The Story of Music and Musicians for Young Readers
Lucy Cecil White Lillie (1855–?)
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The Author: Lucy C. Lillie was an American author of late nineteenth century juvenile literature. Her other works include The Story of English Literature from Chaucer to Cowper, Prudence, Mildred’s Bargain, and Nan.

Dedication: To her dear sister, Janet Edmondson Walker, in remembrance of many musical associations at home and abroad.

Description: The volume housed in Special Collections at Colorado State University’s Morgan Library is faded with an illustration of Greek figures with instruments and a hand printed title with a flower design on the top. The book stands 6 ¾ inches tall and 5 inches wide. The frontispiece is an illustration titled Songs of Praise and depicts small children singing with songbooks. The title page includes a written address in purple ink: WM. H. Boner and Co., 1102 Chestnut St. Phila. The book itself is small and easy to carry.

Contents: The Story of Music and Musicians for Young Readers was designed as a guidebook to music, presumably written for young students interested in music. It is 245 pages, which include a preface, contents table, list of illustrations, nineteen chapters with illustrations, an index, and nine pages of book advertisements (one page in the front and eight pages in the back).

Modern Editions/Reprints: There are no modern reprints of this volume.

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SONGS OF PRAISE
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By Lucy C. Lillie.
THE STORY
OF
MUSIC AND MUSICIANS
FOR
YOUNG READERS

BY

LUCY C. LILLIE
AUTHOR OF
"THE STORY OF ENGLISH LITERATURE FROM CHAUCER TO COWPER"
"PRUDENCE" "MILDRED'S BARGAIN" "NAN" ETC.

Illustrated

NEW YORK
HARPER & BROTHERS, FRANKLIN SQUARE

WM. H. BONER & CO.
1102 Chestnut St., Phila.
Scotch gentleman just inside the door-way listening in rapt attention. It is so poetic a picture of the time we can almost hear her music; and if we read on a little farther, we see that the Queen, suddenly seeing Sir James, came forward, remonstrating with him for having come in, for, she said, she was not used to play before people, but only to "shun melancholy." Then she sat down upon a low cushion, and honest Sir James, according to the custom of the time, fell upon his knees before her. The Queen, with a truly feminine spirit, inquired whether he thought she or
I have heard elderly ladies say that when they were taught music in the first decades of this century, the principal thing was the amount of time they spent practising and the number of pieces which they learned. To perform "The Battle of Prague" or "The Dewdrop" waltz was all that could be expected from amateurs; but in those days only professional musicians really studied. I do not want to say anything against our grandmothers' sincerity, but girls at school or under a governess in those days "took" music as they all took drawing-lessons. Is there any household, I wonder, where souvenirs of the past are cherished, in which there are to be found no pictures of large, flat-looking flowers on pasteboard, or music-books full of painfully unclassical music? Unfortunately, young people to-day "take" music very often with the same inartistic spirit, but happily such rarely perform except for their own families after they leave school. The student whose music nowadays is considered worth anything is the student who thinks and feels and is patient.

Of course every school or conservatory has its own ideas, and I am sure my young readers can tell me of fifty different and perhaps equally excellent methods of teaching used by their different teachers; but the main points, if successful, must be the same, and in this little work my object is not so directly to teach, rather is it to help the student and
CHAPTER VII.

The Story of the Opera.—Count Vernio and his Friends.—A Musical Centre in Florence.—The First Opera.—Instruments used.—Allesandro Scarlatti.—Stradella.—The Size of the Opera in England.—Henry Purcell and the Westminster Boys.—An Old Picture.—Gluck and Marie Antoinette.—Gluck’s Boyhood.—Fashion and Art.—Gluck determined to Reform the Spirit of the Opera.—Classical Music, and how to Define it.

One evening towards the close of the sixteenth century, a number of gentlemen were hurrying up the staircase and along the corridors of a house in Florence. They were richly dressed according to the custom of the time, but they were all students, all deeply absorbed in music, and they were on their way to the salon of one Giovanni Bardi, Conte di Vernio, for the purpose of discussing a new idea in their beloved art. Now, if we followed these gentlemen, what should we hear and see? Something very interesting, yet, from our point of view to-day, very strange. They were determined to develop opera, yet they had only the vaguest idea how it should be done.

The opera as we have it at present had so far been unheard of, and the only suggestion these Italian gentlemen