

**FRENCH MUSIC IN
THE
XIXTH CENTURY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649588497

French Music in the XIXth Century by Arthur Hervey & Robin H. Legge

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ARTHUR HERVEY & ROBIN H. LEGGE

**FRENCH MUSIC IN
THE
XIXTH CENTURY**

**Music in the
XIXth Century**
Edited by Robin H. Legge

II

**French Music in
the XIXth Century**

Music in the XIXth Century
Series

EDITED BY ROBIN H. LEGGE

Small crown 8vo, cloth
5/- net each

I

English Music in the
XIXth Century

BY

J. A. Fuller Maitland

M.A., F.S.A.

II

French Music in the
XIXth Century

BY

Arthur Hervey

LONDON: GRANT RICHARDS

48 LEICESTER SQUARE, W.C.

French Music in the XIXth Century

By
Arthur Hervey

SINGAPORE LIBRARY

London: Grant Richards

New York: E. P. Dutton & Co.

1903

Grant

ML 270
- H 579

479826

STANFORD LIBRARY

PREFACE

It is not the fashion nowadays to write long prefaces, any more than it is for composers to prefix long overtures to their operas. In the latter case, a short prelude is usually deemed sufficient, and some musicians even dispense altogether with an introduction and plunge at once *in medias res*. My sole purpose in making a few introductory remarks is to explain what my object in writing this volume has been, and so avoid possible misconception.

Briefly, then, I have endeavoured to take a bird's-eye view of the musical movement in France during the past century, dwelling chiefly on those composers whose influence has been most marked, those who have brought something new into their music and have contributed to the evolution of the art.

Music in France really means music in Paris, for although the great towns of the Departments

Preface

have of late shown signs of an increasing interest in the art, yet the capital has been, and is still, the musical centre of the country.

France has no provincial musical Festivals similar to ours. Long-winded oratorios do not appeal to Frenchmen. The theatre is more to their taste, and thus it is that music in France chiefly relates to music connected with the drama. From Méhul and Boïeldieu to Bruneau and Charpentier is a far cry, yet these composers have this much in common, that their music is eminently national and characteristic of their country.

Joseph and *La Dame Blanche* are as essentially French in style as are *L'Attaque du Moulin* and *Louise*.

Paris has been the birthplace of some of the most famous operas. It has ever been a recognised centre of art. Many celebrated composers of other lands have been attracted by its splendours and have brought thither the fruits of their genius, notably Lulli, Gluck, Piccinni, Sacchini, Salieri, Cherubini, Spontini, Rossini, Meyerbeer, Donizetti. Wagner himself endeavoured in his early days to win the favour of Paris.

Preface

In the meanwhile, French composers have manfully held their own, and in late years there has sprung up a school of musicians, admirably equipped for the fray, ready to do honour to their country.

The growth of musical intelligence has indeed been recently everywhere apparent. The Russian school, now so important, is only of comparatively recent birth. In England the outlook is much brighter than it was. Since the early days of what Mr. Fuller Maitland terms the Renaissance, great progress has been made, and we have many talented composers who are only waiting for opportunities to show what they are capable of doing. The concert-rooms are open to them. Unfortunately, so far, they are practically debarred from competing with their foreign colleagues in the field of opera, as London is still devoid of a national opera-house. Signs are happily not lacking that this want may some day be met.

In Paris it is different. The opera there forms part of the people's existence, and no Government would ever think of refusing to subsidise the two principal theatres where it is cultivated. The magnificent operatic harvest that has been gathered in Paris during the past century is eloquent of