

**THE APPRECIATION OF  
MUSIC; VOL. II, GREAT  
MODERN COMPOSERS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649148547

The appreciation of music; Vol. II, Great modern composers by Daniel Gregory Mason

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](http://www.triestepublishing.com)

**DANIEL GREGORY MASON**

**THE APPRECIATION OF  
MUSIC; VOL. II, GREAT  
MODERN COMPOSERS**



THE APPRECIATION OF MUSIC

VOLUME II

GREAT  
MODERN COMPOSERS

BY

DANIEL GREGORY MASON

BIOGRAPHICAL SECTIONS BY MARY L. MASON



NEW YORK

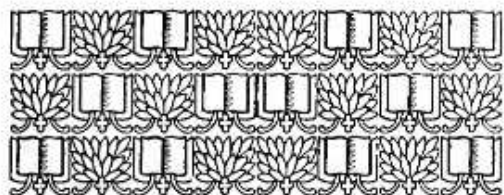
THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO AND COMPANY, LTD.

1921

Copyright, 1916, by  
THE H. W. GRAY Co.  
First issued in *The New Music Review*



## CONTENTS

	PAGE
CHAPTER I.	
ROMANTICISM AND REALISM IN MUSIC.	1
CHAPTER II.	
FRANZ SCHUBERT.....	16
CHAPTER III.	
ROBERT SCHUMANN.....	31
CHAPTER IV.	
FELIX MENDELSSOHN.....	52
CHAPTER V.	
BERLIOZ AND THE BEGINNINGS OF REALISM .....	67
CHAPTER VI.	
FRANZ LISZT.....	83
CHAPTER VII.	
FRÉDÉRIC CHOPIN.....	96
CHAPTER VIII.	
EDVARD GRIEG.....	110
CHAPTER IX.	
ANTONIN DVOŘÁK.....	124

	PAGE
CHAPTER X.	
CAMILLE SAINT-SAËNS.....	140

CHAPTER XI.	
CÉSAR FRANCK.....	151

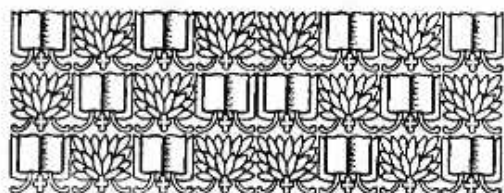
CHAPTER XII.	
PETER ILYITSCH TSCHAÏKOWSKY.....	166

CHAPTER XIII.	
JOHANNES BRAHMS.....	182

CHAPTER XIV.	
RICHARD STRAUSS.....	198

CHAPTER XV.	
CLAUDE DEBUSSY.....	216





### PREFATORY NOTE

**T**HIS book is intended as a sequel to "The Appreciation of Music," written some years ago by the present writer in collaboration with Mr. Thomas Whitney Surette. That volume carried the study of music from early times up to the death of Beethoven (1827); the present one takes it up there and carries it through the most important of the Romantic Composers and the composers of program music down to the present day, ending with studies of the two most widely accepted living musicians, Strauss and Debussy.

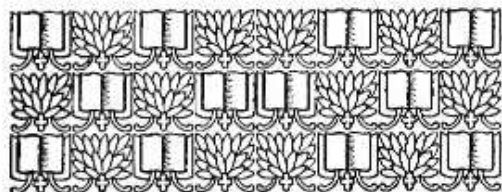
The method of study which has secured so gratifying a reception for "The Appreciation of Music" has been retained here. The composers are discussed from the point of view of the listener; their chief qualities are pointed out as they may be noticed by an attentive layman; and only the rendition and interpretation of the examples for analysis require technical skill. Wherever the book is used as a text in schools, colleges or clubs, the teacher or leader should play and discuss these examples with great minuteness, as they are in-

valuable in bringing to a definite focus the more general discussion. Those private readers who cannot play them, however, may still get a helpful notion of their bearing by reading the descriptive notes, even without the music.

During the past few years the study of the appreciation of music has passed the experimental stage and taken rank as an accepted part of a liberal education. Signs are not wanting that it is already affecting beneficially the standards of musical taste current among us. In the measure that it can do so, it will inevitably contribute not only to the reception, but to the production, of good music by Americans. It is the author's hope that this book may contribute its mite toward this ever to be desired end.

D. G. M.

New York, January 1, 1916.



## CHAPTER I

## ROMANTICISM AND REALISM IN MUSIC

## I

**I**N OUR study of the development of music from the primitive folk-song up to the symphony of Beethoven\* we have become acquainted once for all with the fundamental principles of instrumental music, and with the chief types of structure to which it conforms, and which it is necessary for the music-lover to understand in order to listen to it intelligently. We have seen how its "motives" and themes grow into complete pieces through processes of development as spontaneous, as inevitable, as those of any other organic life, such as that of plants or animals. We have analyzed the standard types of organization which thus resulted in the course of the classic period: the folk-song, the brief two- or three-part dances of the old suite, the minuet, the theme and variations, the rondo, and, most complex of all, the sonata-form, which plays so vital a part in all sonatas, quartets, over-

*Retrospective.*

\*"The Appreciation of Music."