

THE PROGRESS OF MUSIC FROM THE EARLY AGES
TO THE PRESENT TIME.

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"O Music! Thou bringest the receding waves of eternity nearer to the weary heart of man as he stands upon the shore and longs to cross over! Art thou the evening breeze of this life, or the morning air of the future one?"

There are very few people in the world who do not have a natural liking for music in some form or other. All are not interested to the same degree but to many the tracing out of this wonderful art, the means of human expression the gift of the divine, would be full of interest.

The term music contains two ideas. The general meaning is that of pleasing modulations of sound. The name music when applied to an art, contains the suggestion of an inspiration. Music has to do with tones selected on account of their musical quality and these tones when joined together, set in order, controlled by human imagination, become music in the artistic sense.

Musical development depends upon three conditions; first, the vigor of the mental movement, in general, of the people; second, its strength upon the imaginative and sentimental side; and third, upon the suggestion from the environment in the way of musical instruments of adequate tonal powers.

The history of music may be divided into two great periods, ancient and modern, the Christian era forming the dividing line.

I. Ancient Music.

It is known that music and musical instruments in crude form, were known by the Egyptians as far back as 4000 B. C., from the fact that representations of these instruments have been found in many

instances on the tombs. The oldest of these musical representations was found in tombs near Thebes. Figures playing the harp, flute and pipe were found together, probably indicating that these instruments were played together. The most advanced harps found in Egypt, were found by Rameses III, at Biban-El-Moulouk. They were elegantly colored and ornamented. Sometime before the period of the "Shepherd Kings" a scene, of a procession of foreigners, and one figure plays on a sort of lyre. This is as far back as we are able to date this instrument. It later became the established instrument of the higher classes in Egypt, as well as Greece and Rome.

Several complete instruments have been found, which probably date near the Christian era.

Up to this point, the musicians represented were men, but in later representations women are more commonly seen.

The harp, cithara, te-bouni or banjo, double flute, and shoulder harp, represent the entire list of instruments of the later Empire, an epoch only a few centuries before the Christian era. The banjo was of Assyrian origin and was first known as te-bouni, afterward as the monochord.

At this time, all princely households kept their staff of musicians. These musicians played, and sang and danced for weddings and all kinds of festivities, and undertook the entire contract of mourning for the dead.

For warlike purposes, the Egyptians used a short trumpet of bronze and a long trumpet, somewhat similar to the straight trombone.

Very little advance in music was made by the Egyptians in the two-thousand years that elapsed between the time of the first harpers and the Christian era.

The place of music in the religious worship of the Hebrews was important, but they never elevated it into an art. There are no

evidences of progressive development of instruments and the tonal sense. They used triangular harps, the organ, the shepherd's pipe (which stands for all wind instruments), and later the horn was added. From Egypt they had the timbrel, tambourene, sistra, (which served the same purpose as our bells), and the psaltery, (which is thought to have been four-sided). Vast numbers of musicians were employed in the temple service.

The Assyrians held music in honor and employed it for liturgical, as well as social and private purposes. There are several instances of their use of some sort of an instrument consisting of metallic plates or rods, played by means of a hammer. These instruments have been thought to be the original of modern instruments which are vibrated by hammer or mallets.

To the Greeks, the word music meant grammar, history, rhetoric, mathematics, poetry and song. Music itself, the art of tone sequence, they called harmony. The great periods of Greek music began about 1000 B. C. when Homer's poems began to be chanted by traveling minstrels called Rhapsodists. After about two-hundred-fifty years, choral and patriotic songs developed. These lasted about two and one-half centuries and then came the Attic dramas which came to a culmination about 450 B. C. About 500 B. C., every town had its body of singers who sang and performed the elevations of the representative dance appropriate to the service of the particular divinity to whom they were devoted. Competitive song came into vogue with the famous games for the glory of their respective native towns, and after that lyric drama. Thespis first gave the leader a place upon a centrally located stage where he could be plainly seen and heard by all. This leader improvised and illustrated by gestures. Later a second speaker was added, and about 470 B. C., Aeschylus, tragedian, made his debut as actor and author and placed three actors on the stage.

Sophocles, another Grecian whose name has come down to us, because of his work, composed the "Orchestic", from which we get our word orchestra. By orchestic the Greeks meant an apparatus of mystical dancing or posturing and marching and certain gestures. This orchestic is only known to us through descriptions by ancient writers.

After this came an era of scientific classification and purely intellectual development, which music could not enter. To a disciple of Aristotle, Aristoxenus, we are indebted for the first really musical work which has come down to us. He gave us two works, one on harmony and the other on rythm. The characteristic Greek musical instrument was the lyre, of which an early form was the pharminx, and a later one the cithara.

One of the earliest developments of popular music on the continent was that of the "Songs of Action" which were great national epics. The period of this activity was from about 800 to 1100 or 1200, and the greatest productions were the "Songs of Roland", and the "Song of Antiöch".

Later on, out of a movement of awakened national life, arose short songs of a ballad-like character called cantilenas. The language used in them was a mixture of German, Latin, and French. These verses were sung to music having little of the movement which we now associate with the term melody. They were more chant-like in character. Of these action songs, "The Song of Roland" and the "Iliad of France", are to be placed at the head. The first epics were popular about the end of the eleventh century.

Each one of the races which composed France or Gaul in the sixth or seventh century contributed its share toward future epics. The Celts furnished character, the Romans, their language, the church, its faith, but the Germans did more than any other one. They had the habit of chanting in popular verse their origin, their victories and their

heroes. They penetrated the new poetry with their new spirit. These cantilenas were a great power in society.

There existed at this time, different classes of minstrels through whose efforts these songs were created and by whom secular music was kept alive.

The first of these were the troubadours who were traveling minstrels gifted in versification and music. Their compositions were short and of various kinds, as love songs, canzonets, chansons, serenades, anberdes, servates, (extolling the goodness of princes), tenzones (quarrelsome, contemptuous songs), roundelays and pastourelles.

The second class were the trouveres who invented songs of action, and who were of nobler birth than the troubadours.

In Germany, the trouveres and troubadours existed under the names of minnesingers and meistersingers. The minnesingers were selected from the members of the noble classes, while the meistersingers, who took their rise early in the fourteenth century when the minnesingers were abandoning their functions, answered to the professional musicians or minstrels.

Among the minnesingers were Heinrich of Beldeke, (1104-1228), Spervogel (1150-1175), and Fraunlobe (middle of the twelfth century). Later, we have names, celebrated in poems, of Wagner, Heinrich von Morungen, Reinmar von Hagenon, Wolfran von Eschenbach, Gottfried von Strassburg and Tannhauser. The principal forms of the minnesongs were the lay and proverb.

A few of the meistersingers were real geniuses, such as Hans Sachs. These minstrels did a great work in keeping alive among the people, a love of music and an appreciation of it.

Very important developmants of the art of music took place in India from a remote period. The art of inciting vibrations of a

string by means of a bow was discovered, and our violin had its origin there. The primitive violin was the ravanstron. This must have existed sometime before the Mohammedan invasion, for they brought a rude violin back to Arabia, from whence it came into Europe after the crusades. They had many forms of guitar, instruments of percussion, and varieties of the viol and trumpets. The national instrument was the vina, which was a sort of guitar.

The Hindoos carried the theory of music to an extremely fine point having many curious scales, some of them with twenty-four divisions in an octave. None of the intervals of the Hindoo scale exactly correspond to ours. They never conceived harmony, all of their music was monodic (one-voiced).

There was a curious development of musical drama in India about 300 B. C., having traits belonging to modern opera. Some of them have come down to us but without notes. They are long, with eleven acts, part of them are sung, and part spoken and the different acts are not all in the same dialect. The drama of the Hindoos of this epoch was contemporaneous with another very celebrated development of musical drama in Greece.

China has had an art of music from extremely remote periods. The principal instruments of Chinese music are the Kin and Ke. The first is a sort of guitar, the latter was the characteristic instrument. It had fifty strings of silk and was plucked with the fingers. They have many varieties of instruments, including many trumpets, a few of the ruder types of the violin kind, together with the ones named. The Chinese music has always been monodic. They have made little progress within the past two thousand years.

The Arab civilization was a power which was important in the musical world. The Arab penetrated the distant east on religious conquests and brought back the violin, and discovered for himself the

productions of the greatest of the Greek minds. They preserved the peculiarity of their music, an art in which the theory was very complicated. We are indebted to the Arab for the Ravanstron (brought from India) and the lute and psaltery from which the modern pianoforte is a descendant. The Arabian music was all monody.

The Japanese are a very musical people in their way. The characteristic instrument is the ko-ko, which resembles the Chinese ke. They also have various kinds of imperfect guitars, a few rude violins, trumpets, reed pipes and instruments of percussian. They never had harmony until they began to learn of the Europeans.

II. Modern Music.

The period from the Christian era to 1600 A. D. is one in which the details of art were being mastered, but in which no music, according to our acceptation of the term, was produced. The history of this period is somewhat obscure. During this time polyphony and harmonized melodies came in. Four causes operated in the transformation of the art: first, in the Roman Empire, or in the south of Europe more particularly, for about eight hundred years, the Greek principles remained more or less in force, the church being the foremost influence; second, in the north of Europe the Goths, Celts and Scandinavians built mighty empires and impressed their enthusiastic natures upon modern art; third, the Saracens conquered a foot-hold in the south of France about 819 and remained there for twenty years, their influence having great importance in the development of music; fourth, professional musicians began the development of polyphony.

The modern music differs from the ancient music in two principal points, harmony and tonality. By harmony is meant the use of combined tones which may be dissonant or harmonious and agreeable. The entire course of harmonic perception in modern music may be divided into three steps: first, the recognition of consonance, especially of thirds

and the differentiation between consonance and dissonance; second the recognition of dissonance as an element in musical expression on account of the motion it gives to a harmonious movement; and third, the establishment of these materials of music in the mind in such depth and fullness that their aesthetic implications became realized as elements of expression.

The first of these steps was taken by the minstrels of the north between the Christian era and the tenth century. The development of minstrelsy by the Celtic singers and harpers was one of the most important of the forces operative in transforming the art of music.

The second step was the work of the Netherlanders and of all who composed music between about 1100 A. D. and 1600.

The third step, the spontaneous application of musical material to the expression of feeling, had the element of tonality. By tonality is meant the dependence or interdependence of all tones in a key upon some one principal tone called the key-tone.

At this time a new direction was given to the practice of music by the spread of the Christian religion. The persecutions which they suffered in their own land drove many of the early Jewish converts into Rome, where they performed their religious rites in secrecy. Music in those days was an unwritten language, which had a natural tendency to become deteriorated, especially as the ranks of the early Christians were soon recruited by converts from among the people whose hospitality they had sought, and who added the melodies of their pagan hymns to the common stock. For these reasons the practice of music was carried on with difficulty, for owing to a constant succession of persecutions, their meetings for worship were held by stealth.

It is no wonder that the ancient melodies thus handed down by tradition alone should have become corrupted. However, under Constan-

tine the worship became public. The first Christian hymns and psalms were probably sung to temple melodies brought from Jerusalem by the apostles.

The church had official music for the first time at the time of St. Ambrose, who was bishop of Milan, about the last part of the fourteenth century. St. Ambrose was himself a composer and a poet and was directly influential upon the development of church music. St. Gregory also did a great work for church music.

Upon the aesthetic and ethical sides, the church has awakened aspirations, hopes and faith of an essentially musical character and in this respect has been one of the most powerful sources of inspiration. Later, the great cathedrals of the commercial centers of the world, in the effort to render their service worthy of the congregation, have given support to talented composers in all ages, and some of the most important movements in music have been made by ecclesiastics or officials deriving support from these sources. We owe the old French school and the beginning of polyphony to the cathedrals of Westminster and St. Paul in England, and Notre Dame in Paris.

The instruments used during the seventh and eighth centuries were the cithara, harp, musettes, syrinx, many wind instruments, cymbals drums and instruments of percussion.

The musical art of the ancients was an art in which a single melodic formula was doubled in a lower and higher octave, but no support of harmony was added. Polyphony, as mentioned before, began in the "Old French" school, which had an active period between about 1100 and 1370. In musical technique, the term polyphony means multiplicity of melody. It is an effort toward variety and unity combined.

This French school was succeeded by the Gallo-Belgic school (1350-1432), and this second one gave place to the Netherland school (1425-1625). The changes were due to changes in the commercial

or political relations of the countries, rendering that locality less favorable to the art than the new one. Music was the form of art then in demand and consequently, the effects were seen immediately. The music developed in Flanders was either exclusively vocal, or written with the main consideration for the voice, the instrumental additions having never taken on a descriptive character. The schools of Netherlands came into prominence about 1425. There was in connection with them, a succession of eminent names in music, progress in polyphony and the transition begun out of that into harmony. Three of the most eminent names were Tinctor, who founded the school of Naples about 1500; Willaert, the school of Venice sometime after 1500; and Orlando de Lassus, that of Munich sometime later. Others whose names were prominent were Okeghem, a composer, Josquin des Pres, Jacob Arkadelt, Gombert, Goudimel and Cyprian de Rove.

During the fifteenth and sixteenth centuries, Italy was making musical progress, Venice being the most important musical center.

The most eminent development of the polyphonic school and the dawn of a better era in the church, took place in Rome. It came about through the labors of Palestrina, pupil of Goudimel. He published a series of musical works, in which all the devices of polyphony were freely and luxuriantly employed. He wrote masses, matettes, hymns, offertories and litanies. It was due to his influence that the elaborate church music, where all voices were singing different words, gave way to the plainer church music where the voices moved together.

During the time which elapsed between the early Greek period and this period, there had been a great many changes made in musical notation. The first musical notation was that of the Greeks. They had a scale, which consisted of two octaves and one note (their greater perfect system), and the tones were named by the first fifteen letters of the Greek alphabet. This, however, was only the beginning of their

system, for the variety of pitches required in their enharmonic and chromatic scales, and in the various transposition scales, was so great that they required seventy-six characters for representing them. These characters were written above the words to which they applied, and they had no additional marks for duration. They also had a different set of characters for the same tones played upon the cithara. The system was wholly without classification, except that the letters were applied from the lowest notes upward. The Romans also had a notation much the same as the Greeks, except that they probably did not use the same characters. The earlier examples of notation (the neumes), used by the ecclesiastical writers, were without clefs or any means of ascertaining the key note. After awhile we find them with one line representing do or fa, and the signs arranged above, below or upon the line, at intervals representing the pitch intended. Later, we find a colored line for fa, a thumb-nail line traced on the parchment but not colored for re, and a different one for la, and finally four lines came into use. Marks were written on this four-line staff and note heads were derived from them.

The earliest suggestion of the staff that we have, is that in the work of Hucbald, but the staff was not employed until the days of Guido of Arezzo, in anything like modern form. The note head was not invented until about fifty years after the death of Guido. By the time of Franco of Cologne, the four-lined staff with square notes had come into use. The place of fa was marked by a clef. No sharps or flats were written until long after this period. The four-line staff and square notes have remained in use in the Catholic church until the present time, and is generally known as Gregorian. The data are uncertain concerning the exact time when the bar began to be used to mark the measure. Its earliest use was that of marking the end of the music belonging to a line of poetry, the same use now made of

the double bar.

This progress of music has gone on until the present time, when two particulars of our music are exactly recorded- pitch and rhythm. The exact relation of every tone to the key-tone or key note is ascertainable from our musical notation, and the precise degree of rhythmic importance appertaining to each note according to its place in measure and in the larger rhythms.

The progress of classification is seen in the present use of seven letters instead of the fifteen which were formerly used.

During the period now passed over, the great means of cultivating an ear for melody both in players and hearers, was the violin. The harp was influential, but during the period subsequent to about 1400, the lute exerted even a more powerful influence. The lute and violin appeared in crude form at nearly the same time in Europe. The violin was the instrument of the north, the lute that of the south. By the time of Palestrina, the lute had come to its full powers and its most complete form. Within twenty years after the death of Palestrina, orchestral music started upon the career which has never since stopped, the violin at the head.

The first eminent master of the violin, as distinguished from the small viol, was the celebrated Gaspar da Salo. The work of Antonio Stradivaris (1649-1737) as a violin maker, marks the culminating point of violin making. He was the one who perfected the model of the violin and its fittings. The bridge in its present form, and the sound holes, are cut exactly as he planned them.

About 1600, the organ had attained its maturity and had become furnished with its distinctive characteristics as we have it at the present time. The origin of the organ is hard to trace, however, there have been found traces of some sort of a wind instrument before the Christian era. One of the earliest melodial references to organs

is that sent King Pepin of France, in 742 by Constantine. This organ had brass pipes, was blown with bellows bags, and was struck with the hands and feet. There were good organ builders in Venice as early as 822, and in the ninth century, organs were common in England. The instruments of that time were extremely crude, the essential elements consisting of pipes for sound production, of which a complete set, one pipe for each key of the key-board is called a stop; bellows and wind chest for holding the wind; sliders or valves for admitting it to the pipes; and keys for controlling the valves. Chords were not attempted on the early instruments, the notes being played singly. In 1495, pedals were added and sometime before the beginning of the seventeenth century, the organ had acquired nearly the entire variety of tone that it has ever had.

In the seventeenth century, the love for music was universal. There was concentrated upon it an attention which it rarely enjoyed at any other period of its history. The instruments of music were in a condition creditable even in the light of modern ideas, and the popular taste for music was more lively and far reaching than ever before. Everywhere in the civilized world the practice of music was the universal attribute of man.

In Italy, there was a circle composed of some of the best minds of the nation, engaged in the regular study of classical learning and in discussions having for their object the rediscovery of the art of ancient music. Here music was the delight of common people and the favorite pursuit of the great.

In no country was the art of music more highly estimated, or in a more advanced state than in England. Little came out of this cultivation of music that was creditable upon the highest plane, because of the little attention given to musical learning and training in musicianship on the continent. English music finally died out, or grew small

for want of depth of earth. Another reason for this was the irreparable damage done to music in England by the Puritans.

The contrapuntal schools did much to educate harmonic perception in this period.

About this time there was a new art form invented, the madrigal. A madrigal was a secular composition generally devoted to love but in polyphonic style and in one of the ecclesiastical modes. They were always vocal, down to the seventeenth century, but from that time on, they were generally marked for voice and instruments. The first writer of compositions under this title was Busnois, but one of the best composers of madrigals was Arkadelt, of the Netherlandish school. The number of writers of this school was innumerable.

The seventeenth century was one of the most memorable in the history of music, not so much for what it fully accomplished, as for the new ideas that it brought out and in part, developed. The specific part of the general development of music which this century accomplished, was the development of free melodic expression.

It saw the origin of dramatic song, the beginnings of free instrumental music and the discovery of the art of voice training.

The city of Florence was the center where the drama and song-like melody found its beginning. Almost immediately, however, Venice became the home of music and fostered the growth of dramatic song for more than half a century.

The "Revival of Learning" or the "Renaissance" which took place in the seventeenth century, had a marvelous effect on the development of music. Of all the movements which have affected the intellectual world, there has been none so great in its results of this one consequent on the discovery of the remains of classical literature and classical art. Those interested in music turned their attention toward the study of art as practiced in ancient Greece.

Another interesting development of this period was the beginning of opera and oratorio. About the year 1600, or somewhat earlier, the poet of the coterie wrote a libretto on the subject of Euridice; both Peri and Caccini at once set it to music and the setting of Peri was chosen to be performed in honor of the marriage of Henry IV of France. Both were published in 1600 at Florence. This Euridice of Peri was the first opera ever represented. Unlike our present operas, it was mainly recitative. In the preface to his Euridice, Peri has told us what instruments composed the band. They were a clarecin, a chitarone, a large viol, and a great lute.

However, it was the work of Mondeverde, one of the musicians of the Venetian school, to materially develop the operatic style. It is he to whom we are indebted for modern opera. So radical were the changes which he effected that he may be considered as the father of modern music.

The first theatre for the public performance of opera was built at Venice in 1637. Previously, the performance had taken place in the palaces of princes. This theatre was called "Theatro di San Cassino". From that time on the number of buildings for this purpose grew rapidly.

Oratorio may be considered as a descendant of liturgical dramas of the early days of music, the later development being due to a desire to make use of the attractions of music as a means of bringing people to a discharge of their religious duties. A name prominent in the introduction of oratorio was that of St. Philip Neri Emilio del Caraliere. Both opera and oratorio owe their origin to the same composers Peri and Caccini, and agree in the date of the first production, but it is to Caccini that we are indebted for the further development of oratorio.

The beginning of instrumental music, apart from vocal, is to be found in the latter part of the sixteenth century, but the main

advances toward freedom of style and spontaneous expression were made during the seventeenth, and originated in Italy, where the art of music was more prosperous, and the incitations to advance were more numerous and diversified.

The beginning of organ composition, and the higher arts of organ playing, was made by Andreas Gabrieli (1510-1586). Among his many compositions were masses, madrigals, and quite a variety of pieces for the organ alone, bearing the names of "Canzone", "Ricerari", "Concerte" and five-voiced sonatas. The work was carried much further by his nephew and pupil, Giovanni Gabrieli. The art of organ playing found its next great exponents in Holland and Germany, all of them having been pupils of the Venetian master. The most celebrated of these was Jean Pieters Swelinck (1560-1621), celebrated as a performer and improviser. Others whose names were connected with the art of this period were Samuel Scheidt, Johann Hermann Schein, and Schueltz. Some of the names connected with Italy and elsewhere were Girolano Frescobaldi (1587-1640), Johann Kasper Karl, Johann Fachelpel (1635-1706), George Muffat, Dietrich Buxtehude (1637-1707), Johann Adam Reinken (1623-1722), Scheidemann, all of whom did very important work in the development of music along this particular line.

The violin led to an important development of instrumental music. Archangelo Corelli (1653-1713) was the first of violin virtuosi, and the first of composers for the instrument, as he was also for the combinations of the violin and other members of the same family. He composed many sonatas for violin alone, and for violin and piano and other instruments.

Meanwhile, the orchestra had been steadily enriched through the competition of successive operatic composers, each exerting himself to produce more effect than the preceding one. At best, the orchestra at the end of this century, was somewhat meagre. The instruments

used were violins, a few basses and tenors, archlute, harpsichord, trumpet (occasionally), flute, oboe, and the trombone very rarely.

Another great work which was done during the seventeenth century, was the improvement of the pianoforte and the demonstration of the present scale of music by Zarlino. However, the most important accomplishment was in musical theory.

During the following century, the eighteenth, the development of music was extremely diversified and irrepressible in every direction. There was not one province in it, wherein new and masterly creations were not brought out. The central figures of this epoch were the two Colossi, Bach, Handel, Haydn, Mozart, and Beethoven. In opera we have the works of Chevalier, Gluck and a number of Italian composers who enlarged on the Italian drama. There was also a succession of brilliant virtuosi upon the leading instruments, giving more ample means of intense expression.

The fugue was the typical form of composition which came to perfection under Bach and Handel. The fugue has an element of tonality in it which places it upon a much higher plane of musical art than any other form known. Bach produced an enormous number of compositions one-half of which were in fugue form. The modern art of violin playing rests upon two works, the six sonatas of Bach for violin solo, and the Caprices of Paganini. The former contained everything that belonged to the classical, and the latter everything that belonged to the sensational. In organ playing, the foundation is Bach. His influence was less in piano playing. The art of obligato pedal playing he brought to a point which it had never before reached and scarcely afterward ever surpassed. The most remarkable feature of Bach's career is his productivity in the line of choral works. The other principal form of his works is the Prelude, and some Fantasies were written.

Melodically considered, Bach was a genius of the highest order.

The influence of Handel upon the later course of music is by no means so marked as that of Bach. However, he was one of the great tone-poets of all times and his works form an indispensable part of the literature of music. The oratorio form was perfected by Handel, his great masterpiece being the oratorio, the "Messiah". He raised the opera to a pitch of excellence before undreamed of.

As a tone poet, Hadyn belonged by no means to the first rank. His one claim to musical fame rests upon his graceful manner of treating a musical idea and upon the readiness of his invention in contrasting his themes.

After the death of Bach, anew element came into music, that of the "peoples-song", and the fugue was no longer composed, but subsided from its pre-eminence.

Later still, a newer form than this, the sonata, was developed by the sons of Bach, but received its characteristic touches from the hands of Hadyn and Mozart.

Although the compositions of Mozart were beautiful and charming, he has not left so large an influence upon the later course of music as quite a number of artists apparantly his inferiors. His influence in music was largely temporary, but nevertheless indispensable to musical progress. Mozart was an apostle of melody and was at his best as a composer of operas.

Beethoven's place in music is at the head. Considered merely as an artist capable of transforming musical material in an endless variety of ways, he would perhaps be placed somewhat lower than Bach; but considered as a tone-poet gifted with the faculty of making hearers feel entirely in sympathy with him, no master ought to be placed above him. His reputation as a tone-poet rests first upon the

nine symphonies, then upon the string quartettes and other chamber music; and lastly upon the concertos. Nothing has been done since, that surpasses the sustained beauty of Beethoven's adagios.

In Italy, during the eighteenth century, opera continued to be cultivated by a succession of gifted and prolific composers. At the beginning of the century, Alexander Scarlatti and Lotti were at the height of their career. The most talented of the Italians of this period was Giovanni Batista Pergoles (1710-1737). Others who were very gifted were Nicolo Jomelli (1714-1774), Antonia Maria Gasparo Sacchini (1724-1786), Piccini (1728-1800), Giovanni Paisiello (1741-1815), and Zingarelli (1752-1827).

Of the French stage during this epoch, it is to be observed that nothing of a large and serious character was produced upon it, except the operas of Gluck. What progress was made consisted of acquiring fluency, ease and effective construction.

There was very little activity in England in the realm of opera during this century. The most notable English composer was Dr. Thomas Arne (1710-1778), and his music was not known outside of England.

It was during the eighteenth century that the pianoforte definitely established itself in the estimation of musicians, artists and the common people, as the handiest and most useful of domestic and solo instruments. The progress was very slow at first, most musicians preferring the older forms of the instrument, the clavier or the harpsichord. However, the style of playing and writing for these instruments had gradually changed, so that when the pianoforte became generally recognized as superior to its predecessors, about the middle of the century, these compositions were found to be well adapted to the newer and more powerful instrument.

The first great virtuosi was Dominico Scarlatti (1683-1757). There were many composers in the early part of this century who exer-

cised a local and temporary influence in the direction of popularizing the pianoforte and its music, through the attractiveness of their own playing as well as by the compositions they produced. Of these, Mattheson, Johann Kuhnnon, Rameau, Dr. Blow, Dr. John Bull, Purcell, and during the latter part of the eighteenth century Muzio Clementi, were the most influential.

J. L. Dussek was another of the first virtuosi to gain distinction upon the pianoforte in the latter part of this century and the first part of the nineteenth century. Others of considerable importance were J. B. Cramer (1771-1858), Moscheles (1794-1870), Ludwig Berger (1777-1838), and J. M. Hummel (1778-1837). The most advanced virtuosi works were those of Chopin, Schumann, Liszt, the three great masters of the pianoforte in the nineteenth century.

The art of violin playing also made great progress during this century, its most prominent representative being Guiseppe Tartini (1692-1770), the discoverer of the phenomenon of "combination tones". He was, in a way, a sort of forerunner of the modern romantic school. Spohr was another violinist and composer who had a great influence on the music of the period.

Ordinarily, the music of the eighteenth century is called the classic, as distinguished from the romantic of the nineteenth century. Individualism, as opposed to the general, is the key to the romantic. The classic in art, embraces those productions in which the general is aimed at, rather than the particular; the beautiful rather than the exciting. By the romantic in the musical sense, is meant the general idea of representing in music something outside, of telling a story or painting a picture by this means. While leading continually to innovations in musical discourse for almost two centuries, the romantic was prevented from having more than momentary entrances

into instrumental music until the beginning of the nineteenth century, when this general movement of mind was at its height.

The composer through whom this element entered into the art of music in the first free development, was Franz Schubert (1797-1828). His place in the history of music, aside from the general fact of his possessing genius of the first order, is that of the creator of the artistic song.

Almost immediately after Schubert, there came composers in whom the new tendency is more marked, Mendelssohn, Schuman and Chopin. Through the efforts of such men as these together with Thalberg, Liszt, Rubenstein, Joachim, Tausig, and Leonard, the general appreciation of instrumental music has been greatly stimulated.

The activity in musical production during the nineteenth century has been extraordinary in the amount as in the number of composers concerned in it. The popular instrument of this century was the pianoforte, and during this period was the subject of a great many improvements in every direction.

It was at this time that German opera reached an extraordinary development, the distinguishing characteristics being in extremely full and dramatically conceived treatment of the orchestra, and a mode of delivering the text partaking of the character of melody and recitative in about equal proportions. Richard Wagner was the great artist of the form known as "arioso". Two other men, Carl Maria von Weber (1786-1826), and Giacomo Meyerbeer (1791-1864), were important figures in this development of opera.

Strictly speaking, there was no break in the continuity of art development as represented in the virtuosi appearances of the eighteenth and that of the nineteenth centuries, but the artists of the nineteenth century belonged more to the romantic than do those of the former century. Earliest and most influential in other departments

than his own, was the Italian violinist Nicolo Paganini (1704-1840). He enlarged the resources of the violin in every direction, employing double stopping, harmonics and the high positions with a freedom previously unknown.

The most remarkable of French musicians of this time was Hector Berlioz (1803-1869). The whole effect of Berlioz's activity was that of a virtuoso in the department of dramatic and descriptive music, and in the art of wielding large orchestral masses.

The progress in piano playing during the nineteenth century was extraordinary. The artists occupied in developing the art were Chopin, Liszt, Thalberg and Schumann. The essential divergencies from the old form consisted in a more flexible use of the fingers, hand and arm, and the co-operation of the foot for the promotion of blending and of bringing into simultaneous use, the tonal resources from all parts of the instrument.

Chopin's place in the romantic school is that of the popularizer of pianoforte sentiment. He made various modifications in the current way of treating a piano, and was the originator of the arpeggio chord, of the chromatic sequences of the diminished seventh with passing notes, and cadenza forms derived from them. His influence upon the general progress of musical development is to be traced in the works of Liszt, and especially in the later pianoforte works of a large number of less gifted imitators.

Liszt's influence was great as a composer and as an instructor of some who were to become great artists in the future, such as Rubenstein, Carl Klindworth, Pruckner, Tansig, Joachim Raff, and Hans von Bulow.

Another name connected with this period, which should not be overlooked, is that Moritz Hauptmann (1792-1868), one of the original

theorists of this century. His greatest work, "Harmony and Meter" was published in 1853.

During his life, Mendelssohn was very highly esteemed as a composer of orchestral music, symphonies and overtures, while his works in these departments contained many beautiful things, and are carried out with elegant clearness of form and that refinement and taste which characterized all that Mendelssohn did, they have not maintained their reputation at the high level where they formerly stood. His great masterpiece was "Elijah" and in it he made an addition to the world's stock of oratorios scarcely second to any other work, excepting Handel's "Messiah". It was Mendelssohn's fortune to be one of the masters instrumental in introducing the romantic school, but upon principle and education, he was classical in his taste and instincts, and while his works had a very important use, in cultivating an appetite for novelty, whereby the other masters of the romantic school profited later, he himself went a very short distance in the new path.

The names of the two masters most representative of this century, were those of Richard Wagner and Robert Schumann.

The art of modern piano playing is indebted to Schumann for some of its most impressive elements. He might well contest the honor with Liszt of having originated the modern style of pedal legato as distinguished from the finger legato of Chopin and all the early writers. He seems to have discovered the touch which Mason called elastic. Schumann might also be credited with the invention of a new style of composition. The element of canonic imitation occurs in his works in wholly new form, and besides all this he was an excellent song writer. Of the Schumann works as a whole, its most striking characteristic is the spontaneous, improvistic effect. In spite of his comparative unpopularity in his own day, no one of the romantic masters has left so strong an impression upon the composers who came

after him.

The Italian composer most famous in the earlier part of the century was Gioacchino Antonio Rossini (1792-1868). He was a great melodist, his masterpiece being "William Tell". The most brilliant master of Italian opera during this period was Gaetano Donizetti (1797-1848). His traits as a composer are pleasant melody, effective concerted pieces and a good constructive ability. Other names prominent in the opera world were those of Giuseppe Verdi, Gasparo Spontini, Vincenzo Bellini, Arrigo Boito and Amilcare Ponchielli. There was a continuous and rather abundant production of light and serious operas in Italy, every principal theatre making it a point to bring out one or more new works every season. The best of these have been taken abroad for performance.

In France there had been a persistent cultivation of this province of musical creation, and many talented composers appeared upon the scene of Grand Opera and that of "Opera Comique". French opera has developed characteristics peculiarly its own. Among the masters who achieved distinction were Daniel Francois Esprit Amber (1782-1873), Louis Joseph Ferdinand Herold (1791-1833), Adolphe Charles Adam (1803-1856), Charles Francois Gounod, Felix Marie Victor Masse, Jules Emile Frederic Massenet, M. Camille Saint-Saens, Clement Phillibert Leo Delibes, Edouard Victor Antonie Lalo, and George Bizet. Of French opera, as a whole, during this century, the general characterization may be made that it had gained its cosmopolitan quality, nearly all the composers mentioned having gained a world-wide fame. The distinguishing feature of this class of opera, is its rhythm and the clearness of the melodic forms. This music is pleasing rather than deep. The immortal names of the last century are those of Johann Brahms, Camille Saint-Saens, Peter Iltitsch Tschaiowsky,

Antonin Dvorak and Edward Grieg.

It is interesting to note the state of the musical art of this period and the condition of interest in the different countries at this time.

The activity in the higher departments of music, remains more intense in Germany than in any other country. In Russia, a country which had not previously been distinguished in the musical world, there was a great awakening, which resulted in a distinctly national school of music. Those connected with this movement were Glinka, Rubinstein (pianist and composer) and Tschaikowsky also a great composer.

Another country in which a notable musical revival took place during the nineteenth century, was Bohemia. Here, the two prominent masters were Smetana, and Anton Dvorak.

The relation of England to the higher art of music has been peculiar. In the sixteenth century and earlier, it was one of the most musical countries of Europe, but after the appearance of Handel about 1720, Germany became the most prominent and has since held its position. After that for some time we find no English composers who evinced creative powers of any high order. At the present time there are excellent English composers in all the leading departments of musical production.

Other names which have come into prominence during the latter part of the nineteenth or first part of the twentieth centuries, are those of Mascagni (an Italian composer of opera), Don Lorenzo Perosi (an Italian composer of oratorios), Theresa Carreno (virtuoso), Chaminade (composer), Emil Liebling, Joseffry, Friedheim, Paderewski (virtuoso and composer), Godowsky, Julia Rive-King, Rheinberger, Reginald DeKoven Scharwenka, Nevin, Gottschalk, Moszkowsky (a Polish virtuoso and com-

poser), and Godard, of the new French school.

It would be difficult if not altogether impossible to determine the influence of these musicians upon the development of music, as yet. That they will exert some definite influence upon its future course is certain, but what that influence will be, remains as yet beyond the veil of our knowledge.

Thus far, the state of the musical art in America has not been mentioned. At present, a distinctively national type of American music does not exist. It can only come after the nation's nationalities, which at present form the American people, have been amalgamated into one strongly marked type. What will be its nature is difficult to forecast, but that it will be equal, if not superior to any music which has yet been composed is certain, not, however, until every section of broad America can boast its own admired musicians, - men whose talent grows, and ripens at home, - will there be any true development of the art in this country.

Looking back over the progress made in music from the past ages to the present, we can truly say that the development has been marvelous. That this progress will not come to a stand-still is certain, but what the ultimate height of development will be is beyond our powers to foretell. The further unfolding of this ennobling art to the eyes of human beings, will be the privilege of the future generations to see and enjoy.