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Edited by George Grove

Excerpt

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A

## DICTIONARY

OF

## MUSIC AND MUSICIANS.

SUMER IS ICUMEN IN (*continued from* vol. iii. p. 768).

While receiving with due respect the judgment of the writers already quoted, we cannot but feel that, in most cases, their authority is weakened, almost to worthlessness, by the certainty that it rests on evidence collected entirely at second-hand. Neither Forkel, de Coussemaker, nor Ambros, ever saw the original document; their statements, therefore, tend rather to confuse than to enlighten the enquirer. Still, great as are the anomalies with which the subject is surrounded, we do not believe them to be irreconcilable. Some critics have trusted to the peculiar counterpoint of the Rota, as the only safe guide to its probable antiquity. Others have laid greater stress upon the freedom of its melody. We believe that the one quality can only be explained by reference to the other, and that the student who considers them separately, and without special reference to the caligraphy of the MS., stands but a slender chance of arriving at the truth. We propose to call attention to each of these three points, beginning with that which seems to us the most important of all—the character and condition of the MS.

1. The style of the handwriting corresponds so closely with that in common use during the earlier half of the 13th century that no one accustomed to the examination of English MSS. of that period can possibly mistake it. So positive are the indications, on this point, that Sir Frederick Madden—one of the most learned palæographers of the present century—did not hesitate to express his own conviction, in terms which leave no room for argument. ‘The whole is of the thirteenth century,’ he says, ‘except some writing on ff. 15-17.’ And, in a later note, comparing this MS. with the ‘Cartulary of Reading’ (MSS. Cott. Vesp. E. v.), he states his belief that, ‘in all probability, the earlier portion of this volume’—*i. e.* that which contains

the Rota—‘was written in the Abbey of Reading, about the year 1240.’<sup>1</sup> The present librarian, Mr. E. Maunde Thompson, unhesitatingly endorses Sir F. Madden’s judgment; and the Palæographical Society has also corroborated it, in connection with an autotype *facsimile*—Part VIII, Plate 125 (Lond. 1878)—referred to the year 1240.

Fortunately the MS. is in such perfect preservation that the corrections made during its preparation can be distinctly traced. In a few places, the ink used for the Antiphon on the preceding page can be seen through the vellum: but, apart from the spots traceable to this cause, there are a considerable number of evident erasures, clearly contemporary with the original handwriting, and corrected by the same hand, and in the same ink. The second note on Stave 1 was originally an F. The first and second notes on Stave 4 were originally two Cs; the fourth note was a D; and the fifth, a C. Between the sixth and seventh notes, in the same Stave, there are traces of a D, and also of an F: the D has certainly been erased to make room for the present notes; the appearance of the F is produced by a note showing through from the opposite side. The eighth note on this Stave was an E. Over the ligature which immediately follows, there are traces of a C; and, towards the end of this Stave, a last erasure has been made, for the insertion of the solitary black square note.<sup>2</sup> The marks which show through the vellum are to be found near the beginning of Stave 3, and in several other places. Neither these, nor the erasures, are to be seen in our *facsimile*, though traces of both may be found in the autotype of the Palæographical Society.

2. The mixed character of the Part-Writing has puzzled many an able commentator; for, side by side with passages of rudest Discant, it exhibits

<sup>1</sup> See vol. iii. p. 268 *a* (note); and 765 *b* (note).

<sup>2</sup> Compare with *facsimile*, vol. iii. p. 269.

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progressions which might well have passed uncensured in the far later days of Palestrina. The 4th, 6th, 7th, 8th, and 24th bars<sup>1</sup> are in Strict Two-Part Counterpoint of the First and Second Order, of irreproachable purity.<sup>2</sup> But, in passing from the 9th to the 10th, and from the 13th to the 14th bars, a flagrant violation of the First Cardinal Rule<sup>3</sup> results in the formation of Consecutive Fifths between the First and Third Cantus Parts, in the one case, and between the Second and Fourth Cantus, in the other. The same Rule is broken, between Cantus II, and Bassus I, in passing from bar 17 to bar 18; and, in bars 37, 38, 39, a similar infraction of the Rule produces no less than three Consecutive Fifths between Cantus I, and Bassus II. Between bars 29 and 30, Cantus I and II sing Consecutive Unisons; and the error is repeated, between bars 33, 34, by Cantus II and Cantus III, simultaneously with Consecutive Fifths between both these Parts and Cantus I. Similar faults are repeated, as the Rota proceeds, with persistent regularity.

Now, the smooth progressions shown in the 4th, 8th, and 24th bars, are as stringently forbidden in the Diaphonia of the 11th and 12th centuries, as the Consecutive Fifths in bars 37, 38, and 39, are in the Counterpoint of the 15th and 16th, or even in that of the 14th century. To which of these epochs, then, are we to refer the Rota? The peculiarity of the Part-Writing clearly affords us no means whatever of answering the question, but is calculated rather to mislead than to throw new light upon the point at issue.

3. Turning from the Part-Writing to the Melody, we find this pervaded by a freedom of rhythm, a merry graceful swing, immeasurably in advance of any kind of Polyphonic Music of earlier date than the *Fa-las* peculiar to the later decads of the 16th century—to which decads no critic has ever yet had the hardihood to refer the Rota. But, this flowing rhythm is not at all in advance of many a Folk-Song of quite unfathomable antiquity. The merry grace of a popular melody is no proof of its late origin. The dates of such melodies are so uncertain, that the element of Chronology may almost be said to have been eliminated from the history of the earlier forms of National Music. In most cases, the original Poetry and Music owed their origin, in all probability, to the same heart and voice. The melodies were not composed, but inspired. If the verses to which they were indebted for their existence were light and tripping, so were they. If the verses were gloomy, the melodies naturally corresponded with them. And, because their authors, however unskilled they might be in the Theory of Music, were in the constant habit of hearing Church Melodies sung in the Ecclesiastical Modes, they naturally conformed, in most cases, to the tonality of those

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venerable scales. We believe the Melody of the Rota to be an inspiration of this kind—a Folk-Song, *pur et simple*, in the Transposed Ionian Mode, owing its origin to the author either of the English or the Latin verses to which it is wedded.

Now, some Folk-Songs of great antiquity possess the rare and very curious peculiarity of falling into Canon of their own accord. An old version of 'Drops of brandy' forms a very fair Canon in the unison for two voices. In the days of Madame Stockhausen, three independent Swiss melodies were accidentally found to fit together in the same way, and were actually published in the form of an English Round, which soon became very popular.

The melody of the Rota—if we are right in believing it to be a genuine Folk-Song—possesses this quality in a very remarkable degree. What more probable, then, than that a light-hearted young Postulant should troll it forth, on some bright May-morning, during the hour of recreation? That a second Novice should chime in, a little later? That the effect of the Canon should be noticed, admired, and experimented upon, until the Brethren found that four of them could sing the tune, one after the other, in very pleasant Harmony? There must have been many a learned Discantor at Reading, capable of modifying a note or two of the melody, here and there, for the purpose of making its phrases fit the more smoothly together. So learned a musician would have found no difficulty whatever in adding the *pes*, as a support to the whole—and the thing was done. The Harmony suggested, in the first instance, by a veritable 'Dutch Concert,' became a Round, or Canon, of the kind proved, by Mr. Chappell's opportune discovery of the Latin pun [see vol. iii. p. 768*a*], to have been already familiar to English ears; for which very reason it was all the more likely, in a case like the present, to have been indebted for its confection to a happy accident.

The foregoing suggestion is, of course, purely hypothetical. We do not, however, make it with the intention of evading a grave chronological difficulty by a mere idle guess. The influence exercised, by the point we are considering, upon the history of Mediæval Music in general, and that of the Early English School in particular, is of so great importance, that the element of conjecture would be altogether out of place in any chain of reasoning professing to solve the difficulties of an enigma which has puzzled the best Musical Antiquaries of the age. We venture, therefore, to propose no conjectural theory, but simply to epitomise the results of a long course of study which has rendered the Reading MS. as familiar to us as our own handwriting; submitting it to our readers with all possible deliberation, as a means of accounting for certain peculiarities in the Rota which would otherwise remain inexplicable. It accounts for a freedom of melody immeasurably in advance of that attained by the best Polyphonicists of the 15th century, whether in the Flemish or

<sup>1</sup> In this, and all other cases, the references apply to our own Score in modern Notation, vol. iii. p. 766.

<sup>2</sup> See STRICT COUNTERPOINT, vol. III. p. 741–743.

<sup>3</sup> Ib. p. 741*a*.

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Italian School. It accounts for the transcription, in a handwriting of the 13th century, of progressions which were not sanctioned by scholastic authority until the 15th; and, at the same time, for the admixture, with these, of other progressions, which, in the 15th century, would have been peremptorily forbidden; in other words, it accounts for simultaneous obedience to two distinct Codes of Law diametrically opposed to each other; two systems of Part-Writing which never were, and never could, by any possibility be, simultaneously enforced—viz. the Law of Counterpoint, which, in the 14th and 15th centuries, forbade the approach to a Perfect Concord in Similar Motion; and that of Diaphonia, which, in the 11th and 12th, practically enjoined it, by employing no other Intervals than doubled Fourths, Fifths, and Octaves. It accounts for the erasures to which we have already called attention; placing them in the light of improvements, rather than that of necessary corrections. Moreover, it accounts, with still greater significance, for the otherwise inexplicable absence of a whole army of familiar progressions, conventional forms of ornamentation, Cadences true, false, plain, diminished, modal, or medial, and of Licences innumerable, which, after the substitution of Counterpoint for Discant, never failed to present themselves, at every turn, in Polyphonic compositions of every kind, produced in every School in Europe. These anomalies have not been accounted for by any critic who has hitherto treated the subject. Yet, surely, those who doubt the antiquity of the Rota, on the ground of its advanced construction, owe us some explanation as to the presence of this advanced style in certain passages only. We sorely need some information as to how it came to pass that the piece was written in three distinct styles: two, of part-writing, separated by an interval of two or three centuries, at least; and one, of melody, which, if not the result of an inspired Folk-Song, of remotest antiquity, must bring us down to a period subsequent to the invention of Monodia in the 17th century. Our theory, if admissible at all, explains all these things. A learned Musician, deliberately intending to write a Canon for six voices, would, had he lived in the 12th century, have adopted the style observable in bars 37, 38, and 39, as that of the entire composition. Another, flourishing in the 15th century, would have confined himself to that shown in bars 4, 6, 8, and 24. But, though the later *savant* would never have passed the Fifths and Octaves, the earlier one, had he possessed sufficient natural genius to enable him to rise above the pedantry of the age, would surely have excused a great deal of what he considered, and taught, to be licence. Finding that a Popular Melody of the day fitted together, in certain places, in a—to his ear—delightful succession of similar Perfect ConCORDS, he would surely have forgiven certain other passages which defied his rules, but, judged by his natural instinct, did not 'sound bad.' Whether John of Fornsete did really construct the Rota on this principle, or not, we can never know for cer-

## SUPPE.

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tain: but, since the accident we have suggested certainly has happened, and been turned to advantage in other cases, there is nothing improbable in the supposition that it may have happened before, in that which we are now considering.

The fact that no other English Rota of equal antiquity with this has as yet been brought to light, proves nothing. The wonder is, not that we can find no similar examples, but, that even this one should have escaped the wholesale destruction which devastated our Cathedral and Monastic Libraries, first, during the reign of King Henry VIII, and afterwards, during the course of the Great Rebellion. Moreover, we must not forget that the Reading MS., though it contains only one Rota, contains no less than three Latin Antiphons, two for three Voices, and one for <sup>1</sup>four; and that the Chaucer MS.,<sup>2</sup> of very little later date, contains several Compositions for two Voices, all tending to prove the early date at which the Art of Polyphonic Composition was cultivated in England.<sup>3</sup>

These suggestions are made for the express purpose of inviting discussion; and, should any new light be thrown upon the subject, in the meantime, it will be noticed in a future article on VILLANELLA. [W.S.R.]

**SUPERTONIC.** The second note of the scale upwards, as D in the key of C. It is brought into much prominence in modern music as the dominant note of the dominant key. The strong tendency to find the chief balance and antithesis in that key, and to introduce the second subject of a movement in it, as well as the tendency to make for that point even in the progress of a period, necessarily throws much stress upon the root-note of the harmony which leads most directly to its tonic harmony, and this is the dominant of the new key or supertonic of the original one. It has consequently become so familiar, that its major chord and the chord of the minor seventh built upon it, although chromatic, are freely used as part of the original key, quite irrespective of the inference of modulation which they originally carried. Some theorists recognise these chords as part of the harmonic complement of the key, and consequently derive several of the most characteristic and familiar chromatic combinations from the supertonic root. [C.H.H.P.]

**SUPPE, VON,** known as FRANZ VON SUPPE, the German Offenbach, of Belgian descent, though his family for two generations had lived at Cremona, was born at Spalato, or on board ship near it, April 18, 1820, and his full baptismal name is FRANCESCO EZECHIELE ERMENEGILDO CAVALIERE SUPPE DEMELLI. His taste for music developed early. At 11 he learned the flute, at

<sup>1</sup> See vol. iii, p. 270 a.

<sup>2</sup> Arundel MSS. No. 248. See vol. iii, p. 427 b. The Montpellier MS. is certainly no older than this, and probably not so old.

<sup>3</sup> Fosbroke, in his 'British Monachism' (vol. ii, p. 113), tells us that the Song of the Anglo-Saxon Monks consisted of a method of figurate Discant, in which the various Voices, following one another, were perpetually repeating different words, at the same time. Surely, this savours strongly of the 'form of the Round.'

13 harmony, and at 15 produced a mass at the Franciscan church at Zara. His father, however, had other views for him, and sent him to the University of Padua. But music asserted itself; he learned from Cigala and Ferrari, and wrote incessantly. At this moment his father died, the mother settled in Vienna, where Francesco joined her; and after a little hesitation between teaching Italian, practising medicine, and following music, he decided on the last, got lessons from Seyfried, and obtained a gratuitous post as Conductor at the Josephstadt theatre. This was followed by better engagements at Pressburg and Baden, and then at the theatres an-der-Wien, Quai, and Leopoldstadt in Vienna, with the last-named of which he is still connected. His work at these houses, though for long mere patching and adding, was excellent practice, and he gradually rose to more independent things. In 1844 a 'Sommernachts-traum,' founded on Shakspeare, and composed by him, is mentioned in the A. M. Z. 'Der Krämer und sein Commis' followed. In 1847 he was at the Theatre an-der-Wien and (Aug. 7) brought out a piece, 'Das Mädchen vom Lande' (The country girl), which met with wild success. Ten years later (Jan. 8, 1858) a Singspiel, 'Paragraph 3,' spread his fame into North Germany, and from that time a stream of pieces flowed from his pen. His works are said by the careful Wurzbach<sup>1</sup> to reach the astonishing number of 2 grand operas, 165 farces, comediettas, and vaudevilles, etc., as well as a Mass ('Missa dalmatica,' Spina, 1877), a Requiem produced at Zara in 1860 under the title of 'L'estremo Giudizio' etc., etc. A list of 49 of his operatic pieces is given by Wurzbach, but a few only are dated. Another list of 21 is given by Batka in Pougín's supplement to Fétis, but the titles are French, and it is hard to make the dates agree. Some of the pieces are mere parodies, as 'Tannenhäuser,' 'Dinorah, oder die Turnerfahrt nach Hütteldorf.' One, 'Franz Schubert,' is founded on the life of Schubert, and contains five of his songs. The only pieces of Suppe's known out of Germany are 'Fatinitza,' produced at Vienna, Jan. 5, 1876; at the Alhambra, London, June 20, 1878, and at the Nouveautés, Paris, March 1879; and 'Boccaccio,' which was brought out in London, at the Comedy Theatre, April 22, 1882. The overture to 'Dichter und Bauer,' the only one of his overtures known in England, must be his most popular work abroad, since it has been arranged for no less than 59 different combinations of instruments, all published by Aibl of Munich. It is a stock piece in the Crystal Palace répertoire. [G.]

SURIANO. [See SORIANO, vol. iii. p. 638.]

SURMAN, JOSEPH, born 1803, son of a dissenting minister at Chesham, became a music copyist, tenor chorister, and clerk at a dissenters' chapel. On the establishment of the Sacred Harmonic Society in 1832 he was appointed its conductor. In 1838 he became music pub-

lisher, chiefly of sacred music in separate parts. About the same time he was assistant conductor of the Melophonic Society. In 1842 he was chosen to conduct the Worcester Festival. An inquiry by a special committee into his official conduct as agent for and conductor of the Sacred Harmonic Society having resulted in an unanimously adverse report, he was removed from his office, Feb. 15, 1848. He then attempted the formation of the 'London Sacred Harmonic Society,' but failing to obtain sufficient members carried on concerts in the society's name at his own expense for 7 or 8 years. Surman died Jan. 20, 1871. [W.H.H.]

SUSANNA. An oratorio in three parts, by Handel; the author of the words is not known. The overture was begun on July 11, 1748, a month after the completion of 'Solomon,' and the work was finished on the 24th of the following month. It was produced during the season of 1749. [G.]

SUSATO. [See TYLMAN.]

SUSPENSION is the process of arresting the conjunct motion of one or more parts for a time, while the rest of the components of the chord proceed one step onwards, and thereby come to represent a different root. The part which is stayed in this manner commonly produces dissonance, which is relieved by its then passing on to the position it would have naturally occupied sooner had the motion of the parts been simultaneous. Thus in the progression of the chord of the Dominant seventh to Tonic harmony (*a*), the part which takes the upper note (or seventh) can be delayed and made to follow into its position after the rest of the chord has moved, as in (*b*), thereby producing a fourth in place of a third for a time. Similarly the fifth, or the fifth and third, can be suspended, producing a ninth, or a ninth and seventh, against the tonic note; and the dissonant effect is similarly relieved by their passing on to their normal position in the chord afterwards, as in (*c*). In all such cases the first occurrence of the note in the part whose motion is suspended is called the 'Preparation,' as in



the first chord of (*b*) and of (*c*); the moment of dissonance resulting from the motion of the other parts, is called the 'Percussion' of the discord, and the release of the dissonance, when the part proceeds to its natural place in the harmony, is called the 'Resolution.'

Suspension was among the very first methods discovered by the early harmonists for introducing dissonance into their music. In the earliest times composers depended chiefly upon the different degrees and qualities of consonances—sixths, thirds, fifths, and octaves—to obtain the necessary effects of contrast between one musical moment and another. Then, when, in the natural order of things, something stronger was required, it was found in this process of suspension. But for some

<sup>1</sup> Biog. Lexikon des Oesterreich. Part 40; 1380.

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time it was used very sparingly, and composers required no more than the least dissonant forms to carry out their purposes. For a long while, moreover, all discords appeared to the early writers as no more than artificial manipulations of the motion of the parts of this kind, and it was only by the use of such means that they even learnt to use some discords, which are at the present day looked upon in a totally different light. About the beginning of the 17th century they began to realise that there was a radical difference in the character and constitution of certain groups of discords, and to use at least one freely as an independent or fundamental combination. From that time discords began to be classified, instinctively, into definite groups. Certain of the less dissonant combinations have in course of time been grouped into a special class, which is freed from the obligation of being prepared, and thereby loses one of the most essential characteristics of suspension. These are the Dominant discords of the minor seventh and major and minor ninths; certain corresponding chromatic chords on Tonic and Supertonic roots, which have been naturally affiliated upon the key; and the chord sometimes known as that of the added sixth. Another class has been created by some theorists, which is much more intimately connected with the class of suspensions; if indeed they are not actually suspensions slightly disguised. These are the discords which are arrived at by the same process of staying or suspending the motion of a part, but which are distinguished by further motion of the other parts simultaneously with the resolution of the discord, thereby condensing two motions into one; as in (d) and (e). When treated in this manner the chords are described by some theorists as 'Prepared discords.' The province of suspensions



appears by this process to have been reduced, but what was lost by the process of classification has been amply made up by the invention of a great variety of new forms.

About the time that composers first began to realise the character of the dominant seventh, they also began to use a greater variety and a harsher description of suspensions. The earliest experiments of note in both directions are commonly ascribed to the same man, namely Monteverde. Since his time the progress has been tolerably constant in one direction; for the tendency to look for fresh and more vivid points of contrast necessarily leads to the use of suspensions of more complicated and harsher character. At the present time the varieties of possible suspensions are so numerous that it would be almost as absurd to endeavour to make a catalogue of them, as it would be to make a list of possible

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combinations of sounds. But if the principle be properly understood, it is not necessary to give more than illustrative examples; for the like rules apply to all; and their kinds are only limited by the degree of harshness considered admissible, and by the possibility of adequate and intelligible resolution. Classical authority not only exists for a great variety of chromatic suspensions, often derived from no stronger basis than a combination of chromatic passing or ornamental notes; but also for remarkable degrees of dissonance. Beethoven for instance, in the B $\flat$  Quartet, op. 130, used the suspended fourth together with the third on which it is to resolve, and put the latter at the top, and the former at the bottom (*f*); and Bach supplies many examples of similar character. Certain simple rules



are almost invariably observed—such as that the moment of percussion shall fall upon the strong beat of the bar; and that the progression shall not imply a violation of rules against consecutive perfect concords, which would occur if the artificial suspension of the part were removed, as in (*g*).

Composers early discovered a means of varying the character of the process by interpolating notes between the sounding of the discord and its resolution, as in (*h*). Instances are also to



be found in which some such forms were used as sufficient to constitute resolution without arriving at the normal note,—habit and familiarity with a particular form of motion leading to the acceptance of a conventional formula in place of the actual solution. The following examples from Corelli's 1st Sonata of opera 2da and 5th of opera 4ta are clear illustrations.



This particular device is characteristic rather of the early period of harmonic music up to Corelli's time than of a later period. The following passage from Schumann's variations for two piano-

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fortes is characteristic of modern uses of combined and chromatic suspension, and also of interpolation of notes between percussion and resolution.

The image shows a musical score for two pianos. The top staff is labeled '(m) 1st Piano.' and the bottom staff is labeled '2nd Piano.' The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score illustrates chromatic suspension and interpolation of notes between percussion and resolution. The notation includes various rhythmic values and accidentals, with some notes being chromatically altered. The word 'etc.' appears at the end of the second staff.

Some theorists distinguish the combinations which resolve upwards from those that resolve downwards, styling the former Retardations. [See RETARDATION; HARMONY.] [C.H.H.P.]

SVENDSEN, JOHAN SEVERIN, was born Sept. 30, 1840, at Christiania, where his father was a military band-master. At the age of 11 he wrote his first composition for the violin. When 15 he enlisted in the army, and soon became band-master. Even at that age he played with considerable skill flute, clarinet, and violin. He soon left the army, and worked during the next few years in the orchestra of the Christiania theatre, and at a dancing academy, for which he arranged some études by Paganini and Kreutzer for dancing. A strong desire to travel drove him, at 21, on a roving tour over a great part of Sweden and North Germany. Two years after, being in Lübeck in extremely reduced circumstances, he fortunately met with the Swedish-Norwegian Consul Herr Leche, whose interest he gained, and who shortly after obtained a stipend for him from Charles XV. to enable him to perfect himself as a violinist; but being soon afterwards attacked with paralysis in the hand, he was compelled to give up the bow for composition. He came to Leipzig in 1863, and his works being already known there, he was placed in the finishing class of the Conservatorium, receiving, however, instruction in elementary theory of music, which he had never been taught. His instructors were Hauptmann, David, Richter, and Reinecke, of whom he considers that he owes most to the first. Whilst in Leipzig he wrote a Quartet in A, an Octet and a Quintet, all for strings; Quartets for male voices; and a Symphony in D. The following anecdote of this period is both characteristic and authentic. On hearing that his octet had been played with great success by the students, Reinecke asked to see it; he declined, however, to suggest any improvements in so splendid a work, but remarked somewhat sarcastically, 'The next thing will be a symphony, I suppose.' Barely a week

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after Svendsen laid his Symphony in D before his astonished instructor.

On leaving Leipzig in 1867 he received the great honorary medal of the Academy. After travelling in Denmark, Scotland, and Norway, Svendsen went in 1868 to Paris. The French Empire was then at its zenith, and his sojourn in the capital of France influenced the composer to a very great extent. Whilst there, he played in Musard's orchestra, and at the Odéon, and became intimately acquainted with Wilhelmine Szarvady, De Beriot, Vieuxtemps, and Léonard. He arranged the incidental music to Coppée's 'Le passant,' in which both Sarah Bernhardt and Agar performed, but on the whole his Paris productions were few—a Concerto for violin in A, and orchestral arrangements of studies by Liszt and Schubert; he also began 'Sigurd Slembe,' the overture to a Norwegian drama of that name. He left Paris at the beginning of the war in 1870 for Leipzig, where he had been offered the conductorship of the well-known Euterpe concerts, which however were discontinued, owing to the war. At a great musical festival at Weimar, in the same year, he first met Liszt and Tausig, and his octet was played by a party containing David, Helmesberger, Grützmacher, and Hechmann, with great approbation. Early in the following year his Symphony in D was performed at the Gewandhaus, and his fame as a composer established. He composed in that year his Concerto for cello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipzig, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his Carnival à Paris, a charming composition which depicts with great force the varied aspects of the capital of pleasure. The longing to see his country after an interval of so many years made him disregard various tempting offers, and he left Bayreuth for home. For the next five years he was conductor of the Christiania Musical Association and teacher of composition, and composed comparatively few works, which may be explained by the unfortunate want of pecuniary independence. The pieces of this period are:—Funeral march for Charles XV.; 'Zorahayde,' a legend for orchestra; Coronation march of Oscar II, and a Polonaise in

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E for the same occasion; 'Romeo and Juliet,' a fantasia for orchestra; four Norwegian rhapsodies; arrangements of some Norwegian, Swedish and Icelandic ballads for orchestra; and his *chef-d'œuvre*, a symphony in Bb. In 1874 his labours found some appreciation from his countrymen in the shape of an annuity granted by the Storting, and several decorations conferred on him by the king. After five years of hard work, he was enabled once more to proceed abroad. In 1877 he revisited Leipzig, and conducted a new work at the Gewandhaus; went thence to Munich, and eventually to Rome, where he spent the winter. In 1878 he visited London for the first time, and there met Sarasate, who assisted him in the performance of his quartet, quintet, and octet. From London he went to Paris, where he stayed until 1880, during which time his works were several times performed—as also at Angers, where the post of conductor was offered him by the Musical Association. But Svendsen, true to his resolution to return home, refused this lucrative appointment, and in the autumn of that year we again find him in his old post as conductor of the Musical Association in Christiania, in which capacity he has since acted. During the last few years he has produced only some minor compositions, besides arranging for orchestra several studies by foreign composers.

Svendsen's music is all of very high character, remarkable for strong individuality, conciseness, and the absence of anything national or Scandinavian; as well as for an elaborate finish strictly in harmony with the traditions of the great masters. Of these there is, however, only one whose influence can be traced in his compositions, namely Beethoven. He is one of the most cosmopolitan composers of the age.

His printed works are as follow:—

- |  |  |
|--|--|
| Op. 1. String quartet, in A minor.                       | 15. Symphony no. 2 in Bb.                            |
| 2. Songs for men's voices.                               | 16. Carnaval des artistes Norvégiens.                |
| 3. Octet for strings in A minor.                         | 17. Rhapsodie Norvégienne no. 1, for orch.           |
| 4. Symphony in D.  | 18. Overture to Romeo and Juliet.                    |
| 5. String quintet in C.                                  | 19. Rhapsodie Norvégienne no. 2.                     |
| 6. Concerto for violin and orch. in A.                   | 20. Scandinavian airs arranged for string quartet.   |
| 7. Do. for cello and orch. in D minor.                   | 21, 22. Rhapsodies Norvégiennes nos. 3, 4.           |
| 8. Overture in C to Björnson's drama of 'Sigurd Stenbe.' | 23. Five songs, French and German, for voice and Pf. |
| 9. Carnaval à Paris, for orch.                           | 24. Four do., French and Norwegian, do.              |
| 10. Funeral march for Charles XV.                        | 25. Romance by Popper, arranged for cello and Pf.    |
| 11. Zorahayde, legend for orch.                          | 26. Romance for violin and orch. in G. [C.S.]        |
| 12. Polonaise for orch.                                  |  |
| 13. Coronation march for Oscar II.                       |  |
| 14. Marriage Cantata, for chor. and orch.                |  |

SVENDSEN, OLUF, a distinguished flute-player, born in Christiania April 19, 1832. He learnt the rudiments of playing from his father, a musician; when 12 years old played the flute in small orchestras; and at 14 was engaged as first flute in the Christiania theatre. In 1851 he went to Copenhagen, and took lessons from Nils Petersen, then a flute-player there. In 1853 he entered the Conservatoire at Brussels, where he studied for two years, after which he was engaged by Jullien for his Concerts in London. In September, 1856, he joined the Band

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of the Crystal Palace, Sydenham, where he remained till the end of 1858. In 1861 Svendsen was appointed first flute in the Queen's private band, and the same year joined the Philharmonic orchestra. He was ten years in the orchestra at Her Majesty's Theatre; and since 1867 has been professor of his instrument at the Royal Academy of Music. He is well known as a solo-player throughout Belgium, Norway, Sweden, Denmark, and France. [G.]

SWEELINCK or SWELINCK,<sup>1</sup> JAN PIETERSZON, the greatest of Dutch organists, was born of a Deventer family in the summer of 1562. His father, 'Mr. Pieter,' was organist of the Old Church at Amsterdam, which place disputes with Deventer the honour of having given the son birth.<sup>2</sup> Of Sweelinck's boyhood we know nothing, except that he was taught by Jacob Buyck (Buchius) the pastor of the Old Church. There is a tradition that he was sent to Venice to study music under Zarlino and Gabrieli; but with this is connected a mistake of old standing, which places his birth in 1540, 22 years too early.<sup>3</sup> Now, as we know that he was in Holland from 1577, at latest, onwards, it becomes barely credible that the lad of 15 could have followed the instruction of the Venetian masters to any important extent; and it is likely that the whole story is based upon the close study which his works prove him to have devoted to those of 'the apostle of musical 'science,' whose 'Istituzioni harmoniche' he translated.<sup>5</sup> Some time between 1577 and 1581 Sweelinck was appointed to the organistship previously held by his father (who died in 1573); and this post he filled until his death, Oct. 16, 1621. For a generation he was the glory of Amsterdam. When he played the organ there, says a contemporary, 'there was a wonderful concourse every day; every one was proud to have known, seen, heard the "man." And when he died it was the greatest of Dutch poets, Vondel, who wrote his epitaph, and surnamed him 'Phoenix of Music.' He must also have been a distinguished figure in the society of Amsterdam, then in its

<sup>1</sup> Of the seven or more ways in which the name is spelled, these two have the warrant of the musician's own signature. The Germans of the time seem to have naturalised him as Schweling; in Amsterdam he was known as plain Jan Pietersz.

<sup>2</sup> Deventer is consistently mentioned by Sweelinck's later biographers; but the Amsterdam claim has the support of the official entry of his marriage there in 1590, in which his birthplace is not stated. The omission was the rule when the person was a native of the city. Else documentary evidence is equally wanting on both sides.

<sup>3</sup> The correction of this and the rest of the mistakes which confuse every single date in Sweelinck's life is due to the essay of F. H. J. Tiedeman, 'J. P. Sweelinck, een bio-bibliografische Schets,' published by the Vereeniging voor Nederlandsche Muziekgeschiedenis (Amsterdam, 1876), which supersedes a shorter sketch published by the same writer as an introduction to the 'Regina Ceil' in 1869. Both are based upon a biography, which remains in MS. in the possession of the Vereeniging, by Robert Eitner, who has done good service by rescuing the works of Sweelinck from the obscurity of the Graue Kloster at Berlin.

<sup>4</sup> So Zarlino is entitled by his modern biographer, F. Caffi, 'Della Vita e delle Opere del Prete G. Zarlino' (Venice 1836). Neither here nor in the chapters on Zarlino and Andrea Gabrieli contained in his 'Storia della Musica Sacra,' vol. i. p. 129 etc. (Venice 1854), does Caffi take any notice of the Dutch scholar. Nor have I been able to discover any trace of his residence at Venice in the MS. collections of S. Marco.

<sup>5</sup> MS. at Hamburg, formerly belonging to the great organist Reincke.

<sup>6</sup> Sweetius, in Tiedeman, p. 16. Sweelinck's portrait at Darmstadt gives his strong irregular features a kindly expression, with a touch of sadness in them. It is reproduced in photograph by Mr. Tiedeman.

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greatest brilliancy, not only for his unmatched powers as an organist, but also for his skill, fancy, and charming versatility on the clavicymbel.<sup>1</sup> The town bought him for public service a new 'clavecimpbel' from Antwerp at a cost of 200 gulden; and the instrument seems to have travelled with him all over the country.<sup>2</sup>

What was published however by Sweelinck in his life-time was entirely vocal music, and includes—besides occasional canons, marriage-songs, etc., his 'Chansons françaises' (3 parts, Antwerp, 1592-4), 'Rimes françaises et italiennes' (Leyden 1612), and the great collections of sacred music on which, with his organ works, his fame chiefly rests. These are the 'Pseaumes mis en musique' for 4-8 voices (published in several editions at Leyden, Amsterdam, and Berlin), and the 'Cantiones Sacrae' (Antwerp 1619). A Regina Cœli from the latter, 3 Chansons, and 8 Psalms in 6 parts have been lately reprinted, in organ-score, by the Association for the History of Dutch Music (pts. i, v, vii, and vi; Utrecht and Amsterdam, 1869-1877); which has also published for the first time seven of Sweelinck's organ works<sup>3</sup> (pt. iii.) [VEREENIGING.]

The psalms make an interesting link between the tranquillity of the old polyphonists and the rhythm of modern music. Formally they stand nearest to the earlier style, but the strictness of their counterpoint, the abundance of imitation and fugue in them, does not hinder a general freedom of effect, very pure and full of melody, to a greater degree than is common in works of the time. The organ pieces are also historically of signal importance. Though they may not justify the claim made for Sweelinck as 'the founder of instrumental music,'<sup>4</sup> they at all events present the first known example of an independent use of the pedal (entrusting it with a real part in a fugue), if not with the first example of a completely developed organ-fugue.

It is as an organist and the founder of a school of organists that Sweelinck had most influence, an influence which made itself felt through the whole length of northern Germany.<sup>5</sup> In the next generation nearly all the leading organists there had been his scholars: his learning and method were carried by them from Hamburg to Danzig. His pupil Scheidemann handed down the tradition to the great Reincke<sup>6</sup>—himself a Dutchman—from whom, if we accept a statement supported alike by unanimous testimony and by exhaustive analysis of their works, it turned to find its consummation in Sebastian Bach.<sup>7</sup> [R.L.P.]

<sup>1</sup> On this he was the master of Christina van Erp, the famous lutenist, and wife of the more famous poet, Pieter Corneliszoon Hooft. See the 'Bouwsteenen' of the Vereeniging, vol. i, pp. 131.

<sup>2</sup> See an anecdote in Baudartius, 'Memorjyen,' xlii. p. 163; cited by Tiedeman, p. 16.

<sup>3</sup> The bibliography of Sweelinck is given at length by Tiedeman, pp. 43-75. To this should be added some supplementary particulars communicated by Dr. J. P. Heije in the 'Bouwsteenen,' vol. i, pp. 32-46.

<sup>4</sup> See Eitner's preface to the edition, and Tiedeman, pp. 54 ff.

<sup>5</sup> The wide distribution of his works is shown by early transcripts existing in the British Museum, and by copies of the extremely rare printed works preserved in the Bibliothèque Nationale. Curiously enough not a single MS. of Sweelinck remains in Holland.

<sup>6</sup> Often erroneously known as Heinken.

<sup>7</sup> Spitta, 'J. S. Bach,' i, 96, 192-213.

## SWERT.

**SWELL (HARPSICHORD).** The desire for a power of increase and decrease on keyboard instruments like the harpsichord and organ, so as to emulate the bow instruments, and even the human voice, in that flow and ebb which are at the foundation of form no less than of expression, has led to the contrivance of mechanical swells as the only possible approach to it. A swell was first attempted on the Organ; the harpsichord swell was introduced by Robert Plenius in a sostenente variety of the instrument, named by him 'Lyrichord,' and is described (in 1755) as the raising of a portion of the lid or cover of the instrument by means of a pedal. Kirkman adopted this very simple swell, and we find it also in many small square pianos of the last century. About 1765 Shudi introduced the Venetian swell, and patented it in 1769. This beautiful piece of joinery is a framing of louvres which open or close gradually by means of a pedal (the right foot one) and thus cause a swell, which may be as gradual as the performer pleases. Shudi bequeathed this patent to John Broadwood, who inherited it on the death of Shudi in 1773. When the patent expired, Kirkman and others adopted it, and it was fitted to many old harpsichords, and even to pianos, but was soon proved unnecessary in an instrument where power of *nuance* was the very first principle.

The English organ-builders perceived the great advantage of Shudi's Venetian swell over the rude contrivance they had been using [see ORGAN, vol. ii, p. 596 a], and it became generally adopted for organs, and has since been constantly retained in them as an important means of effect. [A.J.H.]

**SWELL-ORGAN.** The clavier or manual of an organ which acts upon pipes enclosed in a box, such box having shutters, by the opening of which, by means of a pedal, a crescendo is produced. The shutters are made to fold over each other like the woodwork of a venetian blind, hence the expressions 'Venetian Swell' and 'Venetian Shutters' sometimes found in specifications. To the swell-organ a larger number of reed-stops is assigned than to other manuals.

The first attempt at a 'swelling organ' was made by Jordan in 1712. The crescendo was obtained by raising one large sliding shutter which formed the front of the box. The early swell-organs were of very limited compass, sometimes only from middle C upwards, but more generally taken a fourth lower, namely, to fiddle G. For many years the compass did not extend below Tenor C, and even now attempts are sometimes made to reduce the cost of an organ by limiting the downward compass of the Swell; but in all instruments with any pretension to completeness the Swell manual is made to CC, coextensive with the Great and Choir. [See ORGAN, vol. ii, p. 596, etc.; also 604.] [J.S.]

**SWERT, DE, JULES.** An eminent violoncellist, born Aug. 16, 1843, at Louvain, where his father was Capellmeister at the Cathedral. He was grounded in the cello and in music by his father, and afterwards took lessons from Servais in preparation for the Brussels Conser-



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vatoire. After gaining the first prize there, at 15, he went to Paris, made the acquaintance of Rossini, and was much applauded. He then began a lengthened tour through Belgium, Holland, Denmark, Sweden, South Germany, Switzerland, etc., in which his programmes embraced both classical and modern pieces. Two, on which he gained great fame, were cello arrangements of the violin concertos of Beethoven and Mendelssohn. In 1865 he took a post as leader at Düsseldorf, then in the Court band at Weimar, and next at Berlin. He did not however retain the last of these long, but gave it up for concert tours, which have since occupied him. In the intervals of these he has resided at Wiesbaden and Leipzig. His first opera, 'Die Albigenser,' was produced at Wiesbaden in 1878, with much success. A second, 'Die Grafen von Hammerstein,' is announced for publication. De Swert has a Primer for the Cello in preparation for Messrs. Novello. He visited England in the spring of 1875, and appeared at the Crystal Palace on April 24. [G.]

SWIETEN, GOTTFRIED, BARON VAN. A musical amateur of great importance, who resided at Vienna at the end of last century and beginning of this one. The family was Flemish, and Gottfried's father, Gerhard,<sup>1</sup> returned from Leyden to Vienna in 1745, and became Maria Theresa's favourite physician. Gottfried was born in 1734, and was brought up to diplomacy, but his studies were much disturbed by his love of music, and in 1769 he committed himself so far as to compose several of the songs in Favart's 'Rosière de Salency' for its public production at Paris. In 1771 he was made ambassador to the Court of Prussia, where the music was entirely under the influence of Frederick the Great, conservative and classical. This suited Van Swieten. Handel, the Bachs, and Haydn were his favourite masters; in 1774 he commissioned C. P. E. Bach to write six symphonies for orchestra. He returned to Vienna in 1778; succeeded his father as Prefect of the Public Library, and in 1781 was appointed President of the Education Commission. He became a kind of musical autocrat in Vienna, and in some respects his influence was very good. He encouraged the music which he approved; had regular Sunday-morning meetings for classical music, as well as performances of the great choral works of Bach, Handel, and Hasse, etc.; employed Mozart to add accompaniments to Handel's 'Acis,' 'Messiah,' 'St. Cecilia,' and 'Alexander's Feast,' and Starzer to do the same for 'Judah'; translated the words of the 'Creation' and the 'Seasons' into German for Haydn; and himself arranged Handel's 'Athaliah' and 'Choice of Hercules.' He supplied Haydn now and then with a few ducats, and gave him a travelling-carriage for his second journey to England.<sup>2</sup> In his relation to these great artists he seems never to have forgotten the superiority of his rank to theirs; but this was the manner of the time. Van Swieten patron-

<sup>1</sup> Evidently not a very wise person. See Carlyle's 'Friedrich,' *ib.* xxi. ch. 5.

<sup>2</sup> Griesinger, *Biog. Not.* 66.

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ised Beethoven also [see vol. i. p. 176a]; but such condescension would not be at all to Beethoven's taste, and it is not surprising that we hear very little of it. His first Symphony is, however, dedicated to Van Swieten. He was the founder of the 'Musikalischen Gesellschaft,' or Musical Society, consisting of 25 members of the highest aristocracy, with the avowed object of creating a taste for good music—a forerunner of the 'Gesellschaft der Musikfreunde,' founded in 1808.

Van Swieten died at Vienna March 29, 1803. His music has not survived him, but it would be interesting to hear one of the six symphonies which, in Haydn's words,<sup>3</sup> were 'as stiff as himself.' [G.]

SWINNERTON HEAP, CHARLES, was born at Birmingham in 1847, and educated at the Grammar School of that town. Displaying at a very early age an aptitude for music, on leaving school he was articled to Dr. Monk at York, where he remained for two years. In 1865 he gained the Mendelssohn Scholarship, and was sent to Leipzig for two-and-a-half years, studying under Moscheles and Reinecke. On his return he became a pupil of Mr. Best at Liverpool, and since 1868 has devoted himself to professional duties in Birmingham, at the classical concerts of which town he has constantly appeared as a pianist, and in which district he is widely known as a conductor. In 1870 he wrote an exercise for the Cambridge Degree of Mus. Bac., which produced so favourable an impression upon the Professor of Music (Sir Sterndale Bennett) that he offered to accept the work (the 1st part of an oratorio 'The Captivity') as an exercise for the Mus. Doc. degree. Mr. Swinnerton Heap accordingly set the 3rd Psalm for the Mus. Bac. exercise, and in the following year proceeded to the degree of Mus. Doc. His principal works are a pianoforte trio (performed at Leipzig), a sonata for clarinet and piano, a quintet for pianoforte and wind instruments, two overtures (one produced at the Birmingham Festival of 1879 and afterwards played at the Crystal Palace Concerts), a 'Salvum fac Regem' (performed at Leipzig), a short cantata, 'The Voice of Spring,' and numerous anthems, songs, and organ pieces. [W.B.S.]

SWINY, OWEN, frequently called Mac Swiny, 'a gentleman born in Ireland.' In a letter,<sup>4</sup> dated Oct. 5, 1706, and addressed to Colley Cibber, whom he calls in turn 'puppy,' 'his Angel' (twice), 'his Dear,' and finally 'Unbeliever,'—this singular person describes how Rich had sent for him from his 'Quarters in the North,' and how 'he was at a great charge in coming to town, and it cost him a great deal of money last winter,' and 'he served him night and day, nay, all night and all day, for nine months.' He had 'quitted his post in the army' on the faith of promises that, in return for managing 'the playhouse in the Haymarket' under Rich,

<sup>3</sup> Griesinger, *Biog. Not.* 67.

<sup>4</sup> *Biogr. Dram.*

<sup>5</sup> In the writer's possession.

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he was to have '100 Guineas per annum Salary, a place at Court, and the Devil and all.' This was the somewhat inauspicious beginning of Swiny's theatrical career. Having come up to London, as described, in 1705, he soon found that Rich intended nothing seriously for his advantage; and he announces (in the same letter) that, in consequence of the general discontent of the actors with Rich, and although Rich might have had the house for £3 or £3 10s. a day, he (Swiny) had taken a lease for seven years at £5 a day, and meant to begin in a few days.

In 1707 we find him in partnership with Wilks, Dogget, and Cibber in the King's Theatre, having taken the lease from Vanbrugh, and very soon quarrelling with them and petitioning the Lord Chamberlain's interference in his favour. He was mixed up in most of the quarrels and intrigues of the time.

In May, 1709, Swiny engaged the famous Nicolini for three years, that great singer having recently made a most successful *début* in London. Before the completion of this term, however, Swiny appears to have 'absented himself from his creditors' and become bankrupt.

After this, he lived for some years in Italy; but, on his return to England, a place in the Custom-house was found for him, and he was appointed Keeper of the King's Mews. While in Italy, with Lord Boyle and Walpole, he wrote to Colman (July 12, 1730) from Bologna, on the subject of engaging singers for the Opera, then in the hands of Handel. Swiny died October 2, 1754, leaving his fortune to Mrs. Woffington. He was the author of several dramatic pieces, viz. 'The Quacks, or Love's the Physician' (1705); 'Camilla' (1706); 'Pyrrhus and Demetrius' (1709); and 'The Quacks, or Love's the Physician,' an altered version of the first piece.

Two years before his death, a fine portrait of Swiny, after Van Loo, was scraped in mezzotint by J. Faber, junr. It represents him, in black velvet, holding in his hand a book, of which the title seems to be 'Don Quixote.' [J.M.]

**SYLPHIDE, LA.** One of the most famous ballets on record: in 2 acts; libretto by A. Nourrit the singer, music by Schneitzhöffner. Produced at the Grand Opera, Paris, March 12, 1832. The part of La Sylphide was danced by Mdlle. Taglioni, and was one of her greatest parts, both in Paris and in London, where the piece was brought out at Covent Garden Theatre, for her benefit, July 26, 1832. Thackeray has embalmed it in 'Pendennis' (chap. xxxviii.) [G.]

**SYLVANA, accurately SILVANA.** Weber's 3rd opera, composed at Stuttgart, 1810, and produced at Frankfurt, Sept. 16, 1810. [See WALDMÄDCHEN.]

**SYLVIA, OU LA NYMPHE DE DIANE.** 'Ballet-pantomime' in 2 acts and 3 tableaux; libretto by Barbier, music by Delibes. Produced at the Grand Opéra, Paris, June 14, 1876. [G.]

**SYMPHONIQVES, ETUDES, i.e. Symphonic Studies.** The name of a theme and set of variations in C# minor by Robert Schumann, forming

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op. 13. The work is dedicated to W. Sterndale Bennett, and Mr. Spitta has pointed out that the theme contains a reference to him, inasmuch as it is identical with a part of the romance in Marschner's 'Templer und Judin,' 'Du stolzes England freue dich,' in which this country is called on to rejoice in her famous men. [See vol. iii. p. 410 a.] The first edition was published by Haslinger in 1837, as 'Florestan und Eusebius, zwölf Etuden (Etudes Symphoniques).' Those published after that date are entitled 'Etudes en forme de Variations,' and have been materially altered. [G.]

**SYMPHONISCHE DICHTUNGEN**—that is, Symphonic Poems. A title employed by Liszt for twelve pieces of orchestral music of characteristic, *i.e.* descriptive, kind, and of various dates—one feature of which is that the movements are not divided, but lead into each other without interruption.

- |                                     |  |
|-------------------------------------|--|
| 1. Ce qu'on entend sur la montagne. | 7. Festklänge.                             |
| 2. Tasso. Lamento e Trionfo.        | 8. Héroïde funèbre.                        |
| 3. Les Préludes.                    | 9. Hungaria.                               |
| 4. Orpheus.                         | 10. Hamlet.                                |
| 5. Prometheus.                      | 11. Himmenschlacht (Battle with the Huns). |
| 6. Mazeppa.                         | 12. Ideale.                                |

Of these the following have been performed at Mr. Bache's annual concerts:—no. 3, May 26, 1871 and twice besides; no. 4, Nov. 27, 73; no. 2, Nov. 27, 73; no. 6, Feb. 27, 77, and Feb. 25, 79. Nos. 6, 11, and 12 have also been played at the Crystal Palace (Dec. 9, 76; May 17, 79; Apr. 16, 81 respectively); and nos. 2, 9 at the Philharmonic (June 9, 1873; Feb. 23, 1882, respectively).

St. Saëns has adopted the title 'Poèmes symphoniques' for 4 pieces:—

- |                        |                                |
|------------------------|--------------------------------|
| 1. Le Rouet d'Omphale. | 3. Danse macabre.              |
| 2. Phaeton.            | 4. La Jeunesse d'Hercule. [G.] |

**SYMPHONY (SINFONIA, SINFONIE, SYMPHONIE).** The terms used in connection with any branch of art are commonly very vague and indefinite in the early stages of its history, and are applied without much discrimination to different things. In course of time men consequently find themselves in difficulties, and try, as far as their opportunities go, to limit the definition of the terms, and to confine them at least to things which are not obviously antagonistic. In the end, however, the process of sifting is rather guided by chance and external circumstances than determined by the meaning which theorists see to be the proper one; and the result is that the final meaning adopted by the world in general is frequently not only distinct from that which the original employers of the word intended, but also in doubtful conformity with its derivation. In the case of the word 'Symphony,' as with 'Sonata,' the meaning now accepted happens to be in very good accordance with its derivation, but it is considerably removed from the meaning which was originally attached to the word. It seems to have been used at first in a very general and comprehensive way, to express any portions of music or passages whatever which were thrown into relief as purely instrumental