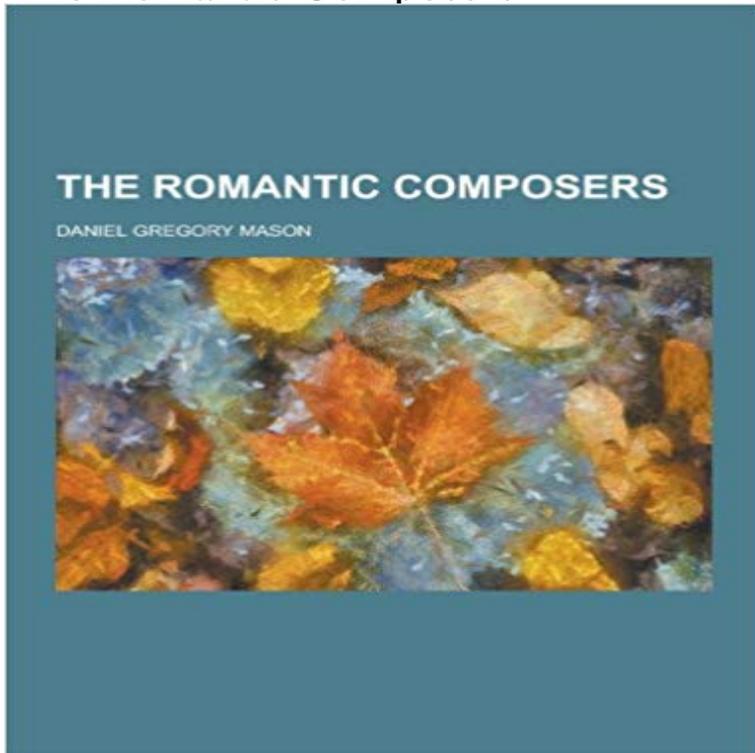


# The Romantic Composers



This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1906 edition. Excerpt: ... I INTRODUCTION ROMANTICISM IN MUSIC / V OF THE \* I UNIVERSITY I I --1 HISTORIANS of music are accused to speak of the first half or three-quarters of the nineteenth century as the Romantic Period in music, and of those composers who immediately follow Beethoven, including Schubert, Schuniain, Mendelssohn, Berlioz, Chopin, Liszt, and some others, as the Romantic Composers. The word romantic, as thus used, forms no doubt a convenient label; but if we attempt to explain its meaning, we find ourselves involved in several difficulties. Were there then no romanticists before Schubert? Have no composers written romantically since 1870? Such questions, arising at once, lead us inevitably to the more general inquiry, What is romanticism? In the broadest sense in which the word romanticism can be used, the sense in which it is taken, for example, by Pater in the Postscript of his *Appreciations*, it seems to mean simply interest in novel and strange elements of artistic effect. It is the addition of strangeness to beauty/^ays Pater, that constitutes the romantic character in art; and the desire of beauty being a fixed element in every artistic organization, it is the addition of curiosity to this desire of beauty that constitutes the romantic temper. Romanticism is thus the innovating spirit, as opposed to the conserving spirit of classicism; romanticists appear in every age and school; and Stendhal is right in saying that all good art was romantic in its day. It is interesting, in passing, to note the relation of this definition to the widely prevalent notion that romanticism is extravagant and lawless. To the mind wedded to tradition

all novelty is extravagant; and since an artistic form is grasped only after considerable...

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