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Emil Naumann Translated by Ferdinand Praeger Edited by Frederick Gore Ouseley

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Scholar and composer Emil Naumann (1827–88) studied with Mendelssohn, and his compositions reflect the style of his teacher. He published several works on musical aesthetics and history, of which *Illustrierte Musikgeschichte*, written between 1880 and 1885, is his best known. It went through many editions and this English translation, first published in 1888, was prepared by the composer, pianist and writer Ferdinand Praeger (1815–91). To rectify the work's marked neglect of English music, chapters were added by its editor, the eminent Victorian musician Sir Frederick Gore Ouseley (1825–89), Professor of Music at Oxford. Lavishly illustrated and with musical examples throughout, this two-volume history was intended to 'aid in fostering ever-increasing interest in the most emotional and cherished of all the arts.' Volume 1 covers the music of ancient civilisations through to the eighteenth century.

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VOLUME 1

EMIL NAUMANN

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EDITED BY FREDERICK GORE OUSELEY



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Page of a MS. in the Library of the Medical Faculty
 at Montpellier; Thirteenth Century.

(After E. de Coussemaker, "L'Art Harmonique aux XIIe et XIIIe siècles.")

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HISTORY OF MUSIC.

BY
EMIL NAUMANN.

TRANSLATED BY F. PRAEGER.

EDITED BY THE
REV. SIR F. A. GORE OUSELEY, BART., MUS. DOC.,
Professor of Music in the University of Oxford.

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PREFACE.

THE work that is here submitted to the public will no doubt be permitted to claim, being the first of its nature, that indulgent judgment usually extended to initial attempts on hitherto untrodden paths. Notwithstanding all the excellent work published within the last few years, on account of the desire of the ever-increasing number of the serious friends of music for further knowledge of musical history, there was a want felt of a work that would with pictorial aid meet that demand. The aid of illustrations of important musical documents, &c., has therefore been called in to render the comprehension of past periods and the ever-changing position of musical art more clear. To effect such a purpose has been the aim of the present work. Neither trouble nor time has been spared in treating this most extensive subject in such a manner that possible omissions through unsuccessful research into important periods might be avoided.

Great energy was required to pursue this path, more especially when, after the appearance of the first number, six years ago, severe trouble, such as might have effectually paralysed all activity, delayed for a time the regular publication. It will not be denied that the work of the general historian is of much greater responsibility than that of the specialist, who has merely to treat of one composer, school, or period, although no one can be more ready than the author to acknowledge the invaluable nature of the results achieved by such specialists as Winterfeld, Dehn, De Coussemaker, Van der Straeten, Otto Jahn, Bellermann, Thayer, Von Köchel, Nottebohm, and C. Pohl.

There were parts in this work in which all the astuteness of the specialist was required to corroborate the evidence of the historian. For

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example, for the first time an uninterrupted continuity has been proved from the twelfth to the fourteenth century of the Old French Tone-School, the masters of which were the first European contrapuntists. These must be accepted as the oldest models of the polyphonic style in the place of those Netherlanders hitherto accredited as such. And thus, while such a profound investigator as Dehn only dared date the origin of double counterpoint from the sixteenth century, it will now be seen that the old French masters employed it as early as the twelfth century, and in a state of such advancement as to be matter for surprise. A special investigation has also been made into the authorship of the well-known hymn "Eine Feste Burg" (Martin Luther's hymn), and an inquiry into the position in which the Italian masters and the Bohemian Dismas Zelenka stood in influencing the great Sebastian Bach. They will no doubt be admitted to be that great master's influencing precursors.

An attempt has been made to prove on historical as well as on æsthetical grounds, that just as the *Renaissance* was the evolution of the *Antique*, so the *New Romantic* is the culmination of the Renaissance of the *Romantic* School. The success of popularising for the first time the invaluable investigations of De Coussemaker, and of defending the merits of the Netherland School, the importance of which during the period of 1350 to 1450 has been unjustly and severely attacked, is naturally regarded with satisfaction. Much work of a similar nature has been made popular by other historians, notably by no less a one than A. W. Ambros, whose supercilious critics, in ignoring his great merits, took exception to such anomalies in orthography as are to be found in every tongue.

Important as the work of specialists undeniably is, it nevertheless requires the careful comprehension and wide survey of the historian in order to link together their deductions, and so to form a complete and consecutive whole. This has been achieved in the plastic arts and in literature by such as Schnaase, Lübke, Kugler, Gervinus, Vilmar, Hillebrand, and Carrière, whose works have gained as much repute as those of the eminent specialists

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Woltmann, Grimm, Tausing, Jordan, Lewes, Carlyle, Pallaske, Delius, Karl Witte, &c., to whom we owe biographies of Holbein, Michael Angelo, Albrecht Dürer, Titian, Goethe and Schiller, and commentaries on Shakespeare and Dante. Their labours have met with their merited reward, but it is regretted that such has, generally speaking, been withheld from the musical historian.

An attack was made thirty years ago on the assertion that Händel was not only a *sacred* composer, but was especially the founder of the epic element in music. It is, therefore, very satisfactory to observe the extent to which the truth of that assertion is now generally admitted; this can also be said of the admission of the proof that the “invention” of the opera at Florence was due to a Tuscan School.

That adverse criticisms might be made on the literary style of this work was not thought at all improbable, but it will be remembered that such have been passed on the style of eminent writers like Winterfeld, Ambros, Hanslick, and Gevaert. Efforts have been made throughout to maintain an even line of argument, and, in fact, rather to praise than to condemn; but it must be mentioned that this impartiality has received nowhere so little acknowledgment as from the followers of the New Romantic School.

The *comparative method* has been adopted, since it inquires into the laws of organic and formal development, which in art reign completely, and these have been applied strictly to all arguments advanced.

This work is intended to meet the wants of that innumerable class of the public desirous of obtaining a general knowledge. If the second part be found too exhaustive, it will be in consequence of its having been written more especially for professors; but it is to be hoped that it may prove of interest to others also.

It is a pleasant duty to tender thanks to those heads of libraries and institutions who have in manifold ways aided necessary investigations by supplying autographs, photographs, documents, &c. To certain professional friends, the Society of the Friends of Music, the Ambros Collection

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at Vienna, the Bibliotheca Musica Regia of Dresden, the Royal Dresden Library, the Mozarteum at Salzburg, the Royal Library and Hohenzollern Museum of Berlin, and the Royal Libraries of Munich and Stutgardt, much acknowledgment is due, as well as to Count Victor von Wimpffen and Hermann Scholtz, for the aid of their invaluable collections. Many important notices have also been furnished by Professor Moritz Fürstenau (of Dresden), Professor Dr. Bellermann (of Berlin), Dr. Jan (of Strasburg), Dr. Wüllner (of Cologne), Ferdinand Hiller, C. Pohl, Professor Dr. E. Hanslick, Dr. Edward Wlassack (of Vienna), Dr. Johannes Brahms, Max Bruch, Niels Gade, and others, to all of whom are tendered sincere thanks for their original contributions.

No pains have been spared in making this history as complete as possible by the valuable aid of illustrations of the chief musical instruments used from the earliest antiquity, as well as of prints of historical buildings, monuments, engravings, portraits, &c. It has been very gratifying to observe the success with which the work has been met. It has been translated into English by the composer Ferdinand Praeger, and edited by the Rev. Sir F. A. Gore Ouseley, Bart., M.A. and Mus. Doc. and Professor of Music in the University of Oxford, and has been published simultaneously in London, Paris, New York, and Melbourne. It has also been translated into Dutch by J. C. Boers, of the Hague.

It is only hoped that it may aid in fostering an ever-increasing interest in the most emotional and cherished of all the Arts—Music.

EMIL NAUMANN.

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