact, however, that Schumann considered one of his operas " Jean de Paris " one of the three operas comique of the world.

Nicolo Isouard (1775-1818), a composer of lesser talent than Boieldieu, was the author of two operas comiques- " Jaconde " and " Rondez vous Bougeois ". Herold (1791-1833) is known by two operas, the last he wrote " Zampa " and " Le Pres Aux Clercs ". He shows curious combination of influences. Weber and Rossini each in their way affected his work. Herold evidenced a disposition

to enlarge the genre and to approach the grand opera style.

The king of the Opera comique of this period was undoubtedly Auber. The genuine French character seemed to be reflected in his music. He is one of the most typically national of French composers. It is well to remember Auber was a Parisian and represents one side of the French character. The following appreciation of Auber, by M. Henri Lavoix ("Histoire de la Musique Francaise"), is considered just: " One must expect from Auber neither profound dramatic sentiment nor poetical outbursts, nor powerful effects, nor sensibility, nor tenderness nor especially passion. Wit in the melody, wit in the style, wit in the harmony, which is ingenious and distinguished, wit in the orchestra, notwithstanding more brio than brillancy, more sound than sonority, wit in the rhythms, although these are sometimes vulgar, wit, especially in the disposition of the scenes, wit ever and always, even when the heart should be moved-- this is the predominating character of his talent ". Among the many scores of Auber for the Opera Comique,

three may be singled out as particularly representative of his talent, " Fra Diavolo " and "Le Domino Noir " and " Masanielle ".

Halevy did not possess the individuality of Auber. The works he wrote for the opera comique, such as " L'Eclair " , " Les monsquetaires", "de la Reine ", and " La Juive ", although they obtained success at the time of their production, they never acquired anything approaching the universal popularity accrued to operas of Auber.

Adolph Adam was another follower of Auber. He was the musician of the proletariat and bourgeoisie. His works do not offer any special features of interest or novelty of structure.

" The spirit of the first Revolution, curbed and diverted into a saner channel by stringent Napoleonic rule, purified through disasters at home and abroad, reasserted itself in another guise". (Music in the 19th Century. Vol. II, by Arthur Herve). Berlioz is typical of French life of this period. His works represent French temperament and genius at its best. Berlioz asserted his originality at the outset of his career. His music

was daringly revolutionary. A naturally illusive man his very nature misled people in their estimate of him. The exterior in Berlioz, his positive originality, the Germans appreciate but the German nature could not fully understand " A soul so French in its essence ".

It is difficult to understand Berlioz's temperament and probably no one has described it like Rolland in " Musicians of Today ". A statement in Berlioz's memoires, however, gives his ideas in a few words: " Music and love are two wings of the soul ". His life was made up of love and its torments, " A life that was a prey to love and melancholy, doomed to wringing of the heart and awful loneliness; a life lived in a shallow world, among worries that chilled the blood: a life that was distasteful and had no solace to offer him in its end ".

A careful examination of facts shows the hardships of Berlioz's life. " One of the most tragic episodes of his life is that of the symphony which he did not write because of his

poverty. " Not only did Berlioz have material cares and failures at first in his work but he saw all those he loved die one after the other-- and he left alone. As Rolland well expresses it: " All he heard was a hideous duet between loneliness and weariness sing in his ears during the bustle of the day and the silence of the night ". During the last few years of his life he was wasted physically and mentally by an internal malady. By 1861 his disease was in an acute stage. He had attacks of pain lasting thirty hours. He wrote: " I live in the midst of my physical pain, overwhelmed with weariness. Death is very slow ". (Written to Asger Hammerick, 1865). Worst of all in his misery, there was nothing that comforted him. He believed in nothing- neither in God nor in immortality. He did not believe in beauty or honor, in mankind or himself.

As Rolland clearly points out, Berlioz although one of the most daring geniuses of the world nevertheless did not possess qualities of greatness. By greatness meaning greatness of soul,

nobility of character, firmness of will, and balance of mind. Most critics agree that a small part of the *Fantastique* or the overture of " *Benvenuto* " reveal more genius than all of the French music of his century.

Until his arrival in Paris, at the age of 19, Berlioz had scarcely had the opportunity of hearing any music at all. He was uncertain about his life work until he heard Spontini and Gluck operas. He studied under Leseur and then at the Conservatoire. The following year, 1827, he composed the " *Huit Scenes De Faust* ", which was the nucleus of the future " *Damnation* "; three years later, the " *Symphonie Fantastique* ". The zenith of Berlioz's genius was reached when he was thirty-five years of age, with the " *Requiem* " and " *Romeo* ". Toward the close of his life there is a noticeable loss of power but perhaps more artistic mastery in " *L'Enfance du Christ*", and " *Les Troyens* ". Berlioz's work did not spread evenly over his life but was the product of a few years.

Before Berlioz lived there was really only one master of the first rank who made great efforts to

liberate French music-- it was Rameau; and he was largely influenced by Italian art. Berlioz was not the slave to any tradition but strove rather to free the music of France from oppression of foreign influences which were suffocating it. His classical education being incomplete left the master free from Bach's influence. " Liberty for him was a desperate necessity; liberty of heart, of mind , of soul, of everything.--- Real liberty, absolute and immense ".¹

Berlioz wrote to Princess of Wittgenstein in 1856: " I am for free music, yes I want music to be proudly free, to be victorious, to be supreme- I want her to take all she can, so there may be no Alps or Pyrenees for her, but she must achieve her victories by fighting in person, and not rely upon her lieutenants ".

" Berlioz proceeded vigorously against Gluck's impious theory and Wagner's 'crime ' in making music the slave of speech ". He said in his memoires: " Music is the highest poetry and knows no master ". It was for Berlioz, therefore, continually to increase the power of expression in pure music. " In nearly

1. Memoires I, 221.

all of the big works of Berlioz before 1845(that is up to the "Damnation ") you will find a nervous precision and sweeping liberty. Schumann spoke of Berlioz's freedom of melody and rhythm.

In brief, Berlioz's genius lay in the liberty breathed by his music.. He was largely responsible for deliverance of the French dependence on a German model for their composition. His greatest originality lay in his talent for music that was suited to the spirit of common people-- " Recently raised to sovereignty, and the young democracy ". Unlike so many of his contemporaries, Berlioz never bartered his talent for the sake of acquiring popularity;" As he felt, so he wrote ".

It was in the domain of the orchestra that he remained supreme. Instrumental coloring gave the great interest. Arthur Heryey in his work, " Musicians of the Nineteenth Century ", volume II, says : " The influence of Berlioz has been very great, in some ways he may be regarded as the precursser of the entire modern school. It has, however, been rather indirect by its nature. Every musician has more or less profited by his innovations in instrumentation. He has emancipated music from the thraldom of absolute rules, while up-

holding the fundamental principles of art, truth, and beauty. " Berlioz widened the boundaries of symphonic music but created no new musical form.

The name of Felicien David, who is now almost forgotten had an important place in French art. His greatest work " Le Desert ", shows poetic conception and picturesqueness of the music. He was not a symphonist but rather a tone painter. His work was modern in style.

Among all the composers of the nineteenth century probably not one has appealed to the public as Gounod. " The tone poet par excellence of tender passion, Gounod created a musical language of his own, one of extraordinary sweetness, of wondrous fascination, the soft eloquence of which seemed to penetrate into the innermost recesses of the heart ". Gounod was a composer typically French and whatever his faults might be it must be admitted that throughout his career he never consciously imitated any other composer, and all he wrote shows unmistakable marks of his own individuality. There were two sides to his genius, the religious and the secular. The sensuous side of religion appealed to him. A religion of love, mystic splendors, was in accord with his ideas.

Gounod's own style was essentially French, yet he

had studied Mendelssohn and Schumann and the charm and poetic sentimentality that permeated his music was novel in French composition. Gounod's "Faust" remains the epochal work of his career. "For several decades 'Faust' remained the recognized type of modern French opera, of the drama lyrique.-- In spite of elements unsympathetic to the modern musician, 'Faust', taken as a whole, is a work of high order of beauty, shaped by the hand of a master". In "Faust", Gounod's work as a creator culminates, and his remaining works repeat, more or less the ideas brought out in this opera. "Romeo and Juliet" (1867) ranks as his second best opera. It created an instant success in Paris. Gounod's last operas, "Cinq Mars" and "Le Tribut de Zamain" were all somewhat unsuccessful.

Many had treated Goethe's Faust before this, among them Schopenhauer, Schumann, Berlioz, Liszt, and Wagner. It was well received by the critics of the day but its success in Paris was gradual. "Sappho", although it has not maintained its place in operatic repertoire, marks a date in history of modern French music for it contained certain modifications of the then prevailing operatic style. In "Sappho" Gounod makes an attempt to return to the saner ways and to restore to the opera its ancient simple dignity.

There is nothing violently revolutionary in the work.

" Faust " was produced in 1859. During the following ten years Gounod, if he did not greatly improve his position, at any rate maintained it with " Philemon et Baucis ", " La Reine de Saba ", " Mireille ", and " Romeo et Juliet ". The last part of his life was devoted to sacred music. The " Redemption " and " Mors et Vita " are among the more important of these. The last few years of his life cannot be said to have greatly improved his reputation.

Summarizing, we can point to a quality of Gounod which marks him as one of the leading musical creators of France during the Nineteenth century. Whatever may be said of Gounod's music, it is impossible to deny its originality. Individuality is the privilege of genius. With " Faust " Gounod practically created a new and special form of French opera. By the opera a great step towards the realization of the modern music drama was realized. The influence of Gounod permeated the works of the entire succeeding generation of French composers, Bizet, Saint-Saens, Massenet, to mention some of the most famous, are, to a certain extent, all indebted to Gounod. One music critic has called him the strongest musical influence in French music up to the death of

death of Cesar Franck.

An interesting example of Gounod's influence is that of Ambroise Thomas, Gounod's senior by some years. The early operas of Thomas were of an inferior type. Auber has hitherto been the mode. In "Mignon" and "Hamlet" we are able to trace the influence of Gounod. Thomas was not a reformer, but shows in all his works a tenuous sentimental note and a measure of innate refinement. "Francoise de Rimini", produced in 1882 and "The Tempest" did not greatly add to his reputation.

Leo Delibes (1836-1891), a pupil of Adam, is widely known by his ballets. The ballet as an individual entertainment, apart from opera, was popular during the greater part of the nineteenth century. "La Source" made an immediate impression because of its melody and as a result of its success the composer was asked to write a divertissement, the famous "Pas des Fleurs" to be introduced in the ballet. "Le coisaire", by his old master, Adam. His "Coppelin" ballet written to accompany a pretty comedy of the same name; the grand mythological ballet "Sylvia" and the opera "Lukure'" are considered his best and established his superiority as a composer of artistic dance music.

Jacques Offenbach (1819-1820) was in a sense the creator of the Parisian novelty- the opera bouffer or

farcical operetta which was the delight of the public during the second empire. The Offenbach was born of German-Jewish parents in Cologne, the greater part of his life was spent in Paris, and his music was more typically French than any of his French rivals. The tone of the French society during the second empire was set by the court. " Music hall songs and operas bouffes they provided, make the fame of this new Paris ". And the music of the music halls and the operas bouffes was the music of Offenbach.

His best works are " Orphiee aus Eufers ", " La Belle Helene ", " Barbe ", " Bleuie " and " La Vie Parisienne ", " Le Grande Duchesse de Geroeslein ", and " Madame Favart ". Offenbach's peculiar ability was in developing in musical burlesque the extravagant character of his situations. " His melodic vein, tho' often trivial and vulgar, was facile and spontaneous, and he was master of an ironical musical humour". " La Grande Duchesse de Gerotstein ", in which the triumph of the Bouffes Parisienes culminated is perhaps the most popular burlesque operetta ever written, and it marked the acceptance of the " Opera Bouffee" as a new form worth adopting and cultivating. His Opera Bouffes

have been given all over Europe and have been imitated by Lecoq, Audran, Planquette, and others. Since 1870 the opera Bouffe is dying out. One work, " Les Contes d' Hoffmann", a fantastic opera in three acts is still popular and is sure to survive.

Arthur Hervey in his work " Music in the Nineteenth Century " asks: " What name can be more appropriately mentioned in connection with the Renaissance of French music than that of Bizet, the gifted composer whose " Carmen " is a landmark in the history of the opera ".

" Les Pecheurs de Perles ", which was one of his first works, was a remarkable achievement for a man of twenty-five. There is a certain charm to the work vividly imparted by its oriental coloring. Bizet's next opera, " La Jolie Fille de Perth ", was not so unusual although it is tuneful and effective. In "Dyamlen", his third opera, he returned to an Eastern subject. This was the most original work he had done yet. Accusations of favoring Wagner were hurled at the composer. He was more fortunate in the incidental music for " Marseillienne ". The work shows poetic feeling, a possession of a rich melody, and a sense of musical characterizations.

" Carmen " remains as his masterpiece. In this Bizet asserts a surprising independence. It is a very human opera and is dramatically true. He was fortunate in the libretto of " Carmen ", adapted from the celebrated study of the Spanish gypsy by Heilhae and Ludovic Halevy. Bizet's occasional use of the leading motive was perhaps responsible for some of the coldness which the work originally received. It represents absolute harmony of the composer with his work. Bizet died three months after the production of this opera in Paris. " His early death robbed the French school of one of its brightest ornaments, one who had infused in the drama lyrique of Gounod's and Thomas the vivifying breath of dramatic truth ".¹

The expression Saint-Saens applied to Berlioz as being paradoxical is equally applicable to himself. Arthur Helevy credits him as the only modern master who may justly claim to have achieved success in all branches of music. " Saint-Saens possessing marvelous assimilative ingenuity, as well as intellectual virtousity, brought the contrapuntal manner of Bach, the forms of Beethoven, and the romanticism of Mendelssohn and Schumann .

1. Art of Music, Volume II.

into skilled combination with his own somewhat illusive and somewhat paradoxical individuality ". His skill as a technician and his extraordinary abilities as a virtuoso have won him immediate recognition with musicians. Saint-Saens is typically a Frenchman and, one might add, a Parisian.

His first two symphonies show the influence of the classical spirit, but do not display marked individuality. That is otherwise with the third symphony in C. Minor, Op. 78, and one of the greatest of modern symphonies. There are four symphonic poems in which Saint-Saens pays an eloquent tribute to the form originated by his friend Franz Liszt. Of these the finest is " Danse Macabre ". After " Danse Macabre ", " Le Rouet d' Omphale " must be given the place of distinction in Saint-Saens compositions. In these symphonic poems Saint-Saens power and ability as one of the surest and most skilled manipulators of the modern orchestra since Wagner is shown.

In his fourth symphony, Saint-Saens adopted a plan he had followed in his Fourth Piano Concerto and in his Sonata for violin and piano, of dividing his work

into two parts instead of adhering to the conventional four movements. He also introduced the organ and the piano in his symphonies.

In the operatic field, Saint-Saens was not so ingenious. Here his classical influence is most evident " Samson and Delilah ", because of its fluent melodic structure has found its way into the standard opera repertoire. His contributions to what is known as chamber music are numerous and are frequently performed. The Trio in F, the piano quartette in B Flat, the violin concerto are classics. Saint-Saens, who besides being a remarkable pianist, particularly admirable as an interpreter of Bach, is also a famous organist, and has written many sacred works. Among these are the oratorio " Le Deluge ", the Cantata " La lyre et la Harpe ".

With Romain Bussine, in 1872, Saint-Saens founded the Societe Nationale, an organization which was to have the most far reaching influence on the development of modern French music. Saint-Saens worked to keep the French symphonic music from being overwhelmed by the more experienced Teuton neighbors. As a pamphleteer and propagandist Saint-Saens is full of energy and usually has the last word. So thoroughly independent an artist as Saint-Saens

is precisely one who will never tolerate dictation. In his desire for free expression he has done much to advance the modern music of France.

Edouard Victor Antoine Lalo, born in Lille in 1882, a modest and noble minded musician has scarcely enjoyed his just due. His opera " Le Roi d' Ys " produced at the Opera Comique in 1888 brought the composer a little fame. His opera " Namouna " was indifferently received.

Lalo can scarcely be termed a prolific writer. His best known works are the Violin Concerto, Op. 21, the " Symphonie Espagnole ", Op. 21, for violin and orchestra and the " Rhapsodie Norvegienne " and a symphony in G Minor. Lalo shows some Wagner influence, but his originality was never submerged. He is not genuinely popular and his influence is not far reaching yet, as one of the group who played an important role in saving French music from foreign domination, Lalo cannot be overestimated.

Many critics claim that Massenet is undoubtedly the most popular representative of the modern French opera. His influence over his contemporaries has been very great, almost as great as that of Gounod. He is

essentially typical of his epoch of his nation. Like Gounod, Massenet has ever been at his best when delineating the tender passion, although as Hervey remarks, Massenet has remodelled this tender language, refining and renewing it.

To find the work that best exemplifies the qualities of Massenet among an opus that includes twenty-four operas, seven suites, innumerable songs, some chamber music and incidental music for various popular productions, is not easy. The first dramatic work of any importance is " Le Roi de Lahore "; " Herodiade ", Massenet's next opera was produced in Brussels in 1881. Here the composer had returned to the Bible for inspiration. " Herodiade " was followed some three years later by " Manon ", the composer's most popular opera. It is a treatment of Abbe Prevost's romance and is wholly delightful. Nothing in it is forced or unnatural. Critics generally agree, however, that the work, technically speaking, does not compare to some of the later masterpieces.

In 1892, at Vienna, was presented a work that Massenet was never able to surpass: " Werther ". Although the work has never attained the popularity of

Manon, most authorities agree that it is indefinitely better in every detail. " In it Massenet has achieved an elastic musical declamation that is almost unique in the history of the opera.-- The comparative lack of success of ' Werther ' is no doubt due to the sentimentalization of a tale already morbid when fresh from the pen of Goethe". Much of the glamor of Goethe's task has been lost in adapting it to the stage and especially the French stage.

" Le Mage ", a five act opera produced at the Paris Grand Opera must count as one of the composer's failures. It was different with " Thais ", given at the same theater three years later. This, however, does not represent the composer at his best, and cannot be compared to some of his earlier operas.

One work which does add to Massenet's reputation is " Le Joueur de Notre Dame ". This work, founded upon a legend of the middle ages, adapted with taste and discretion by Maurice Lena, of the University of Paris, is a treasure among short operas. It contains no female characters.

Massenet's first successes in the concert room were gained with the Oratorios " Marie Magdeleine " and " Eve".

Instead of the dry figures, and recitatives, formally constructed choruses, Massenet provided strains of sweetness and melodies of charm. " Massenet's oratorios were devoid of anything approaching Biblical grandeur ". Among Massenet's orchestral suites, it would be unjust to omit mention of " Scenes Alsaciennes ".

When one considers the influence of Massenet upon the new musical school which sprang up in France after Franck, one can scarcely exaggerate it. Massenet possessed a most certain technique for the stage and his pupils are among the distinguished French musicians of today. His faults, which are somewhat in doubt, is that musically speaking the melody is characterized by an elegance that is sickly and cloying. An ever present desire to please at all costs probably accounts for this. One example of Massenet's skill is his clear and sonorous orchestration. He is a shining example of economy of resources to be observed in present day French composers. Although Massenet was not revolutionary in opera reform, he, nevertheless, made a certain type of lyric opera all his own.

In this study, the purpose of which is to study the composers who introduced reforms into modern French

music, it will be necessary to dwell upon Benjamin Godard(1849-1895). He was a prolific writer in all forms: symphonies, concertos for violin and piano, orchestral suites, dramatic overtures, chamber music, operas, songs, and piano pieces. His works are not heard to any extent at the present time. His operas, " Pedro de Zallmea", "Jocelyn", " Dante et Beatrice ", " Le Vivandiere ", are seldom performed. He was essentially a sentimentalist and his best was perhaps expressed in his small songs and piano pieces.

Two composers, noted especially for their organ works should be mentioned in this connection: Alexander Guilmant and Charles-Marie Widor(1845). Both made great reputations as organ virtuosos. They have composed copiously for the organ and Guilmant exclusively so. Widor has written two symphonies, choral works, chamber music, and piano pieces, songs and even a ballet, " La Korrigone ", two grand operas, " Metro"and " Les Pecheurs de St. Jean ", a comic opera, and a pantomime, " Keanne d' Arc ". He is a Cesar Franck's successor as professor of organ at the conservatoire, and since 1891 has taken Dubois place in the chair of composition.

PART IV. THE FRENCH CONTRIBUTORS TO THE MODERN
MOVEMENT.

Cesar Franck(1822-1890) sometimes classed as an ultra modernist, but more generally considered as one of the composers of the Romantic movement, occupies an unique place in the history of music. During his lifetime he was practically ignored, largely due to his sublime indifference to worldly matters, of envy, meanness, jealousy, of all the darker side of life he seems to have taken no account. M. Guy de Ropartz has written of him:" He stands out among his contemporaries like a man of some other age; they are skeptics, he was a believer; they are self- advertising, he worked in silence; they seek glory, he was content to await it, they aim at an easily acquired reputation by daring improvisations, he built enduring monuments amid the calm of a retired life; they shrink from nothing if they may attain it-- concession, compromise, meanness, even to all these they consent; he unhesitatingly performed his mission without yielding, without counting the cost, leaving us indeed, the very finest possible example of artistic uprightness ".

A naturalized Frenchman, he was born in Belgium

and came of German stock, which may serve in a measure to explain the contemplative nature of his genius. His first important work " Ruth, " a short oratorio, was performed in 1846. It is a simple work full of delicacy and charm.

The oratorios or sacred cantatas, " Redemption ", " Rebecca ", " Les Beatitudes ", the symphonic poems, " Le Chasseur Maudit ", " Les Eolides ", the symphonic variations, the Symphony in D Major, the piano quintet, the string quartet, violin sonata, these are the works which have molded the reputation of Franck.

All of his work shows the stamp of his genuine personality. Critics see in his composition idiosyncrasies like Brahms, among which are his obvious shifting of harmonies, the unbroken gliding by half steps, and the ceaseless alteration of chords. His melodies are generally short but they are developed by technical detail with such skill as to make them musically interesting. The climaxes he reaches are superbly calm and exalted. " There is a complete absence of sensuousness, even for the most part of dramatic fire ".

As a young man, Cesar Franck wrote a comic opera, "Le Valet de Ferme ", which was never heard, and he

left two operas, " Hulda " and " Ghiselle ". " Les Beatitudes " will probably be considered by posterity as Franck's masterpiece. Franck was a great organist and all his work shows the influence of organ technic. " His orchestra " , wrote Julien Tiersot , " is sonorous and compact, the orchestra of an organist ". The works for the pianoforte even show this influence more clearly.

Writers differ in comparing Cesar Franck with John Sebastian Bach. His employment of polyphonic methods is responsible for the comparison. While he shows this tendency yet he is also the modern of moderns in the boldness of his modulations. His influence worked two ways- first his noble character, the absolute integrity of his purpose have contributed largely to raise the standard of musical thought. On the other hand, his followers have occasionally lost their clearness of design and straightforwardness of expression in their attempts to adapt his ideas. On the whole, however, his influence was good. He, with Wagner and Brahms, closes the romantic movement. This epoch is closed in

music, but the reforms it opened laid the foundations for the ultra-modernist movement which followed.

" The significance of the ultra-modern French movement is almost too recent to estimate judicially, but no one can doubt its accomplishments. It emerged from a generation hampered by over regard for convention. The French composers of today have reasserted a national spirit in music and have virtually freed dramatic composition from Italian tradition and influences". I have shown the various forces causing this and with special emphasis on the concerts and orchestras organized about the middle of the nineteenth century. One cannot, however, over emphasize the influence of the preparatory foundation laid by Camille Saint-Saens, Edouard Lalo and Cesar Franck.

" The four widest divergencies from the old practices found in Modern Music are:

(a) Other systems of chord building than founded on the super position of unequal thirds.

(b) The " Twelve note" scale as the basis of harmony and melody- This is not the same as the 'chromatic scale '.

(c) The greater musical intelligence constantly demanded from the hearer by altered and added notes

in chords, and by the growing practice of the elision of all unnecessary steps and chords." 1

The greater elasticity of technique in this and other directions is the natural outlet for the composer from the trite, obvious, and commonplace to a wider and more forceful expression. When the idioms of the great masters have become vulgarized by much repetition and base imitation, it is natural that artists should use newer methods of chord building, progression, and resolution in seeking expression

The word "impressionism " is applied generally to music of the ultra-modern school. " Mood " and " Atmosphere " predominate frequently, compelling form, harmony, and tonality to occupy a secondary place.

" It is the record of the effect of certain circumstances, facts, or scenes upon the feelings of the composer, whose aim is to transfer this effect to the listener expressed in the terms of the subtlest and most pliable of natural sounds made articulate ".

The writers of the ultra-modern school have not been slow to adopt new methods based, to be sure, somewhat upon older works. An impression is less definite

1. A. E. Hull- Modern Harmony.

than a thought. " A single chord makes an impression, but it requires a succession of diverse harmonies or notes to convey a distinct idea ". " Very well ", says the Impressionist, "if any one combination of notes conveys something of the sensation I want, if I produce that chord on various degrees of the scale I strengthen the impression by such repetition ". Thus we get his chief harmonic device, which consists in similar motion by fifths, by common chords, by discords of the seventh, ninth, eleventh, thirteenth, and so on.

Not only in the harmony, but in the melody, rhythm and form there has been a wide change from the old strict forms.

Having explained the meaning of the ultra-modern movement, the foreign and national forces influencing it, I will now discuss the contributors to the ultra-modern movement in general.

The pioneers of Ultra-modern French music are Emmanuel Chabrier and Gabriel Faure. Men different in style and achievements but equally significant. Chabrier(1841-1894) combined the elements of this age: "robust vigor, ardent sincerity, and intense impres-

sionability ". His music in the early part of his life was an avocation. He surprised Paris in 1877 by an opera comique in three acts, " L'Etoile ", and a one act operetta, " L'Education Manquee "(1879). In 1881, while chorus master for the Lamoureux concerts, he composed the " Ten Picturesque Pieces " for piano, from which he made a suite pastorale. In 1882, after visiting Spain, he produced " Espana ", a brilliant rhapsody for the orchestra on Spanish themes. This placed him in the fore front of French composers. Its individuality, rhythm and inspiration make it a landmark of this epoch. The next few years brought forth his most ambitious works : " Gwendoline ", an opera received with favor in Germany and later in France, and " Le Roi Malgre Lui ", an opera comique modernized. He published many songs, grotesque and sentimental. His art is marked by unswerving sincerity and directness. In imagination, Chabrier is considered a forerunner to a later group whose essential purpose was truthfulness of atmosphere. " With an idiom essentially his own, he foreshadowed many so-called innovations in sequences of the seventh chords, the use of the ninths, startling modulations, and even a preparing of the whole tone scale. In short, Chabrier's legacy to French music

is the Quintet for the piano and strings, Op. 89. The Violin Sonata is also popular. Of his choral music, " The Birth of Venus " is the greatest. Faure's orchestral music is comparatively insignificant. Not until the performance of " Penelope ", in 1913, at Monte Carlo and Paris has France accomplished a successful opera.

" It is not too much to say that Faure has vitalized the song as no French composer had done hitherto. Not only is he a significant figure among French musicians for his creative fancy, but he deserves to be recorded as an important innovator from a technical standpoint as well. In his use of secondary sevenths, in conventional sequence, the use of altered chords, suggesting the whole tone scale, of ninths, elevenths, and thirteenth, he has gone beyond Chabrier, and has furnished a hint to later composers ". He is remembered for his ultra refinement and sincerity of sentiment.

The following pupils of Franck may be considered as representative of his reform and showing to some degree his influence: de Castillon, Chausson, Duparc, D'Indy, Leken and Ropartz. Critics have pointed out these forces reacting upon him: First, the absorbed Goethe, Schuller,

Herder, and Lessing. The German romantic musicians, Mendelssohn, Schumann, and Weber, affected him for some time. Although Cesar Franck as his teacher left permanent traces of his influence on d' Indy, nevertheless, Wagner's dramatic procedures as an influence is evident.

Vincent D' Indy(1851) , a musician of very high ability, followed to a great extent his master's aims. " Few composers have acquired so great a mastery of the art of writing for the orchestra, and it may be added that d'Indy's music is invariably clearly constructed. His earliest published instrumental music showed him too much concerned with the technique of his art to bring out his individuality. D ' Indy's instrumental masterpiece, the Symphony in B flat, Op. 57, marks the summit of his achievement in this field. " Other orchestral works, "Jourd' ete a la Montague ", Op. 61, three movements and the poem " Souvenirs ", Op. 62, show a wide range of orchestral effects. His orchestra works are stamped with Franck's influence, although they possess individuality. Most critics agree that he is conservative and sometimes dry and tiresome.

D'Indy as a dramatic composer is significant for the following: " Le Chant de la Cloche ", Op. 18, for

solos, chorus and orchestra, " Claire de Lune ", Op. 113, dramatic study for soprano and orchestra, and " Attendez Moi Sous l' Orme ", Op. 14, opera comique in one act. " Fervaal ", Op. 40, an opera in three acts produced in 1897, shows Wagner's influence. He used the leading motive system. "With the opera 'L'etranger', Op. 53, d' Indy made a notable progress in dramatic independence at the cost of unequal musical invention". "La Legend de Saint-Christophe " shows the tendency of the composer to concern himself with religious subjects.

His worth to French music has been well described by a critic : " In the first place he has steadily been a conservative from the technical standpoint-- while D' Indy is out of sympathy with atmospheric or futuristic tendencies in music today, he is not of an arch conservative type. As a disciple of Franck he believes in that liberty that comes from perfect obedience to law ". In all of D'Indy's work there is evident a " Gothic " spirit. In " Cours de Composition Musicale ", Book I, drawn up from notes taken in composition classes at the Schola Cantorum we find the author's love for ancient music expressed. It is the music of the Middle Ages, however, rather than that of antiquity which the

composer describes.

These pupils of Cesar Franck best illustrate the didactic standpoint of their master, both as regards technical treatment and musical expression. Chausson, (1855--) began as a composer of chamber music and songs. He soon entered the orchestral field with the symphonic poem " Vivine ", Op. 5. His masterpiece is his Symphony in B flat, Op. 201. A " Concert" for piano, violin, and string quartette, a poem, and piano quartette bespeak the talent and promise of achievement which was never fulfilled. That Chausson had dramatic instinct is evident in " Le Roi Arthur ".

Duparc born in 1848 is known for a symphonic poem " Lenore " and for something more than a dozen songs. Some of the songs still popular and " L' Invitation au Voyage ", " Ecstase ", " Lamento ", and " Phydile ".

Guillaume Lekeu(1870-94) is remembered for his sonata for violin and piano and piano quartette.

Castillon(1838-1873) after two years of composing left a large number of piano pieces, songs, violin sonata, concerto for piano, orchestral composition and a setting of the eighty-fourth psalm.

Ropartz, like his master, was interested in the

more serious forms of the art and devoted himself to the highest type of music. He is remembered for his symphony in C, Sonata for violin and violin cello with piano.

Although Debussy did not, at the start, use impressionism in his works he is generally recognized as the founder of the impressionistic school. Impressionism has become essentially a part of the ultra-modern French musical evolution. Debussy, born near Paris, 1862, came early under the influence of Franck. Later, the composer traveled in Russia, where he met Balakireff, Bordine and Rimsky-Korsakoff, who influenced his later music to a marked degree. In 1885 he obtained the first prize of Rome with the cantata "The Prodigal Son", which entitled him to study music in Rome.

Two composers influencing Debussy were Moussorgsky in his dramatic style and Wagner, although the influence of the latter was only temporary. For some time at this period Debussy was generously aided by the publisher Georges Hartmann. During these years Debussy composed many piano pieces and songs, among them: "Arabesques", the "Ballade", "Danse", "Mazurka", "Reverie", and "Nocturne", all dating from 1890. These piano pieces mark Debussy as a melodic composer of refinement.

His songs were somewhat experimental but are interesting: "Nuit d'Etoiles ", " Fleur des Bles", " Bea Soir ", and " Three Melodies ".

Laloy has pointed out the direct stimulus which induced Debussy to adopt the impressionistic methods. About 1885 in the symbolist poets Gustave Kahn, Pierre Lonys, Francis Viele-Griffin, Stuart Merrill, Paul Verlaine, Henri de Renguier, the painter Whistler, and many others were in the habit of meeting at the house of Stephene Mallarme, the poet, for discussion of aesthetic subjects. The "Salon de la Rose-Croix", formed by French painters as an outcome of Pre-Raphaelite influence, grew out of these meetings. As a result of these critical inquiries and debates, Debussy was struck with the possibility of attempting to transfer impressionistic and symbolistic theories into the domain of music.

The first example of the embodiment of the impressionistic method in his music is to be found in the orchestral work, " Prelude to the Afternoon of a Faun ", (1882) founded on the poem by Mallarme. This novel and curious work was successful and marks the beginning of the atmospheric school. In 1882 Debussy started work on the Maeterlinck's play " Pelleas and Melisande ", as an opera text. He worked on it for ten years and attained surely

and slowly the style of his maturity. In the meantime he had written numerous songs, " Fetes Galantes ", and " Proses Lyriques ", all showing the delicate impressionistic introspection. His String Quartet, a great work, shows a momentary abandonment of impressionism. The orchestral works, nocturnes entitled " Clouds ", " Festivals ", give affirmation to the impressionistic creed as well as programmatic. In the " Siren " he uses the whole tone scale which, up to his time, had only appeared in transient suggestions. This system Debussy later exploits in many compositions.

The performance in 1902 of " Pelleas et Melisande ", at the opera comique, was successful and gave Debussy deserved renown. This work is remarkable for it shows a complete independence from Wagnerian influence. After Pelleas, Debussy turned again to piano and orchestral music. Space does not permit to classify all the compositions. These are somewhat representative: A set of " Engravings " for the piano, two sets of " Images "(1905-1907), a suite, " The Children's Corner", (1908), and two series of preludes. In the meantime Debussy published several sets of songs, " Fetes Galantes ", " Le Jarden ", " Three Ballades ", " Le Promenoir des amants " and "Trois

Chaussons ". Neither did his orchestral composition cease, in 1904 he wrote two dances, " Danse Profane " and " Danse Sacre ", for the newly invented chromatic harp, with accompaniment of string orchestra. The " Sea ", three symphonic sketches for the orchestra, produced in 1905, were not so successful. In 1907 Debussy published three " Images " for the orchestra. In 1911 he wrote incidental music for " Gabriel d' Annuzio's drama, 'The Martyrdom of St. Sebastian ". In the last part of his life Debussy took a decided interest in the ballet. In 1912 he published " Jeux ", a ballet in one act. Finally in 1913 he composed the miniature ballete pantomime " La Borte Aux Joujoux ", by Andre Heller.

In surveying the personality and achievements of Debussy we find him influenced by a number of composers, among them: Faure, Chabrier, Massenet and Maoussorgsky. It is not through an adaptation of the contributions of these composers nor through any technical device that he developed and reached his place in the history of French art, but rather through his concrete musical gifts. Although the impressionistic style in Debussy's hand was somewhat perfected nevertheless it is through the direct musical utterances itself that Debussy attained his ob-

ject. Debussy has written: " Music should be cleared of all scientific apparatus. Music should seek humble to give pleasures; great beauty is possible between these limits. Extreme complexity is the contrariety of art". In brief, Debussy has brought the impressionistic and symbolistic style into music. He has evolved a harmonic idiom by use of the whole tone scale and the extension of the uses of ninths and other chords. In his opera he has adapted a simple yet effective dramatic style. His historical position is secure and his influence a positive realization in Germany as well as France.

In Paris the followers of Debussy are rife, and his influence is apparent. A figure who is often misjudged as a mere echo of Debussy is Maurice Ravel. He easily ranks as second in importance among members of the atmospheric group. Most of his life was spent in Paris. Born in 1875 he showed remarkable talent at an early age, and entered the Paris Conservatory. He early showed the influence of Chabrier, Debussy and the neo-Russian School. I will only list the compositions which prove that Ravel is entitled to a place as an original figure in the modern art of France. Of the piano pieces, " Habanera ", " Memoirs ", "Mother Goose ", and " Gaspard de la Nuit ",

all showing the composer's mastery of the atmospheric style. His best songs are: " Natural Histories ", " Sainte ", and two epigrams, " Sheherazade ". Ravel's masterpiece is his " Choreographic Symphony "- " Daphnis et Chloe ", first performed in 1912. It places the composer above the possible charge that he is a composer of miniatures. For some years Ravel has been engaged upon a setting of Hauptmann's " Versunkene Glocke ". It is also announced that he is at work upon a trio, a concerto for piano, and an oratorio " St. Francois d' Assise ". Ravel, of course, cannot claim as Debussy to be a pioneer. " It must be recognized that, as a whole, Ravel's music lies nearer the surface of the human heart than Debussy's. He captivates us with his humour, his irony, his dappling brilliancy, and with an almost metallic grasp in execution of a pre-conceived plan. In such work as " Pavane ", the first movement of the string quartet, in " Asie ", from Sheherzade ", in " La Vallee'des cloches " and in many episodes of " Daphnis et Chloe ", Ravel offers a convincingly human sentiment which only emphasizes his essential versatility of expression " .

Two composers whom I will consider here are Bruneau, whose vitalizing motive is the literary realism of " Emile Zola ", and Charpentier, whose inspiration comes from

socialism or at least a socialistic outlook.

Despite some fifty songs, choruses, a Requiem, and some pieces for various wind instruments and piano, Bruneau is essentially a dramatic composer. His first dramatic work, " Kerim " is an opera in the lyric vein. The music shows the influence of Massenet. The first work which embodied Bruneau's realist attitude was " La Reve". This work was followed in 1893 by " L' Attaque du Moulin", and by " Messidoe ", text by Zola. These last operas all gave evidence of his characteristic style employment of leading motives. The basis of Bruneau's dramatic method lies in his championing of realism as a guiding principle in general and his admiration for Zola as a literary artist in general.

Besides his activity as a dramatic composer, especial mention should be made of Bruneau's work as a critic. His criticism in his music was always sincere. In brief, Bruneau shows throughout his fearless independence, his utter contempt for imitation of others, and wonderful dramatic ability.

Gustave Charpentier, despite his relatively small productivity, has won a universal recognition. He lived for a time in the Bohemian and artistic quarter, absorbing the socialism of the quarter and its disparagement of artistic and moral convention. During these years he com-

posed " Poems Chantes ", the songs, " Les Fleurs du Mal", " Impressions fauses ", and " La Ronde des Campagnons ".

In the work " Louise ", performed in 1900 at the opera comique Charpentier met with instant and prolonged success. Through this work, as in his previous works, he is dominated by his ardent socialistic bent. His music aims to embody the impressions of life from a democratic standpoint, in which realism and symbolism are often confused. In the field of realism, with a sociological undercurrent, Charpentier has accomplished a unique task. He has left a permanent impression upon modern French music.

paul Dukas(1865) may be considered as a force of vitality in the modern French School. The overture, "Polyeucte ", shows knowledge of composition and orchestration. His Symphony in C and his Scherzo are landmarks of modern French music. Among his recent works are:" A Sonata for Piano," Music for Maeterlinck's " Ariane et Barbe Bleue ", " Poeme Dansant ", La Peri " and L'Apprenti Sorcier ", a symphonic poem.

Thus, although attaching himself to no one group exclusively, Dukas has, by his treatment of instrumental form, and his atmospheric gift in dramatic characterization, attained a position of dignity and individual expression.

It is not the purpose of this study to be all inclusive, but merely to recognize the achievements of the more notable figures. There are, however, two precursors of modern French music who have influenced contemporary writers. Many harmonic effects, including a fairly developed whole tone system. Some of his works are " Thebes ", " Impressions Pastorales ", " Humoresque " and " L'ane ".

Erik Satie wrote mostly for the piano. His style is an elevated and symbolic mysticism and an overstrained impressionism. The " Gymnopedies " and the " Souvernieres de la Rose-Croix " are two of his most interesting works.

Among the many contributors toward the upbuilding of modern French music one must recall the names of Gabriel Pierne for his piano concerto, a symphonic poem, " L' au Mil " and " The Children's Crusade ", the opera " Venda "; Deodat de Severac for his piano suite, " En languedoc ", and for orchestral works; Louis Aubert for " A Fantasie for the Piano ", songs and " Suite Breve " for the orchestra . In addition, the names of Checillard, Buser, Casella, Ladmirault, Henri Rabaud, and Andre Messanger might be added.

The two composers whose achievements are the strongest of the younger generation are Albert Roussel

and Florent Schmitt. The former shows the immediate influence of d'Indy. His principal works are the " Rustiques", for the piano, " Sonata " for piano and violin, orchestral works, a Prelude and three symphonic sketches-"Evolutions ".

Florent Schmitt, born in 1870, of Lorraine origin, is one of the most prolific of French writers. His works show solid contrapuntal workmanship and also the atmospheric style of Debussy. These are combined with a striking homogeneity and dominating force which mark him among the greatest of French younger composers. Some of his works are " A Quintet for Piano and Strings ", " The Forty-seventh Psalm ", for chorus, orchestra and organ, and two symphonic poems.

PART V. AN APPRECIATION OF MODERN FRENCH MUSIC.

Although there is a tendency to be over sanguine in the assertions of modern French musicians, even the most conservative critic must admit that their work within the last thirty years has possessed a singularly unified continuity. While they have had as their purpose the attainment of racial independence, the various composers have meanwhile attained their end with a unity of achievement.

Every indication seems to show that French composers

of the present intend to profit by the freedom they have acquired, each pursuing his own way without forsaking the typical qualities of his race.

During the nineteenth century French musical art has been born again. Under new influence the art of France is finding and bringing out qualities in race which had formerly been abandoned. " Its works are composed of sweetness, a soberly emotional charm of discreet and contained form, of elegance without trivality.. Even mediocre musicians have gained unforeseen riches, harmony and melody borrowed from antique modes, chords hitherto not used, free rhythms, varied and delicate timbers ".¹

Most critics agree as to the faults which appear most strikingly in those contemporary productions. The most common one is the absence of continuity, especially in musical idea in general. There is an incoherence which confuses, surprises, and often fatigues the hearer.

The future French music promises to be entirely modern. As at the beginning of this study, let me repeat that all new music is not modern. By modern music we mean that which corresponds to our modern mentality, a

1. (Jean Hure, in *Musical Quarterly*, Jan. 1918).

mentality which seeks more conciseness, more logic, and more clearness. The music product of France promises to be purely a national work of art, genuinely artistic and original in its form.

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