

**THE GROWTH OF MUSIC: A
STUDY IN MUSICAL HISTORY
FOR SCHOOLS. PART III, IDEALS
OF THE NINETEENTH CENTURY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649597864

The Growth of Music: A Study in Musical History for Schools. Part III, Ideals of the Nineteenth Century by H. C. Colles

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

H. C. COLLES

**THE GROWTH OF MUSIC: A
STUDY IN MUSICAL HISTORY
FOR SCHOOLS. PART III, IDEALS
OF THE NINETEENTH CENTURY**

THE GROWTH OF MUSIC

A STUDY IN MUSICAL HISTORY
FOR SCHOOLS

BY

H. C. COLLES

PART III

IDEALS OF THE NINETEENTH CENTURY

STANFORD LIBRARY

OXFORD UNIVERSITY PRESS
LONDON EDINBURGH GLASGOW NEW YORK
TORONTO MELBOURNE BOMBAY
HUMPHREY MILFORD

1916
Feb

ML 172
C 697

PART I: FROM THE TROUBADOURS TO
J. S. BACH. 3s. 6d.

PART II: THE AGE OF THE SONATA, FROM
C. P. E. BACH TO BEETHOVEN.
3s. 6d.

246521

STANFORD LIBRARY

CONTENTS

A NOTE TO TEACHERS	PAGE 5
------------------------------	-----------

CHAPTER I

NEW PATHS: Ten composers who exerted the strongest influence in the nineteenth century; a changed outlook; national independence; the turn of the century; Weber and opera; Beethoven's last works	9
--	---

CHAPTER II

SCHUBERT AND SONG: Schubert's life and work; early songs to Goethe's words; his development; instrumental music; use of song melodies in instrumental music; the song cycles; a summary of results; German song-writers in the nineteenth century; comparisons and contrasts; a word about Hugo Wolf; song in other countries	24
---	----

CHAPTER III

THE ORCHESTRA AND BERLIOZ: Improvements in instruments; wind and strings; new varieties of instruments; Berlioz and tone colour; Berlioz's career; his travels through Europe and influence upon foreign orchestras; programme music	52
--	----

CHAPTER IV

THE PIANO AND ITS COMPOSERS: The pianist-composers of the nineteenth century; the exception of Liszt; his career and influence; Mendelssohn and Schumann contrasted; Chopin's career; friends in Leipzig; Mendelssohn's strength and weakness; Schumann's later life; the coming of Brahms; three masters of the piano, Mendelssohn, Schumann, and Chopin, compared in their works	69
--	----

CONTENTS

	PAGE
CHAPTER V	
WAGNER AND THE OPERA: Wagner's youth; experiences in Paris; Dresden and after; the theory of music drama; from <i>The Ring</i> to <i>Parsifal</i> ; the founding of Bayreuth; what Wagner accomplished; his musical progress; his influence on other composers; a note on Verdi	103
CHAPTER VI	
CHAMBER MUSIC AND THE SYMPHONY: The conditions of chamber music; Mendelssohn and Spohr; Schumann's chamber music; life of Brahms; early publications; developments in chamber music; Vienna; Brahms's personality; choral works and symphonies; César Franck, a man apart; contrasted with Brahms; Franck's influence on successors	128
CHAPTER VII	
NATIONAL IDEALS: Some principles of national expression; Grieg and Dvořák; Russia's position in art; Glinka and opera; the Russian nationalists; Tchaikovsky; compared and contrasted with Brahms; programme music and 'absolute' music	158
CHAPTER VIII	
OUR OWN PART: England as audience; the English language, Bible, and liturgy; song; four typical developments of the last century; Wesley and church music; Parry's choral music; Sullivan's comic operas; the revival of folk-song; the problem of instrumental music	182
INDEX OF NAMES	193

A NOTE TO TEACHERS

IN offering the third volume, which for the present at any rate may be considered as the completion of this series, there is not much to be added to what was said under this heading at the beginning of the preceding volumes. As far as possible, I have kept to the method adopted in Parts I and II of *The Growth of Music*, but two variations have been imposed by the nature of the material. This volume is less chronological than the first, less technical than the second. The reasons will be obvious. The great composers of the nineteenth century consist practically of two generations: those born in or about the first decade of the century, and those born in and about the fourth and fifth. But here we get a cross division, for while some members of the first generation, such as Mendelssohn and Chopin, completed their work and died about the middle of the century, others, such as Berlioz and Wagner, only began to exert their greatest influence in the latter half of the century, and so appear as the artistic contemporaries of the younger generation. This complicates the task of the chronicler to some extent, but does not much affect that of the student. For the fact is that the majority of the leading musical spirits of the last century were only incidentally affected by their contemporaries. Antipathies were more apparent than affinities, and it is often only when their courses have been traced independently that we can discover the underlying affinity, such as that which undoubtedly exists between the melody of Brahms and Wagner. The plan, therefore, has been to follow out the development of a particular form of art through the century, and that has entailed returning upon the tracks in point of time more than once.

The aim has also been to give as distinct a picture as possible of the place taken by the greatest men in the development of the art as a whole, and for this a suggestion of their characters

as artists has been more important than their various uses of technique. It is necessary, however, to emphasize the importance of reading this volume in conjunction with its predecessors, particularly Part II. For example, the chapter on 'Instruments' (Part II, Chapter II) should be placed beside that on 'The Orchestra and Berlioz' (Part III, Chapter III); 'Sonata Form' and 'Quartet and Symphony' (Part II, Chapters IV and V) give the technical basis from which 'Chamber Music and the Symphony' (Part III, Chapter VI) proceeds, and 'Music, Words, and Drama' (Part II, Chapter VI) is a necessary preliminary to 'Wagner and the Opera' (Part III, Chapter V).

The sectional headings and the cross references will facilitate this kind of treatment both with regard to the several subjects of this volume and corresponding features of the earlier ones.

It is impossible to insist too strongly upon the importance of studying musical history through the hearing of music itself, and since the facilities for hearing the music of the nineteenth century are so much greater than those of hearing older music that part of study is very much simplified at this stage. But while it is possible for students to hear at concerts practically all the music discussed in this volume, teachers should not rely only on concert performances for the practical illustration of their lessons. The same method of illustration in class advocated in the earlier volumes should be pursued in studying this one. With those chapters which deal with song and with piano music there can be little difficulty in securing this, and orchestral music can be studied largely through piano arrangements. On this point I would refer teachers to the remarks contained in the Notes at the beginning of Parts I and II.

It will be noticed that this volume stops short of any detailed discussion of composers now living, but that an exception has been made in the last chapter, which touches briefly upon the music of this country. It is remarkable that in practically every continental country those composers who made their influence strongly felt during the nineteenth century died before that century closed. In England, however, the end of the century did not form the end of an artistic period in that way. The

position is analogous to what took place at the junction of the sixteenth and seventeenth centuries: Palestrina dying at the end of the sixteenth century left Monteverde to become the commanding force early in the seventeenth, but in England the period of contrapuntal music was extended well into the seventeenth century. Similarly, to-day the English revival of which Parry, Stanford, and Elgar are typical is so much the outcome of the nineteenth century that it would be impossible to close a volume on that period without allusion to their work.

Moreover, if as one hopes there is a strong period of musical creation before us in this country, it is of first-rate importance that the rising generation should grow up with a knowledge of what has been done already. At the present day we hear too much talk about British music and have too little historical knowledge of it. We are perpetually introduced to new works, but our knowledge of what was written by our countrymen, fifty, twenty, or even ten years ago remains lamentably hazy. For these reasons the last chapter of this book is short and aims solely at giving a few hints towards practical study.

One new feature is added to the lists of possible illustrations at the end of each chapter. The names of a few books on the special aspects of the art discussed in the chapter are added, so that teachers and senior students may have a ready means of pursuing the subject more deeply. Only books in the English language are included, and the list does not pretend to be exhaustive. It is in fact, like the ideas expressed in the following pages, merely a personal suggestion.

H. C. COLLES.

HAMPSTEAD, 1916.