

1748

1. 7

HISTORY OF MUSIC.

B. Florence Sweet.

1749
8

Rome has almost all the credit for the early development of music, but according to actual history it seems that the Romans were a people of observance of and appreciation for arts, but the artists were all from foreign countries, who came to Rome to receive the praise of the hosts, and then made their homes there, practicing and teaching. The most ancient treatise on music is written in the Grecian language, and there had been no original work on the subject by the Romans till the time of Boethius.

Another cause for Rome becoming the center of music is that of the spread of the Christian religion. The persecution of the Christians in their own countries caused many to flee from their mother land, and seek the land of Rome, where they could worship in secrecy. With them they brought the memory of the songs of their native land, and by an intermingling of the various melodies of the different countries, a new type of music was created, but even this deteriorated, as there was no written music, and the so-called melodies were either changed or forgotten.

Under Constantine public worship by the Christians was allowed. St. Ambrose, Bishop of Milan in three hundred eighty-four, engaged himself in building a cathedral. In order to have more uniformity of the song of his services, in his new cathedral, he set about to collect all the melodies of the time, and then set down the rule that but four "modes" were to be used by his choristers in his services. Pope Damascus, in three hundred seventy-one, started the custom of chanting the Psalms.

In five hundred ninety St. Gregory added to the "modes of Ambrose", and also formed a series of songs which were suitable

to all the services of the church's year. The "plain-chants" are still to be found in the "Gregorian" of the Roman Chatholic Church. Gregory has the credit of being the first to invent a form of notation. A copy of one of these systems is in the possession of the monastery of St. Gall, in Switzerland, and is said to be the oldest musical manuscript in the world. This is the fac-simile of the Antiphonarium.

Another advance in the uniformity of music was made by Charlemagne when he instructed Pope Adrian I to send two choristers to work out a uniformity for church song. They both came with copies of the Antiphonarium of Gregory the Great, which was made up of "modes" composed of "neums", which were the first forms of written music, but their origin is not traceable. These neums were markings above the words, which by their height above the word indicated the variation in tone. These were only used in plain and familiar songs, both sacred and secular. At that time it was said by St. Isidore; "Unless sounds are retained in the memory they perish, for they cannot be written down."

The first advance in the formation of written music was made by a scribe, whose name has been forgotten, who first drew a line, - the first indication of the staff, and by naming this staff a letter F, and placing neums above it, it served as a "placer of tones", and from this developed the system of pitching tones. Above the line F was added a line "C"; then came the custom of coloring the two lines different colors; and then the addition of two lines between. This completed the four line staff, but if necessary a fifth line was placed either above or below.

The use of syllables or "Solfeggso" in singing was introduced by Guido d'Arizzo. He first used the syllables Ut-Re-Mi-La-Sol-La.

1751
5

The rise of the importance of church music caused the learning of music to be necessary to every priest and parishioner. The works they studied were those of Boethius, who had written many volumes of misconstrued ideas as to the art of music. This caused a retrograde in the musical world.

It has never been decided whether the Greeks and Romans knew anything of harmony or not, but if so the earliest method of expressing the subject was under the name of "organizing". The first trial to describe the principles of harmony occurred at the beginning of the ninth century, described by the Monk Hubold. In the first manuscripts the accompaniment consisted of notes of equal length, and had the same intervals throughout the selection. The intervals used were the octave, the fifth, and the fourth. The style was called "diaphony" or "organum".

After the adoption of "organum" the "descant", consisting of two parts, on the "tenor", and the other the "descant" was introduced. The chief difference lies in the fact that in the first the accompaniment is made up of note against note, and in the latter they consist of notes of different value. The "descant" caused much divergence from the "mode", and led to a natural display of the "neums" by the singer.

The troubadours, jangleurs and minstrels were the life-savers of the secular music. The troubadours were of the royalty and nobility, and the style of the song they used in the tedium of the courts was that of the "love-song". The jangleurs and minstrels were wandering musicians of a low class. In Germany the troubadours went under the names of "Minnesingers" and "Merstersingers". These organizations were very strict in enforcing their laws, and

much good has been derived from them. Adam de la Halle, a "meistersinger", has the credit of being the author of the first opera.

The crude instruments from which our most elaborate instruments have been perfected come from different countries. The first scientific investigation of the nature of instruments that has ever been made was in the year of 1890, when C. Engel compiled the first catalogue of instruments with their history.

The musical instruments are divided into three classes; those of percussion; wind instruments; and stringed instruments. Of those of percussion France was the originator of the drum; Spain of the tambourine; Egypt the cymbals; Spain the triangle, and the bell, and clarion or chime.

The wind instruments developed from the discovery of the reed. The syrinx was the first instrument, and from this developed all the more complex mechanisms. Other early instruments of this class were the chorus, bagpipe, oliphant, trumpet, shawm, and in the latter part of the 16th century the military trumpet.

From the bagpipe developed the primitive organ, the first form in 1393, the hydraulic organ, then the pneumatic organ, the organ with pedals in 1470 in Germany, the organ with pipes in England, and from these crude forms our modern organ.

Among the first stringed instruments were the lyre, introduced in Greece and Altrara; the harp, a universal instrument; dulcimer; clavichard; lute; and creuth. All these instruments were incapable of sustaining tones, and for this purpose the bow was introduced. The organestrum was the first instrument to resemble our present violin. The invention of the violin is claimed by Gasper Diuffs, of Bologna, but almost at the same time at the town of

Cremona two inventors made the models of almost the identical instrument that we have to-day. Antonius Straduarus and Joseph Guamerius carried their skill to such an excellence that but few of our artists have equalled them. The monochord was more an instrument of scientific investigation into the investigation of the scale than a musical instrument.

The first school of music was founded by Guillaume Dufay, and Egidius Binchois, at Flanders in the Netherlands in 1425. The school had a wide influence over all Europe, and its attendants were in great demand. Dufay afterwards became a singer in Rome and was the first man to leave any definite form of the masses. Of this school of Flanders the most important work of the last half of the 15 century was the work of Gloreinus, who edited Boethius, a treatise of high knowledge of music, and also a book of theory, the dodecacardum. Hobrecht and Okenheim were both composers and teachers of their time.

The Flemish school through its struggles gave to the world the "madrigal", the second famous form of composition, the first being that of modes and neums. The art of printing music was invented by Ottaviano dei Petrucci, in about 1503, who immediately set up a press in Venice.

Due to the great demand for musicians and singers in the city of Rome in 1590 the center of music gradually shifted from the Netherlands to Italy. In the old Papal chapel of Rome almost all of the eminent students of Flanders held the responsible positions of choristers.

At about this time, the use of sacred music in the service of the church became contaminated with the secular. As a result the Council of Trent appointed Palestina to compose a mass of the

1754
3

highest type of worship and of art. This mass, "Missa Papal Marcelli", still remains the highest type of church music.

As scholars and followers of Palestrina the names of Giovanni, Maria, and Bernardino, Manini, Felice and Francesco Anerio, and Gregorio Allegri, should be mentioned.

At Venice under the direction of Willaert (Flemish) a school of music was founded. From this school a great influence went out over the whole of Germany. Prominent scholars of the Venetian school were: Costanzo, Porta, Orazio, Vecchi, and Gasboldi. Prominent theorists were: Franchinus Gafar; Peter Aran and Zarlimo. From the influence of this school the interest of the Germans was awakened. Hans Leo Hassler and Heinrich Isaak were among the first musical composers.

The Reformation changed the direction of musical activity, through the efforts of Luther, from the more elaborate works to that of chorales. Many of these are still held sacred by the Lutheran church.

About 150 years before the rise of the Flemish school in the Netherlands, there came into existence in England a form of composition, the "burden". This composition is still in existence and may be found in Grove's "Dictionary of Music". All trace of the further history of music in England has been lost, probably due to the suppression of the monasteries in the time of Henry VIII. Only a few names have been handed down as a proof that music was in progress before the time of the Reformation. Some of these names are: Robert Fairfax, John Sheppard, Thomas Mulliner, Taverner, and John Merbecke, who arranged the "Book of Common Prayer", a change of plain song into liturgy.

1755
4

The fifty years from 1588 to 1638 are called the Golden Age of music in England, or the Madrigalian Era. During this time its composers will bear comparison with any other writers on the continent. As the name suggests, it was a time of collecting and publishing madrigals, both of foreign and home talent. Some of these collectors and their times of publications are: N. Yonge, 1588; Thomas Watson, 1590; and Marlay, 1597.

In 1611 the instrumental madrigals became more prominent, and for a time the vocal music was lost sight of. By a laxity on the part of the most prominent composers of the time, the music of the Madrigalian period has been lost sight of.

The formation of the Gresham College in 1597 contributed widely to the musical talent of the time. In 1609 Ravenscraft published a collection of rhymes and rounds, "Pammelia". In the same year he published the "deuterometia", which contains the round, "The Blind Mice".

As a result of reformed religion the metrical psalmedy was formed, to enable the people to worship in song. The best known composers were: Douland, Formaly, Ravenscraft, and John Milton. This brings the history of the music of England up to the time of the Civil War, which put an end to the progress of music until the years of the Restoration.

At the beginning of the great Renaissance the literary men of the time began to study deeply into the arts of the foreign nations, and found music as well as the other arts at the height of eminence. As a result of investigation, a musical society of advancement was formed, consisting of prominent musicians, - Galihier, Strozzi, Caccini, Emelio del Cavaleire, and Peri. In the year 1600, from the helps gained in the musical organization, Peri published the

1756
L 5

first opera in history, "Euridice". This was mostly in recitative, but Montenerde, a Venetian scholar, with the help of Peri, developed the operatic style, and in the year 1607 his opera Orfeo brought out all the ideas of the modern opera. Among other things due to him is the tremolo. He is still more noted for his innovations in harmony, and from these radical changes he was named the father of modern music.

In 1637 the first house for opera performances was built, under the direction of Montenerde, who died in 1643.

The liturgical drama of the early days of music, from which the oratorio has ascended, was used to make the religious ceremonies more attractive. To Carissimi is the development of the Oratorio indebted. His career began in 1628, and his principle works of publication are: "Jepthai", "The Judgment of Solomon", and "Belshazzar". To him we are indebted for the invention of the accompanied recitative. Among other prominent composers of the oratorio are: "Durante", "Leonardo Leo", "Pergolesi", - all of the Neapolitan school, may be mentioned.

Of the Venetian school, Latti, Benedetto Marcello, and Porpara, who was both a composer of operas and still better known as an eminent singing master, all came into great prominence at this time.

In Italy during the rise of the opera, instrumental music was not lost. Corelli (1653), one of the greatest violinists the world has ever known, came into prominence at this time; also Guiseppe Tartini, to whom the discovery of "Tartini's Tones" is indebted.

The music in France from the time of Charles VII up to the end of the reign of Louis XVI took a decided turn in style of development. Under the instruction of Calvin the first fifty Psalms were trans-

1757
1.6

lated into French verse, and set to popular melodies, but without harmony, for the worship in the church. The amusement of the court grew from a form of frivolity to a use of the operas from Italy, in which the highest personages themselves took part. This awakened the interest of the French composers, and their labors went for the more complete production of the opera. The credit of the creation of the opera in France is given to Perrin and Cambert, poet and composer. John Batiste Lully deserves great credit for his efforts put forth.

The most prominent German musicians, before the thirty years war, were Adam Zhorner (1560) and Michael Praetorino. The musical life during the thirty years war was carried over by the "town musicians". Among the most brilliant musicians of the society was the family Hans Bach. This family became famous in the musical world, and Sebastian Bach, grandson of Hans Bach, became one of the foremost musicians of the world. He received his early education at home, then studied French, Greek, and the musical elements at Weimar. His most famous compositions are those for the organ, and his rank as organist has never been excelled. Bach died in 1750, but his sons Wilhelm and Carl, and his grandsons, have, through their training from the old master, kept up the reputation of the Bach family until the year 1840. In addition to his sons, Bach trained many pupils: Agricola, Aknikol, Vogler, Kieles, and Kimburger.

Toleman was the first organizer of a choral society, and this society was the first to perform Handel's "Messiah" in Germany in 1779, at the Gewandhaus Hall, which is now so famous for the performance of classical music.

1758
17

In the year 1703, Handel was at the height of his career, and the opera reached its ideal. George Handel was born at Halle, 1685. He received his excellent early training and then studied in Berlin. His wide experience with musicians and his productions of oratorios, such as "The Passion Paly", and the "Messiah" gave him great fame. He is most noted for the sublimity of his compositions. Other important musicians of Germany of that time are: Mathewson, Hasse, Graum, Hiller, Mozart, and Fux.

At the time of the Restoration in England, Cathedral services had been abandoned, chairs dispersed, and all song books destroyed. Men who tided over this great pause in the history of music were: Cooke, Locke and Humphrey. In the early years of the Restoration the "verse" anthem was introduced. From this the introduction of solos followed. Another innovation is also due to the time of the Restoration, that of the Anglican chants.

The opera established itself in England very slowly, and only through the immigration of prominent composers from other lands was the opera made permanent. At the time of Handel's arrival in England, his reputation was of world-wide renown. From this time on for many years the history of music in this country was merely a history of Handel's life. His first opera took the town by storm, and his quick process of composition was remarkable. In 1713 he produced his "Te Deum", which was solemnized at the Peace of Utrecht. His first oratorio, "Esther", was produced in 1720. At about this time "The Royal Academy of Music" was established in London, and Handel was appointed composer. Handel was naturalized in 1726 as a preliminary to holding the position of "Composer of Musick" to the Royal Chapel, which could only be held by an Englishman. The oratories of most importance are: "The Messiah", 1742;

1759
8

"Belshazzar", 1745; "Theodora", 1749; and "Samson" 1748. Handel died in 1759, after a life of great trouble and difficulties, but resulting in one of the most wonderful careers ever known, either before or after his time.

The death of Handel left a great void in the musical life of England. Dr. Arne had tried before Handel's death to bring his works into prominence, but not until 1763 was he recognized as being worthy of notice. He was most popular as a writer of operas, and his best known were Arbaces and Rule Britannia.

Henry Carey, a writer of verse and composer of music, composed the music of many songs introduced into the theatrical pieces of the day. These he subsequently collected into a publication called the "Musical Century". He was also the composer of the National Anthem of England.

After Handel's Italian operas, there were no compositions worthy of mention produced in England, but through the English gold many of the most successful and prominent singers and composers were persuaded to come to England to entertain the public. Gluck came in 1745, and in 1784 Cherubini. The Italian opera was soon abandoned in favor of the ballad operas, in which the musical pieces were interspersed with spoken dialogues.

Charles Dibdin was England's famous writer of sea songs, and composed "The Jolly Young Waterman", and "Tom Bowling". The love of social harmony in England was kept alive after the Restoration by means of the popular "catch" which consisted of four parts or rounds for four voices. This helped to do away with the fondness of part singing. This form of music was really an evil, but out of the evil came good, and this was the introduction of the "glee" which is a "composition for three or more voices in harmony, each

1760
19
0

voice, however, having a separate melody of his own, the lower parts not simply forming an accompaniment, as in a part song". This form of composition has been attributed to Samuel Webb. Among other writers of "glee" the names of Atterbury, Alcock, Danly, Mornington, and the Smiths should be mentioned. To England belongs the honor of producing the first history of music, which was at all equal to the importance of the subject.

France up to this time had produced no musician of the first rank, Lully being only a naturalized citizen, but on the 25th of September, 1683, Jean Rameau was born, who made two distinct reputations, one of a theorist, and the other as a composer. His education was of very broad scope, and he lost no time in taking advantage of his many opportunities to make himself famous. He had published in 1722 the first book of scientific explanation of the laws of harmony. Later he published a book on technique, and through these two publications he has gained fame. He also gained a fortune through the production of operas.

Rousseau's Dictionary of Music was published in the year 1750, and by this and his operas he gained great prominence. Among the lesser lights of the musical world of France the names of Gasse, Gluck and by naturalization, Piccini, all opera composers, none of them have had much fame.

As a composer of piano forte music Gretry should be remembered. He was both a composer and a singer.

During the 18th century in France much attention was paid to the instrumental music, and among the greatest changes of the time was the change from the fretted finger-board of the viol family to that of the violin. The most prominent violinists of the time

1761
1 5

were: Guignon, Gavinies, and Le Clair.

Vienna at one time became the home of all those that were greatest in music, and here the names of Gluck, Haydn, Mozart, Beethoven, and Schubert spent their last days.

Haydn (1732-1809) was a famous German composer. His father was a wheelwright, and owing to the remarkable musical talent of his son, gave him all possible encouragements. When but eight years old he was appointed a member of St. Stephen's Church choir, but on loss of voice lost his position. In some way he managed to earn enough to rent a piano, and after a few years began giving lessons. He was employed to write operas by a theatrical manager and up to the year 1761 spent his time in this way. In the year 1761 he became a musical director to Prince Esterhazy, a position which he held till 1790, and during which time he composed twelve operas and one hundred and twenty symphonies for the piano and orchestra. All his productions were prepared with much care, and slowly, but he was an incessant worker and his compositions are very numerous. The symphony and the stringed quartette were originated by him. Among the most celebrated of his works are: "Orpheus and Eurydice"; "Creation", 1798; "Seasons"; "Haydn's Farewell"; "Paradise Lost"; and "Seven Words of Our Savior on the Cross". He died in 1809.

Mozart,- Johann Chrysastomus Wolfand Gottlieb,- 1756-91,- was born in Germany. At the age of six he began his study in Munich and Vienna, and at a very early age began to compose symphonies. When at the age of fifteen he was admitted as a member of the Philharmonic Society of Bologna, Italy, though the rule barred all under twenty from admission. While attending the Sistine Chapel, splendid Easter music was given, which Mozart reproduced from memory, after hearing it but once, and at the age of sixteen he ranked among

1762
1.1

the finest musicians of the world. He was selected in 1779 as imperial composer in the court of Vienna, and at this city he composed most all the musical productions on which his fame rests. In 1780 he wrote his greatest composition, "Idomeneo." His reputation extended over all nations, and he was met with the greatest honors and enthusiasm on all his tours over the continent. It is said that no composer ever wrote with greater ease, finer dignity and more profound scholarship, nor ever possessed in equal proportion his perfection of learning and genius. He excelled in every line of composing, and his entire list of different compositions was 624. Among them are thirteen symphonies, two cantatas, twenty-four piano forte sonates, four operas and hymns and offertories. His most famous works are: "Magic Flute; "Missere"; "Seduction of the Lesail"; "Don Giovanni"; and "Requiem".

Ludwig von Beethoven (1770-1827), another celebrated composer, ranks above all the world's composers. His works mark the climax in musical history from which modern music has taken its rise. He began his study at the age of four, and his skill on the piano, then known as harpischord, was so great that at the age of sixteen he was elected court organist. He was a student under Mozart and Haydn. His fame as a pianist spread over all Central Europe, but at the age of thirty he began to lose his faculty of hearing, and soon became perfectly deaf. This misfortune caused him to shut himself up, with his music and books, but his work went on. His compositions comprise all the forms of vocal and instrumental music, from the simple song to the opera, and from the simple sonata to the symphony. He displayed remarkable skill in his rendition of his sonatas on the piano. His masterpiece is the "Choral Symphony"; his master violin concerto "Rosaumoffsky"; his only oratorio "The

1763 10
1.2 9

Mount of Olives"; his most prominent operas "Coriolanus"; and "Fidelio". The scherzo has been looked on as a creation of his, but probably he excels in his slow movement. Such a depth of feeling had never before been reached.

Franz Schubert was born in Austria in 1797, and died in 1828. His early training was more varied than any of the above composers, for he received instruction in voice, piano and violin before reaching the age of fifteen. In 1813 he began teaching and composing, and before 1815 had composed five operas, two symphonies, and many noted songs.

He never had much honor given him during his life because his works were not brought into great prominence. The reason for this has never been accounted for. He composed with marked rapidity and accuracy. His "Seventh Symphony" is his masterpiece, but with the highest esteem of the public rank his "Rosamund", "Hark! Hark! the Lark!", "Enchanted Harp", and of his collections "Mullerhider". He died at the early age of 32, a very promising future being before him at the time of his death.

The presence of so many great musicians in Vienna attracted many other men of less repute. Some of these names are : Pleyel, Neukomm, Attwood, Hummell, Ries and Czerny, who has composed so widely and successfully for the piano forte in Vienna.

Among other styles of music the dances and waltz music of Tanner and Strauss have gained great renown.

The opera had in the year 1776 become a necessity to the Italian people, this being the only way for the display of talent and genius, and a principal means of enjoyment for the people. The most eminent Italian composers are: Sarti (1729-1802); Sacchini (1734-1786); and Paisello (1741-1815); and Cimaïosa (1749-1781). Cherubin, who

1764 3 0
ranks as one of the greatest of Italian composers of the period, was born in Florence in 1760 and died in 1842. His works are distinguished by their great nobility of style, and led up to the modern Grand Opera. He was pronounced by Haydn and Beethoven as the first dramatic composer of his time. Another of the famous Italian scholars is Gioacchino Rossini, 1792. He was a man of passion, and his principal aim was to write to please the public, but his works were well received, and full of melody, but some are full of grandeur. His masterpiece is "Guillaume Tell", and his second best "Stabat Mater".

The immediate successors of Rossini are Donizetti, Bellini, Mercadanti. As a composer and as an artist Niccolo Paganini (1782-1840) was one of the marvels of the age. His efforts were all put forth on the old violin, which in his early years he so thoroughly loved and admired. The use of "harmonico", of the "pezzicato", "staccato", and the sudden intervals were up to his time unknown.

Although at our present time there are so few natives of Italy who possess any gifts of vocalization, there were at this time a marvelous group of Italian singers who deserve much of the honor for the success of the composers of the time. The most famous of these are: Catalini, Camparese, Pasta, Grist, Persian Rubini, Mario, Lablache, and Tambourene.

In Germany at the close of the 18th century, there was a most wonderful teacher and composer, Alibe Vogler (1749). He was a most restless and extraordinary man who seemed to be seeking for success in his musical career with only one step. This was proven untrue, for after he had attempted to study in all the famous schools of the time he established a school of instruction in music. His restlessness caused him to start three schools, and his busy life led to an

1765
4

early death. He has contributed largely to all fields of music, and was probably the greatest teacher of the age.

Carl Maria Weber was a pupil of Vogler, was a cousin of Mozart, and it was his aim to be on equal standing with Mozart. His reputation rests upon his operatic music, and his works are the foundation of the "Romantic" opera of today.

Meyerbeer, another famous pupil, Himmel, Litzing, Lachner, Nicolai and Spohr are all very prominent operatic German composers who are not forgotten, but Mendelssohn, or Felix Mendelssohn Bartholdy, was one of the shining lights of the age. He was born in Hamburg in 1809. He was one of a Jewish family, but brought up in the Lutheran faith. His early study of music enabled him to take up composing at the age of ten. In 1824 he made a tour through Germany, Austria and Italy, where he received great applause. In the year 1825 he produced his overture to Shakespeare's "Midsummer Night's Dream". He held almost all desired positions of a musician of his day, and his last works were written while he was musical director at the Academy of Arts in Berlin.

He was skilled also in drawing, and as an organist. His musical works are famous throughout the world, and some of his productions are: "Isles of Finigal", "St. Paul", "Elijah", "Songs Without Words", besides his many symphonies and overtures.

One of Mendelssohn's contemporaries was Robert Schumann (1810-1856). He was one of the leading representatives of the Romantic school. Although first a lawyer he was led into the musical realms through his skill on the piano. Only by his great devotion as a composer, to add substantially to the finer musical production, was he able to contribute to the world's masterpieces. Mendelssohn and Schumann, both living at Leipzig, have made this place the musi-

1766 9
5

cal center of Germany. Schumann's musical compositions include a number of symphonies, cantata, concerto and orchestral work, and he has contributed much valuable literature of essays and criticisms. His masterpieces are: "Paradise and the Peri", and "Symphony in B".

William Richard Wagner (1813-1883) was also a native of Leipsig. His first musical composition was performed in 1833, though he had previously written under the influence of Beethoven. He was exiled from Germany in 1848 on account of his enthusiasm for the revolution, and took up his residence in Zurich, where he wrote most of his celebrated compositions. In 1859 he introduced his "Tannhauser" at Paris, and in 1864 presented his "Flying Dutchman" at Munich. His last famous production, "Parsifal", was based on the legend of the "Holy Grail", and was completed in 1882. Many of his works are based on old German heroic legends, and are so written that they blend music, poetry and dramatic representations into one grand composition. Among his productions are: "Tristan," "Knowledge and the Revolution", "Lohengrin", "Siegfried", and "Ring of Nibelungen".

Among the last of the prominent German composers we have Franz Liszt, pianist and composer (1811-1886). He began to study music at the early age of six years, and at nine was much skilled on the piano forte. He was sent to Vienna, where he studied for six years. In 1823 he composed his first work, "Don Sanche". Beginning in 1839 he traveled through various countries of Europe, everywhere exciting the admiration of the people.

Liszt was not only an excellent musician, but an author, and was noted for his extensive influence over the young musicians of his time. His principal works include two concertos, fifteen symphonies, and a number of oratorios. He also published "Life of

1767 9
1.6

Chopin", and "Gypsies and Their Music". Among his chief musical works are: "Holy Elizabeth"; "Christ"; "Faust's Symphonie"; and "Coronation Mass".

Other operatic composers in France who came into prominence in the early part of the past century are Dalayrai, Mehul, Lesneur, Bliton, Isoward, and Auber. The latter was probably the greatest of these, his masterpiece being "Masaniells".

In 1831 Meyerbeer came to France, where his works reached a much desired and noble standard. At this time operas seemed to be at a standstill, but he introduced at the Opera Comique in 1854 his "Dinarah", which seemed to give a new life to the music of the age. Along with his name must be remembered Adan, Offenbach, Berloiz, and Chopin. Chopin was not altogether an opera composer. Most of his works were for the piano forte. He was much skilled in his work, and most of his compositions have been, not of a classical form, but etudes, preludes, mazurkas, nocturnes, polenaises, and waltzes, in most of which the influence of the Polish national music is strongly marked.

In 1793 there was founded in France a school for the study of classical and sacred music, by Charan. In his work he was assisted by Adrien de la Fage, Danjan and Fitis.

England during the nineteenth century has had as her most prominent musicians only artists from other shores, - Dussek, Sterbilt and Clemente. The foremost English musicians are Henry R. Bishop (1786-1855), dramatic composer who composed "Home Sweet Home" from the opera "Clare"; Balfe (1808-1870) violinist, singer and composer; W. Vincent Wallace (1814-1865); John Barnett (1802-1890); Julius Benedict (1804-1885); Michael Costa (1810-1884); and one of the greatest modern composers, Sir W. Steindale Bennett (1816-1875),

768. 70
9
7

whose most prominent works are: "The May Queen"; "The Woman of Samaria"; and "The Wood Nymphs".

The organists of England have always been of the very best, due to the needs of large churches and cathedrals. The most noted of these are: Thomas Atwood; Gass; Thomas Adans (1785-1858); Samuel Wesley (1766-1837); and Samuel Sebastian Wesley (1810-1876).

In the year 1813 there was formed in England the Philharmonic Society, which has done much for the advancement of music in England, the main object being to secure adequate performance of orchestral music. The Sacred Harmonic Society, which was organized for the study of the masterpieces of the greatest masters. By this Society much noble work was done to popularize the finest compositions, but its members gradually lost interest, and after an existence of fifty years it died.

In 1822 the Royal Academy of Music was founded in England, which has had great influence in the musical worlds. Here the Tonic Sol-Fa-custom was introduced by the Cuwens.