Proceedings of the Musical Association

Musical Association (Great Britain)

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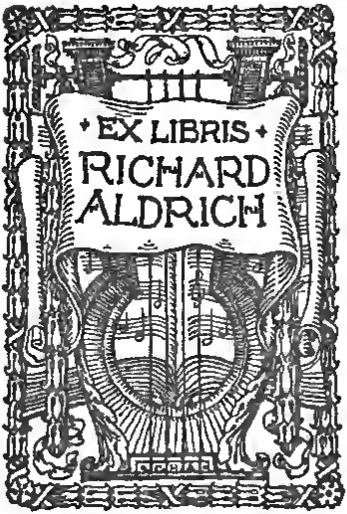

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PROCEEDINGS

OF THE

MUSICAL ASSOCIATION

FOR THE INVESTIGATION AND
DISCUSSION OF SUBJECTS CONNECTED WITH THE
ART AND SCIENCE OF MUSIC

FOUNDED MAY 29, 1874.

TWENTY-THIRD SESSION, 1896-97.

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RULES AND REGULATIONS

Passed at Six Special General Meetings, held on February 7 and April 3, 1876, on January 6, 1879, on December 6, 1886, on June 2, 1890, and on January 7, 1895.

OBJECTS AND CONSTITUTION.

1. This Association is called the "Musical Association" and is formed for the investigation and discussion of subjects connected with the Art, Science, and History of Music; and is intended to be similar in its organisation to existing Learned Societies.

It is not intended that the Association shall give concerts, or undertake any publications other than those of their own Proceedings, or the Papers read at their Meetings.

MEMBERS.

2. The Association shall consist of practical and theoretical musicians, as well as those whose researches have been directed to the science of acoustics, the history of the art, or other kindred subjects.

Any person desirous of being admitted into the Association must be proposed by two members. Foreigners resident abroad and distinguished in the Art, Science, or Literature of Music may be nominated by the Council for election as Honorary Members of the Association.

Elections will take place by ballot of the members present at any of the ordinary meetings, and one adverse vote in four shall exclude.

No newly elected member shall be entitled to attend the meetings until the annual subscription be paid.

SUBSCRIPTION.

3. The annual subscription to the Association is one guinea, which shall become due on the 1st of November in each year.

Any member *may*, upon or at any time after election, become a life member of the Association by payment of a composition of £10 10s. in lieu of future annual subscriptions, but in addition to any annual subscription previously paid or due from such member. Such sums shall from time to time be invested in legal security in the names of Trustees, to be appointed by the Council.

Any member intending to resign his membership shall signify his wish by notice in writing to the Secretary on or before the 31st of October, otherwise he shall be liable for his subscription for the ensuing year.

MEETINGS.

4. An ordinary meeting shall be held on the second Tuesday in every month, from November to June inclusive, at 5 P.M., when, after the despatch of ordinary business, Papers will be read and discussed, the reading to commence not before 5.20 P.M.

5. An annual general meeting of members only shall be held at the end of the financial year, to receive and deliberate on the Report of the Council, and to elect the Council and officers for the ensuing year.

6. Special general meetings may be summoned whenever the Council may consider it necessary; and they shall be at all times bound to do so on receiving a requisition in writing from five members, specifying the nature of the business to be transacted. At least one week's notice of such special meeting shall be given by circular to every member, and ten members present at any general meeting shall constitute a quorum.

7. Every member shall have the privilege of introducing one visitor at the ordinary meetings, on writing the name in a book provided for that purpose, or sending a written order.

COMMUNICATIONS.

8. Papers proposed to be read at the meetings may treat of any subject connected with the Art, Science, or History of Music, Acoustics, and other kindred subjects.

Papers will be received from or through any member of the Association.

Experiments and performances may be introduced, when limited to the illustration of the Paper read.

9. All communications read will become thenceforth the property of the Association (unless there shall have been some previous arrangements to the contrary), and the Council may publish the same in any way and at any time they may think proper.

REPORTS.

10. A Report of the Proceedings of the Association, including the Papers read or abstracts of the same, and abstracts of the Discussions, shall be printed and distributed to the members as soon as possible after the end of each session.

This Report will be arranged and edited by the Secretary, under the direction of the Council.

COUNCIL AND OFFICERS.

11. The management of the affairs of the Association shall be vested in a Council, to be elected by ballot at the general meeting of the members.

The Council shall consist of a President, Vice-Presidents, and ten ordinary members of the Association.

The Secretary of the Association shall be *ex officio* an ordinary member of Council.

The President, Vice Presidents, Auditors, and five ordinary members of the Council shall retire every year, but shall be eligible for re-election.

12. At the annual general meeting, the Council shall present a balloting list, showing the names of the persons

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whom they propose for the offices of President, Vice-Presidents, and ordinary members of Council for the ensuing year. A copy of this list shall be given to each member present.

In voting, each member may erase any name or names from the balloting list, and may substitute the name or names of any other person or persons whom he considers eligible for each respective office; but the number of names on the list, after such erasure or substitution, must not exceed the number to be elected to the respective offices as above enumerated. Those lists which do not accord with these directions shall be rejected.

The Chairman of the meeting shall cause the balloting papers to be collected, and after they have been examined by himself and two scrutineers, to be appointed by the members, he shall report to the meeting the result of such examination, and shall then destroy the balloting papers. Auditors shall be appointed at the annual general meeting by the members, and the statement of accounts shall be sent by the Treasurer to the Auditors, and be remitted by them to the Secretary in time to enable the Council to judge of the prospects of the Association, and to prepare their report in accordance therewith.

13. The Council and officers shall meet as often as the business of the Association may require, and at every meeting three members of Council shall constitute a quorum.

ENACTMENT OR ALTERATION OF RULES AND REGULATIONS.

14. No rules and regulations can be enacted, altered, or rescinded, except at a special meeting of members summoned for the express purpose, the summons stating distinctly and fully the matter to be brought under consideration.

MUSICAL ASSOCIATION.

FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

FOUNDED MAY 29, 1874.

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MUSICAL ASSOCIATION.

TWENTY-SECOND SESSION, 1895-96.

REPORT.

THE Annual General Meeting was held at the Royal College of Organists on Tuesday, November 10, 1896.

MR. OTTO GOLDSCHMIDT in the Chair.

The following REPORT *of the Council was read by the Secretary* —

The Council have pleasure in presenting to the Members their Report of the Twenty-second Session. Papers have been read by Sir John Stainer, Mr. T. L. Southgate, Dr. F. J. Sawyer, Mr. F. Cunningham Woods, Mrs. Brownlow, Mr. H. C. Banister, Mr. Albert Visetti, and Dr. Charles Maclean. The best thanks of the Council are due to these writers for their valuable and interesting contributions to musical literature. The volume of "Proceedings" containing the papers and the discussions thereon has been published and sent to those Members entitled to it.

The attendance at the Meetings continues to increase, and the Council propose to use, whenever it is available, the large Hall at the Royal College of Organists in place of the small Lecture Room. The attention of Members is specially directed to the privilege which they enjoy of admitting visitors to the Meetings and which can be exercised by means of a written order when unable to be present themselves.

Several new Members have been elected during the year, but the Council regret that more musicians, and especially professional musicians, do not belong to the Association, if

Members would exert themselves to procure new Members every Session, its work would be carried on under more satisfactory conditions. It may be pointed out that this is the only learned Musical Society in England.

There are five vacancies on the Council. Messrs. H. C. Banister and Myles B. Foster, Dr. McNaught and Dr. Charles Vincent offer themselves for re-election, and Mr. F. Cunningham Woods, M.A., Mus. Bac., Oxon., F.R.C.O., is nominated for the fifth vacancy; Members have, however, the right to nominate whom they please for office.

The Report having been adopted, the Hon. Treasurer presented his statement of Income and Expenditure, duly audited. This also was passed unanimously.

The retiring Officers were re-elected, and Mr. F. Cunningham Woods was elected an ordinary Member of Council.

Votes of thanks to the officers of the Association and to the Chairman terminated the business.

Papers or short communications for the Monthly Meetings are received from or through Members; these and suggestions as to suitable subjects and capable writers will be gladly considered by the Council.

Members are desired to make the Association and its objects as widely known as possible. The Secretary will forward Prospectuses and Nomination Forms on application.

Members preferring to do so can pay their subscriptions through their Bankers. A form for this purpose may be obtained of the Secretary.

Any change of address should be promptly notified to the Secretary, as occasional complaints of the non-receipt of books and notices are usually traceable to either old or insufficient addresses.

THE MUSICAL ASSOCIATION.

Hon. Treasurer's Statement of Receipts and Disbursements from October 27, 1895, to October 31, 1896.

Dr.	£	s	d	£	s	d.
To Balance in Hand				39	14	9
,, 2 Life Subscriptions				21	0	0
,, 3 Annual Subscriptions, 1893 94	3	3	0			
,, 5 ,, ,, 1894 95	5	5	0			
,, 123 ,, ,, 1895 96	129	3	0			
,, 8 ,, ,, 1896-97, in advance	8	8	0			
				145	19	0
,, Dividends on £350. 2½ %				8	9	4
,, Sale of "Proceedings"				5	13	0
				£220	16	1

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Hon Treasurer.

Cr.		£	s	d
By Printing—Novello & Co	74 16 4			
,, C. F. Thorn	10 15 3			
		85	11	7
,, Expenses of Session—Room	4 4 0			
,, ,, ,, Refreshments	10 13 0			
,, ,, ,, Reporter	5 5 0			
,, ,, ,, Advertising	1 10 0			
		21	12	0
,, Postages—Treasurer	1 0 0			
,, ,, Secretary	3 6 7			
,, ,, Novello & Co	2 12 6			
		6	19	1
,, Bank expenses		0	2	4
,, Secretary's Salary		30	0	0
,, Balance in Hand		76	11	1
		£220	16	1

Audited and found correct. November 7. 1896

D. J. BLAIKLEY,
C. BOWDLER, } *Auditors.*

NOVEMBER 10, 1896

W. G. McNAUGHT, ESQ., MUS. DOC., CANTUAR,

IN THE CHAIR.

WHY DO WE TEACH HARMONY SO BADLY?

BY FRANK J. SAWYER, D.MUS., OXON.,

Examiner in Harmony and Counterpoint, King's College, London.

PREFACE.

LADIES AND GENTLEMEN,—Before beginning my paper I wish to preface it with a few remarks as to its title. Some of our professors of harmony may doubtless—through misunderstanding that title—have thought that I was casting a slight on their ability to teach. If any did think so, let me hasten to say that any such idea was absolutely groundless, and entirely foreign from my meaning. As you all know, on the title everything depends. We musicians are but mortals, and unless our attention is arrested by something startling, we are apt to pass a matter over as commonplace. Had I headed this with "A few thoughts on another method of teaching harmony," not one in a hundred would have paid any attention to it. But call it "Why do we teach harmony so badly?" or, as perhaps it might more accurately be styled, "Why do our present methods make us teach harmony so badly?" and then the attention of at least fifty of that hundred may be secured. Pray believe me when I say I entertain the highest regard for my brother teachers of harmony—far too high an opinion to dream of hurting their feelings. Perhaps the kind words of Sir John Stainer I may be allowed to quote, addressed to me in a letter in which he regrets his inability to be present. He says: "The title of your paper amused me, I (and a good many others) flatter ourselves that *we* never taught harmony badly!! This is of course only fun. I am sure you will say something worth hearing, from your point of view."

WHY DO WE TEACH HARMONY SO BADLY?

Hearing this title you may perhaps be reminded of an incident in Artemus Ward. When they formed that celebrated volunteer regiment in which there was no one *under* the rank of a brigadier-general, they started with a church parade. During the service, Artemus went to sleep, and awoke just as the preacher was giving out his text: "Why was man made to mourn?" He says: "I thought it was a conundrum, so I up and I sez—'I give it up'; but you never saw a congregation so scared." Now, though I am speaking to a regiment of brigadier-generals in harmony, when *I* ask my question "Why do we teach harmony so badly?"—you, too, may think it is a conundrum and give it up. Or, perhaps like the true American, who, they say, always answers a question by asking another, you may say: "But do we teach harmony so badly?" In answer to this, I propose to lay facts before you under three heads. Firstly, what is our aim in teaching harmony? Secondly, what are the means we now employ, as shown us in our text-books, such as those of Goss, Richter, Stainer, Macfarren, and Prout? Why do these, in a measure, *fail* to attain the object we have in view in teaching harmony? And thirdly, what *great* change must we make in the form of our text-books before we can consider ourselves on the right road to achieve the great object that we have in view?

Because I have opened these remarks jocularly, pray do not think that we have a light subject before us. From the highest standpoint of our art of music, the way in which the steps of the neophyte are directed is of *paramount* importance; and to stand here, as I do to-day, and dare to say that the *whole* of our standard text-books are teaching harmony in a most defective way is to place myself in no enviable position. Yet in the name of all that is highest and best in music, and in an earnest endeavour to be of some use in developing our beloved art, I say that, instead of furthering that which is the essence of music—viz., the development of a true artistic temperament, in giving the student the *real* power of manipulating the means placed in his hands, they simply make the rudiments of his art more or less—and indeed *more* than less—a mechanical and uninteresting drudgery, of no more art value than an addition sum!

Is harmony then really only musical mathematics? Are the triads the "rule of three sums of music," and is the

diminished seventh, with its missing root, only like a sum in fractions?

Surely, that which is to lead the student to the production of music which, as *art* work, is to appeal to *art* lovers, must be of a different sort, and must approach the subject of harmony, not as dull dead mathematics, but as living music. So much by way of introduction.

Our first object is to see what is our aim in the teaching of harmony. Our music consists of pillars and layers: pillars of notes forming chords, which by their simultaneous sounds agree or disagree together; layers of notes—*i.e.*, parts, each forming a melody and proceeding, like so many streams of water flowing in the same direction, which though individual yet form together a river of sound. I apprehend we shall not be wrong if we say that the science of harmony treats primarily of the "pillar" aspect, and only secondarily of the "layer" aspect, while counterpoint treats primarily of the "layer" aspect, the part-writing, and secondarily of the "pillar" aspect.

Taken, then, from one standpoint, music consists of chords —*i.e.*, of groups of notes simultaneously sounded. The object of harmony is to give to the student the power of manipulating these chords—to give him the ability to *use* these chords himself. He is to obtain a *practical* skill, so that—either when creating music on paper—*i.e.*, when composing, or when creating music at his instrument—*i.e.*, in extemporizing—he may so use these chords that they may produce a true art work, agreeable to the ear. To be able to sit down and puzzle out the upper parts to a figured bass exercise on paper is absolutely insufficient, and in no way attains the desired end, since it brings about no artistic result.

If harmony is the science of manipulating chords artistically, then until the student can weld those chords together himself he has not attained his real object. It is the entire ignoring of this "creative" side of harmony that has tended to degrade that beautiful aspect of art into musical mathematics of the dryest sort. I presume now we fully understand that the end to be attained by the study of harmony is a complete knowledge of, and a practical power in the manipulation of the note-groups we call chords.

The second point to which we said we would direct our attention was, what are the means adopted by the writers of our standard text-books to attain this end—the personal power of manipulating chords? Let us take Goss, Richter, Stainer, Macfarren, and Prout as representing our best authors on harmony. Firstly, let me draw your attention to the fact that Goss's Harmony was not intended to teach *written* harmony alone. You will see on consulting all the exercises that it was also written to teach young organists

how to play from figured bass. Hence the first exercise in the chapter on triads says: "Play a triad in three positions", while the exercises at the end of the same chapter say: "Score and play triads in four parts to the following basses." Through the increase of choral music in which the organ accompaniment was fully written out, the art of figured bass playing has almost died out, and the accompanist has become perhaps a more perfunctory creature.

Here, in Goss's book, the student had, at all events to a certain extent—even if, as we shall see later, only to a limited extent—to consider the artistic effect of his work.

Richter's excellent manual was written, at the request of Mendelssohn, for use in the then newly formed Conservatoire of Music in Leipzig. Sir John Stainer's two books were written—the one as the simplest of primers for the veriest tyro, and the other, which contains much absolutely original thought, is (as its preface states) intended as a "classification of chords." Sir George Macfarren's work—now thirty-six years old—was a more practical development of the theories of Alfred Day, while Professor Prout's book, so excellent in its way, is a modern work whose chief object is to bring the study of harmony into greater consistency with the works of classic and modern composers.

In the choice of these works from which to learn how harmony is taught, we are reviewing the authors of the last fifty years, and may therefore rightly claim that we are taking a sufficiently wide view of our subject.

Now in the whole of these books, the authors have practically but *one* way of teaching the student how to manipulate his chords, and that is—by always writing the bass for him, and placing figures over such bass notes, to show him exactly what chord he is to use; that is to say, in almost every case he never has to exercise even the slightest judgment as to the chord he is to employ.

Just as the infant opens its mouth and swallows the spoonful of pap held to its lips without any further consideration, so the musical student complacently swallows the fraction of musical truth, and, in a more or less infantile way, puts above the figured bass the chord that its harmony-mother has given it. There is no choice in the diet, there is no consideration of harmonic pabulum—what its master gives it, that it takes; for the first thirteen chapters of Goss, we find no mention even of the student making a selection of the chords he would use, and then in that fourteenth chapter, he is only given a table of chords to choose from, and the most meagre advice on the progression of his bass notes, while in Chapter XX a few more facts are stated. Roughly speaking, one may say that in the bulk of the book the teaching is by means of figured bass exercises.

In Richter's harmony this is perhaps even more the case; for it is not till the seventeenth chapter has been reached that one word is said as to the choice of chords in harmonizing a melody; that is to say, after the whole of harmony has been studied by means of figured bass exercises in which every chord has been chosen by the author, and in which the student has never been asked to select one chord for himself, then he is to begin harmonizing a melody—that is, manipulating a chord.

In Sir John Stainer's Treatise on Harmony, we find the *whole* of the exercises without *one* exception are figured basses, so that the student has not a single chance of making choice of one chord to follow another. In Sir George Macfarren's book we come to Chapter V.—after having dealt with all the concords and their inversions in major and in minor keys, together with the chromatic triads in a key, and then—in the chapter on "pedals"—we read. "The student should write exercises of his own on common chords, and first and second inversions, introducing examples of dominant and tonic pedals." This is his first start at choosing and using chords! In other words, after putting that pap to the boy's mouth till he is ten, you suddenly turn him loose in a pastry-cook's shop! Can you fancy the harmony student, who has under Macfarren's system never chosen *one* single chord progression for himself, and to whom the scantiest knowledge of how to make that choice has been vouchsafed, making his first start with dominant and tonic pedals! From the fifth chapter onwards to the fourteenth, we find no exercise but figured basses; but in the fifteenth and last chapter, the poor youth is told to "write exercises of his own, illustrating the several rules in this chapter." But the oddest and strangest thing is yet to come, for in comment on this concluding chapter, Macfarren adds: "The end of study is not to fill up the chords upon a given bass, but to invent harmonic progressions, and enough has been already shown to enable the student thus to prove his talent."

Pray, how has enough been shown? Can a student who has never had to select one single chord—triad, seventh, ninth, augmented sixth, or what not—for himself, who has never been made to practise how to approach such a chord and frequently not even how to leave it—how is he suddenly to jump into this ability?

I speak feelingly, for I well know personally how many a long month's work was entirely wasted before it dawned on me that each of those chords had its own duties to fulfil, and, if I was to learn to use them, I must do something more than work figured bass exercises.

In that wonderful little compendium of Mr. Banister's, truly the *multum in parvo* of music, we find more attempt

made to explain chord progression, while the student is urged in all the fundamental discords, as a preparatory exercise, to write out and resolve each of them. This is a step in the right direction, but here again all the exercises in use while the student is learning his chords are figured basses. When, however, he has completed his study of chords, then Mr. Banister urges him to harmonize unfigured basses and then melodies, thus showing that our author truly recognised what the end of harmony ought to be, even though it had not occurred to him that before a student can write the *ten* chords necessary to harmonize the melody of a single chant he must know how to use two chords properly and must know the individual duty of every one of those chords.

Next, in considering the methods of our authors, we turn to Professor Prout's work, for which I entertain the highest respect. In its letterpress, and its examples, apart from its exercises, it has done very much towards spreading a higher and nobler tone over the study of harmony But what do we find? Of all books by which the student can be made to manipulate chords, this is the very worst, for he is not allowed to use one single chord himself, they are all selected for him by our esteemed and revered friend. I can find not even *one* word about harmonizing a melody, yet, after having shown the student the magnificent examples that Professor Prout has selected with such great judgment and such wide range, how easy would it have been to have shown him how to "go and do likewise." It is true that in the preface to the book he says: "It was originally intended to have included in the present work chapters on Cadences and on Harmonizing Melodies. The volume has, however, extended to so much larger dimensions than was at first contemplated, that the chapters which belong rather to practical composition than to harmony in its strict sense have been reluctantly omitted." In other words, Professor Prout, the artist and composer, would have liked to show the student how to *use* his chords; but Professor Prout, the pedagogue, tied him down to figured basses and used them for him.

To sum up the methods adopted by the standard authors on harmony of the last fifty years, we find that their one method of training the young student in the use of chords is to give him a figured bass exercise. Similarly, when the future generation wants to teach its children to walk, they will buy them motor cars; for the main object of the harmony master seems to be to get over the ground as quickly as possible, and give the student the least amount of personal and independent thought. When you consider that a student on this method never selects a single chord, never has to consider one single progression of his bass, that most

important of all parts in music, am I wrong when I maintain that in spite of all the otherwise excellent books on the subject we at the present time do teach harmony badly? What would be thought of a system of carpentering that only *showed* the use of the tools and never let the pupil handle and use those tools himself? What should we think of an engineer who had never been made to use any engine? What must we think then of a harmonist who cannot use his harmonic tools, who has never worked for himself in the school of creative harmony?

This leads me to another branch of the subject. With few exceptions, how utterly uninteresting, how hideously ugly most harmony exercises are!

It is true that in some of Goss's and some of Richter's the selection of chords is pleasing to the ear; but how gruesomely ugly are many of Macfarren's and of some others I could name! Sir John Stainer makes no claim to be otherwise, for in the conclusion of his treatise he says: "Little more need be said on the subject of 'figured basses,' except, perhaps, to warn the student against expecting to find exercises interesting as specimens of musical composition. No schoolboy ever yet had much personal interest in the history of Balbus, nor must the enthusiastic musician hope to be moved to delight by the soulless pages which follow" (*i.e.*, the exercises).—"Manual of Harmony," page 183.

But why is this necessary that exercises should be hideous? They are the progression of chords which may be developed into a musical movement. Richter has a most interesting chapter (No. 19) on what he calls "melodic development," in which he takes the harmony underlying the exquisite *Adagio* in A flat from Beethoven's E flat Quartet. Surely there is not the slightest reason why a harmony exercise should sound absolutely unmusical. I would go farther than this, and say that all exercises in harmony should be little examples of art, and all framed to lead to a true art development. They should be real music, but not the hideous sounds which might have been used to depict the sufferings of the wounded in the famous old "Battle of Prague."

As regards the exercises chosen by our authors—the figured bass exercises—and as regards their general ugliness, I would claim to have fully justified my assertion that we do indeed "teach harmony badly."

Now let us turn to the last part of our subject, and consider what great change must be made in the method of teaching harmony before we can consider ourselves on the road which will lead us to the end we desire—the power to manipulate our chords.

Firstly, the student must be made—from the moment that the tonic and dominant triads have been explained to him—

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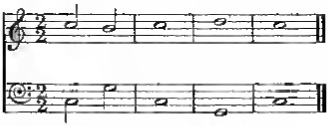
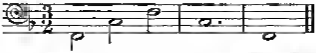
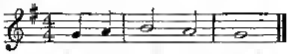
to make use of those chords *himself*. To begin with, give him his bass *and* his treble. For instance—



Then give him his bass only, leaving him to supply treble, alto, and tenor, as thus—



Thirdly, give him next *melody* only, leaving him to choose his own bass to it. For instance—



Fourthly—and this is most important—give him nothing at all, but tell him, after explaining the construction of a short phrase, to write a passage in D major on the tonic and dominant triads. These four sorts of exercises—treble and bass given, bass given, melody given, nothing given—must be used as each fresh chord is learnt. The next chord to follow would, of course, be the subdominant, and he would have such a set of exercises on tonic and subdominant; and then would be shown the uses of the three primary triads in the major, and another set of exercises would ensue. Now compare for a moment the results that will ensue: while under the old figured bass exercise he would know nothing whatever about *how* his bass moved, but only of bow he was to fish out the notes for his three upper parts, he will now have learnt how to manipulate each chord himself, and to adequately realise what are its duties and what its usual progressions. After the primary triads would follow those most useful—but to the student often perplexing—secondary triads, and one by one he must learn the use of the super-tonic triad and its special functions, the use of the mediant triad, of the submediant triad, and of the diminished triad on the leading note. In the use of each one of these chords he must have a set of four, or at least the last three, of the kinds of exercises mentioned—*i.e.*, bass given, melody given, nothing given.

I need not follow on farther, step by step, all the details that must gradually be unfolded to him. I would, however,

strongly urge that when he has had any special chord—say the dominant major ninth or the augmented sixth—to use for the first time, before he has them in a longer exercise, give him first the chord alone and say "Introduce and follow this chord in various ways." He will by this have learned the special uses of this particular chord.

But, together with this method of giving a three-fold set of exercises on each point of his study, I would most strongly urge that all exercises be made musicianly and interesting. Let natural modulation be introduced as soon as he has learnt the inversions of the seventh, and let passing notes be also explained soon after, so that freedom and ease may come to him.

In the melodies chosen, from a very early point let them be *bona-fide* melodies, selected from old standard songs or from the slow movements of lesser known classic compositions. In short, in everything try to give the student an artistic and musical aim in his work. Oh! how sadly is this art-view neglected by our teachers and our pupils of to-day! To the average piano pupil there are two things—Etudes and music; and so to our harmony pupil we also give the view that there are two things—absolutely distinct and in no way bearing on each other—viz., harmony and music.

In making these comments on the works of our great living exponents of harmony, I feel I need make no apologies to them, for they are themselves such great artists that I have no doubt they will, on reflection, endorse the remarks I have made.

Until the student is thus able to use his own chords, to create his own harmony, he cannot be said to come up to the standard that we required of him at the outset of this paper. It is this creative side of his work that has been so greatly overlooked, and which must be cultivated, that he may learn that harmony is art and that chord-making must result in music.

In conclusion, I ask you—considering what I have laid before you—do you think that I was wrong when I implied, by my question, that we *do* teach harmony badly?

To that query I can, perhaps, myself supply the answer. We teach harmony badly because we have taken a low view of its aims, and because we have not given it a thought that our present plan might be improved upon.

I claim no originality for these remarks, and I shall not be at all surprised if half a-dozen of you rise to say that, though it is not the text-book method, you have always taught on this plan.

Let us place before ourselves the highest artistic aims in teaching harmony, and we shall then, in a short time, have no more need to ask ourselves the question: "Why do we teach harmony so badly?"

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, I have great pleasure in moving that a hearty vote of thanks be given to Dr. Sawyer for his paper. The title is a very attractive one, but I think it might have been "Why do we teach bad harmony?" I thoroughly agree with Dr. Sawyer that the ordinary methods of tuition are not often satisfactory in their results. Pupils learn to "fill in," but they do not learn to harmonize As examiner to the Society of Arts, I come across many evidences of such teaching, admirable "fillings in," but the harmonization of given melodies are generally ghastly failures I wish Dr. Sawyer had said something about the training of the ear. If we teach harmony rationally we should be constantly appealing to the ear; otherwise it is like teaching botany without seeing a plant, or agriculture, as it is often taught in towns, to pupil teachers who have never been in a field. Young people tell us that they have "passed in harmony"; what does it mean? Hardly anything, for the great majority cannot tell one chord from another by the ear. They look at notational signs month after month, but there is no felt association of sound and appeal to the ear. It is said to take too long! I have one children's class just now in which I have taught the pupils only chords they can recognise by ear; so far the plan has worked satisfactorily. This is the plan worked out by the late John Curwen in his "Commonplaces of Music." I have no doubt that Dr. Sawyer, in advocating the use of only a few chords at a time, would arrive at much the same result, and I feel sure we shall all agree with him that the filling up of figured basses is generally overdone by a great many teachers.

Dr. BOWDLER.—I think nobody need defend Professor Prout. He goes so fully into that very subject of harmonization of melodies in his "Counterpoint," that the book is not complete without it. In fact, his "Counterpoint" contains the counterpart of harmony.

Mr. BANISTER.—I suppose I am one of the defendants in the indictment. I must acknowledge that when I read the title of the paper I read it with perfect equanimity, but not because I wish to appear with a jaunty air as prisoners sometimes do, but because the discussion of such a subject might prove stimulating rather than irritating. Moreover, the lecturer has included himself in the charge; as he says: "Why do *we* teach so badly?" This is almost like turning Queen's evidence upon his companions in crime, but we shall condone it in Dr. Sawyer's case Does he really mean that, notwithstanding all his ability and knowledge, he

has been unable to teach well, on account of the hopeless inadequacy of the books in use? or for the want of a book that is adequate? I venture to think that the charge, as formulated by him, is based upon a mistake, or misconception as to the nature and use of a text-book. A text is the thesis upon which a discourse is based and elaborated. One chapter contains that which has to be said on one subject: one chord, &c. At least, that is so in my own little text-book, to which Dr. Sawyer has generously alluded, notwithstanding its alleged inadequacy. To match each chapter, exercises are given at the end of the book, to match particular paragraphs. Unfigured basses and melodies are also supplied, to be used at such points of the progress as the discretion of the teacher may dictate. If the teacher has not this requisite discretion, or is so lacking in—shall I say? investigation of the book, as to defer all use of these latter till all the other, figured, exercises have been worked—I suggest that the alleged bad teaching is not because of the inadequacy of the book. I regard a text-book as a magazine of material—I will not say ammunition—to be adapted to the various requirements of pupils, and used in just such order as the teacher judges to be necessary. If the teacher cannot select and arrange the work in the proper order, the teaching may be bad and inadequate, not necessarily the book. Moreover, a book needs to be very large in order to be adequate; if by that is meant that it shall include an adequate supply of all exercise work to meet all requirements, without any supplementing on the part of the teacher. If the teacher is incompetent to supplement as well as to expound the material in the text-book, undoubtedly his teaching will be inadequate. I speak as a harmony teacher of forty-six years' experience. I give my pupils melodies and basses, by dictation, in addition to those supplied in the text-book; and other work, analysis, ear-tests, &c., as time and opportunity permit, and the needs of the pupils suggest. It should not be supposed that we are to teach and use only that which is in the book. However good the book, such teaching would be bad. I say to my pupils, listen to all that I tell you, as though there were no book to study; then study the book as though there were no class lessons; between the two, you may surely gain considerable knowledge. But may I be permitted to quote a few sentences from an address delivered by myself ten years ago? [The speaker here read from a paper "On some methods of musical study," published in "Musical Art and Study."*] "I am almost saddened, sometimes, by the thought of how long, too long a time is spent needlessly in the study of *harmony*, and those

* George Bell and Sons

elements of musical grammar which inevitably precede or accompany that study; and of how needlessly repellent and perplexing it is rendered by the way in which it is approached, taught, and studied. I think it is so, partly because, in general, it seems to be assumed that the end, the goal of it all, is to *compose* music instead of to *understand* it. And partly, also, because even with regard to the exercises that students are set to work, on the assumption that writing, or at least harmonizing, if not composing, is the end to be aimed at, so large a proportion of the directions given are *negative* rather than positive; directions as to what *not* to do It reminds me of the elder sister saying to the younger, 'Polly, do go and see what baby is doing, and tell him he mustn't.' And students seem only too naturally to fall into the habit of regarding the study of harmony as the training to remember and observe a number of prohibitive rules. They seldom say, 'I have aimed at such and such a result, is there any way in which I can still better accomplish it?'—but they ask, 'Is it wrong?' and if one is legally compelled to say 'No,' they seem satisfied. Positive beauty seems scarcely thought of as attainable or even desirable; perhaps because of the dryness of the exercises set them. But to return to the remark with which I set out as to the long process which the study of harmony is turned into. Sterndale Bennett used to say to me, and to others, 'All that is essential about harmony may be written upon a sheet of paper'; and latterly he reduced his estimate to half a sheet. And really how has it come to be possible that so very extended and complicated a business has been made of it? When once the elementary matters of scales, keys, and intervals have been mastered—and surely that need not take a very long time—the few chords that there are in music, with their usual context and treatment, can be tabulated and illustrated in, at all events, a few pages. And granting that the complications of combinations and contexts arising from suspensions and unessential notes do considerably add to the intricacies through which a student has to thread his way, yet, if the essential chords (so few) have but been clearly set forth, these additional matters, after all, need not be woven into such a tangled web as to require so lengthened a drudgery to disentangle it. At all events, my own growing conviction is that, keeping the training of composers out of view for a while, something like a rapid survey, a bird's-eye view of the ground, in the first instance with only such few exercises as will just fix and consolidate the knowledge so gained, would in many cases be much more satisfactory, at all events, as a preliminary proceeding, than the long drawn out—I had almost said dreary—plodding through a host of rules, positive and negative, with an equal host of exceptions, and little in the

way of thread kept hold of throughout." In addition, however, to all this, we have to ask ourselves: "What object have we to attain?" and, also, "what object has each pupil to attain?" There are three supposable objects. Is it to be a composer? This is rarely the case. Is it to be a fairly intelligent musician? That, the average case, is fairly attainable. Is it to pass an examination? Then one is fettered by having the "fads" of examiners to deal with. Anyhow, if Dr. Sawyer has not been hindered from teaching harmony well by the inadequacy of the text-books, none of us need be.

Dr. ENNIS.—Dr. Faisst's (Stuttgart) system of harmony includes two features almost identical with what Dr. Sawyer has been recommending. Firstly, the tonic triad is explained separately, then the dominant triad; after which the possibilities of combinations of these two triads are practically exhausted; particular attention is paid to the soprano part, and the instructions as to choice of note for that voice are elaborate. The subdominant triad is then added, and afterwards the other triads, each being described separately in detail. The subject of harmonization of melodies is also carefully gone into, beginning with the use of the tonic dominant and subdominant triads exclusively, and is carefully followed up to the advanced stages of progress. I am of opinion that counterpoint should, as far as possible, be taught simultaneously with harmony, and that in our various systems we pay perhaps too much attention in finding roots for some combinations instead of laying more stress on the contrapuntal origin of chords.

Dr. GREENISH.—It should be remembered that harmony is largely taught, not with the idea of making composers, but of training musicians. I think Dr. Sawyer was very hard on figured basses. They are absolutely essential and students cannot learn to analyse music until they have mastered the analysis of choral progression. There is, in my opinion, no better method of doing this than by figured basses.

Rev. S. E. L. SPOONER LILLINGSTON.—I should like to mention Sir John Stainer's excellent little primer on Composition. If judiciously used by experienced teachers it would tend to produce the results advocated by Dr. Sawyer.

Dr. MACLEAN.—One very important subject has not yet been mentioned—namely, the philosophical or scientific side of harmony; and in their practical application of this I think the English harmonists show at any rate more common sense than is found in some recent German harmony text-books. The leading example of the latter is perhaps the "Harmonielehre" of Dr. Hugo Riemann, of Leipzig, which is such a startling work that I will, with the permission of

the chairman, here describe it, Dr. Riemann begins, like most other sound theorists, with attributing our melody and harmony system to the desire of the ear and intelligence for simple ratios between the sounds, qualified by the postulate (for which he gives a valid reason) that all octaves, double-octaves, &c., should be regarded as identical sounds. He then exposes the fallacy that the ear will only calculate ratios up from a certain note, and not also contrariwise down from it; and he shows that even the analogies in physical acoustics illustrate this, for a given sound excites by sympathy all sounding bodies standing in the relation of multiples to itself just as much as those which are in the relation of aliquot parts to itself. That there is a downward series of "harmonics" by sympathy exactly the same as the generally recognised upward series, can be verified with due management of the dampers on any pianoforte. It will be found that the downward counted simple ratios give what we call minor triads, where the upward counted simple ratios give major triads; and this is the first fundamental article of Dr. Riemann's creed, which he consistently enforces by throughout his book treating the fifth of the minor triads and not its bass note as its root. The second and more arbitrary fundamental article of his system is that the major and minor triads on tonic, dominant, and subdominant represent the complete harmony of the key; every other phenomenon being explicable by subtraction, borrowing, or substitution. So far the philosophic or scientific system is at least as good as any other yet promulgated, and it is quite logically carried out. But as developed by Dr. Riemann into a student's manual, I beg to say that the product seems to me next door to an unworkable commodity. The perpetual passing from bass to treble, so to speak, and back again for the roots, and the extraordinary complexity of the symbolization used by him to work out such a system, make a page of this publication more like a page of Differential Calculus than one of musical theory. The student has masses of this matter to digest at each practical step in part-writing. And the proof that the "system" is overdone lies in the fact that all the familiar problems of elementary part-writing usually inserted in harmony books, such as tritone, false relation, consecutives, doubling and omission of notes, resolution of discords, &c., are, though well explained, yet explained in a way which is independent of the main propositions. Dr. Riemann's work is only typical of several other German works, and this question of the balance between scientific disquisition and practical instruction is surely an important one; while we can safely say that our English harmonists act judiciously in respect of it. If the exercises given in some of our text-

books would bear a little amplification in the directions mentioned by the lecturer, I think that is all that can be said. The practical teaching of harmony in this country is, I believe, absolutely sound, and all honour must be due to leading authorities in that field who have guided it, such as Sir John Stainer, Professor Prout, and Mr. Banister.

Mr. TIRBUTT.—I render sincere thanks for the paper provided for us this evening. Anyone who heard that paper and the reply of Mr. Banister must feel as practical teachers that Dr. Sawyer has put his finger upon the weak spot in our teaching. The title might have been "Why do text books teach harmony so badly?" We do not teach harmony sufficiently practically. There is need for much more practical work. One of the mistakes of teachers is to cram for examination, but the result of the examination is to show the weakness of the harmonized melodies. It is much more valuable to introduce the use of chords, as Dr. Sawyer suggests, a thing which is scarcely ever brought before students in the text-books. Of course it is a great tax upon the teacher. We have entirely different classes of students to deal with, and we seldom get one who can appreciate the artistic side. There is decidedly a practical idea to be gained from Dr. Sawyer's paper.

Mr. SOUTHGATE.—I want to say a word in favour of Sir John Goss's book, known and valued for a good many years. Goss's harmony only gives basses figured, and chords, but the scheme is so arranged that you have a chance of putting in your own melodies, later on the melody is given. There is one book not yet mentioned, a book by Dr. Marks. Here one is given a melody, and you have to harmonize that and carry it on. Unfortunately, Professor Prout is not here this afternoon, but the last time he read a paper on harmony there was present an eminent gentleman, Charles Edward Stephens. I remember that there was a large blackboard in the middle of the room, and these two gentlemen were furnished with pieces of chalk, and they went for each other. On this occasion, I think John Hullah observed: "I will never read a paper on harmony again unless a policeman is outside." One more remark. Dr. Sawyer seems to me, from the tone of his paper, to think that the creative faculty can get to work very soon indeed. But children must be taught to walk before they can run; the tuition of harmony resembles the learning of steps. I dread to think of the production of untaught creative children! A knowledge of chords is like being furnished with clothes to put on. Will you venture to take away these clothes and leave the infants in the condition of Adam?

Dr. SAWYER.—In concluding this short discussion, may I first express my thanks to those who have thus entered into

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it. I cordially agree with Dr. McNaught's suggestion of the immense advantage of training the ear of the pupil. This goes without saying, if, as I have urged, you are to train him to be artistic. That, after having published his celebrated text-book, Macfarren should subsequently—at the request of another—write a second work, which in some way made up for past deficiencies, hardly exonerates him from the great neglect of the creative side in the first work. I was fully prepared to hear half-a-dozen of you rise and say that you had always taught on the system I have sketched, but I was not prepared to see so excellent an authority as Mr. Banister rise and tell us that he never taught according to his book, but always on the lines here laid down. What a pity he did not make his text-book in accordance with his practice. Mr. Banister answered my question "Why do we teach harmony badly?" by saying "Because we have bad teachers"; but surely it is our bad text-books which primarily make our bad teachers. Dr. Ennis and others have asked me if I know the books of Lobe, Weber, and another; in two cases I do, but may I ask if these gentlemen wish to see on the title-page of all our harmony books "made in Germany"? Dr. Bowdler urges that Professor Prout has repaired the great omission in his harmony book as to the *use* of chords by adding a long chapter on it in his Counterpoint book. But surely the study of how to *write* and use chords is part of the study of harmony before it enters into our counterpoint. Dr. Greenish urges that all that is necessary is the power to *analyse* harmony; but here again, surely, he who can himself use and manipulate the chords will be the better able to analyse them. Lastly, Mr. Southgate has amused us by his remarks as to the dreadful results that "harmonic infants" will produce; but I would remind him that to the infant mind the creative side is always present, and the essence of the Pestalozzian system and of all modern kindergarten teaching is to turn this creative side to account in training the young brain. If we make our "harmonic infants" do the same thing—*i.e.*, *use* each chord himself as he has learnt it, and not simply *see* that chord in a figured bass exercise, we are only following in the first principles of modern education.

(The discussion then closed with a vote of thanks to Dr. Sawyer.)

December 8, 1896.

CHARLES VINCENT, Esq., Mus. Doc., Oxon.,

In the Chair.

THE EVOLUTION OF THE MOVABLE DO.

By John Taylor

(Organist to H.M. the Queen at Kensington Palace).

The Movable Do! Words pregnant with meaning, instinct with reality to the musician! The text of the sermons in sounds expounding the universal message which the world calls music.

Take the words separately, in the quaint manner of the old theologians.

I. *Movable.*—Plastic, adaptable to, and expressive of the whole of music, its collective agencies, its historical record.

II. *Do.*—Euphonious concept-name—king of the modern scale. Prefigured by the Greek *mese*, the mediæval *Final*, the *Ut* of Guido, with its attendant mnemonic satellites; but fitly assuming its regal throne, six centuries still later, the last and greatest of the whole tonal procession.

III. *Movable Do!*—In other words, *Relation—Tonal* Relation, beyond which music neither does nor can extend.

Is there, then, anything fanciful or exaggerative in the enunciation of the Movable Do as, indeed, the very motto and text of music?

It is the general belief of the civilised world of to-day that in common with all human affairs art, too, is regulated by universal principles, which are themselves evolutionary manifestations of one great, supreme, and paramount law. And these principles are, in the case of art, by virtue of a long historical induction, well defined.

Unity, variety, fitness, individuality, proportion or relation design, of which, perhaps, as entering into the very conception of all the rest, *relation* is the most typical and

characteristic—these form the everlasting pillars of the fane or temple of art. These, too, are the attributes of the *Movable Do*.

Art, then, has its evolution; and in the inductive voyage it is incumbent, in tracing the stream of development, to seek diligently for the *beacons*—the successive *landmarks* of this evolution. All human effort—research, thought, practice—is but the sequence of tentative essays, often unconscious, to *unveil* this evolution—to reveal more closely the omnipresence of these eternal underlying laws.

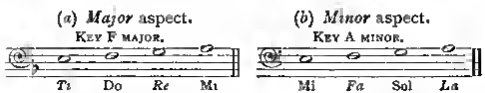
If, then, music as an art, structurally and in the first instance, consists of a progressive unfolding or exposition of the great art-principle of *relation* (tonal and rhythmical), it is to be expected that some evidence of this revelation should be more or less traceable in the historical record.

THE CLASSIC PERIOD.

Flashing, then, the torch of tonal relation upon the dim cave recesses of the historic past, we find in the accentuation and *tuning*, so to speak, of oratorical declamation and recitation into regular musical sound—of speech into song—embodied in the tetrachordal lyre system of the Homeric age—the *germ* of the future *relational scale*, and renderable in Guidonian vernacular by the syllables *Ti*, *Do*, *Re*, *Mi* in its *major*, or *Mi*, *Fa*, *Sol*, *La* in its *minor* aspect. Fig. 1.

Tetrachordal Lyre System or Scale (Fig. 1).

(*a*) *Major* aspect. (*b*) *Minor* aspect.



Note.—The *dynamic* scale tones are shown in *italics*

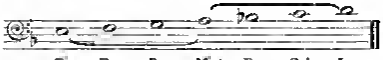
Here, although in all probability the evolution proceeded, primarily and scientifically, by way of the minor plagal tetrachord, towards the complete subsequent establishment of the diatonic or relative *minor* scale (viz., *La* to *La*), yet lying embedded therein we find the *major* order, suggested in the major key of the under 5th (here F) by a pair of, respectively, *static* or *consonant* and *dynamic* or *dissonant tonic relations*—viz., Do Mi, Ti Re—in fact, the psychological protoplasmic tonal *germ*. There is here clearly both a *major* and a *minor* suggestion, and regarding the minor as *psychologically*, although not, bookwise, *technically* as a dynamic or relatively *dissonant* tonality, by comparison with the *major*—in fact, its

complement—behold the prototype, the epigrammatic formula of the play and after-play of music itself.

It is, indeed, inconceivable that with the artistic sensibility and soul of the ancient Greek the alternation of minor with *major*—for, at least, purposes of *relief*—should not have been commonly resorted to throughout the ages during which this system was in vogue.

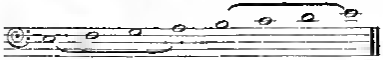
Passing on from the *four* to the original *seven*-stringed lyre system. Lo! the extension of this prefiguring hemi-scale into the complete *relational scale*, beginning with the *sensitive* and expressible by the syllables *Ti*, *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La* (Fig. 2), or, in the Egyptian octave system, by *Mi*, *Fa*, *Sol*, *La*, *Ti*, *Do*, *Re*, *Mi*, to which the remarks just made apply with increasing and irresistible pertinency and force. (Fig. 3.)

Original 7-stringed Lyre System or Scale of Terpander (Fig. 2).



KEY F	*Ti*	Do	*Re*	Mi	*Fa*	Sol	*La*
KEY A MINOR or C MAJOR	Mi	*Fa*	Sol	*La*			
KEY B♭				*Ti*	Do	*Re*	Mi

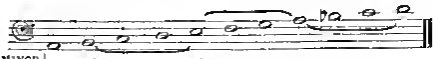
(Egyptian or 8ve) 8-stringed Lyre System (Fig. 3).



KEY A MINOR or C MAJOR	Mi	*Fa*	Sol	*La*	*Ti*	Do	*Re*	Mi
KEY F MAJOR	*Ti*	Do	*Re*	Mi				
KEY E MINOR					Mi	*Fa*	Sol	*La*

Reaching yet a *third* stage in the *lesser perfect* or eleven-stringed lyre system, we have evolved, in the three conjoined tetrachords of this, the complete diatonic scale, emphasised by its presentation in the still more developed relational form of a principal key with its under 5th (Fig. 4); while, in the

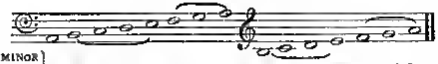
The Lesser Perfect, or 11-stringed Lyre System (Fig. 4).



KEY A MINOR or C MAJOR	*La*	*Ti*	Do	*Re*	Mi	*Fa*	Sol	*La*		
KEY D MINOR or F MAJOR				*La*	*Ti*	Do	*Re*	Mi	*Fa*	Sol	*La*

greater perfect or *two*-octave system, this relational element culminates in the presentation of the entire diatonal series, displayed throughout the range of vocal pitch (Fig. 5), and

The Greater Perfect System (Fig. 5).



KEY A MINOR } OR C MAJOR	*La*	*Ti*	Do	*Re*	Mi	*Fa*	Sol	*La*	*Ti*	Do	*Re*	Mi	*Fa*	Sol	*La*
KEY E MINOR			Mi	*Fa*	Sol	*La*			Mi	*Fa*	Sol	*La*			
KEY F MAJOR					*Ti*	Do	*Re*	Mi					*Ti*	Do	*Re*	Mi

which, although it would appear, taking the academical garb of the relative or diatonic minor, yet embodied therein the modern *major* order, for free use, by way of modulation, as prescribed by distinct canon.

Apparently, a still mightier effort to evolve the *major* series as *normal* is to be found in the identity, during the later Greek periods, of the *enharmonic genus* with the cosmopolitan, *pentatonic*, or five-toned *scale*, avowedly more major than minor—to wit, the familiar melody "Auld lang syne."

Now, taking the classic systems as a whole—what is disclosed as their vivifying germ, their tonal trend? Clearly not the recognition of acoustical pitch as the paramount and guiding principle. Like ourselves, the ancients had no absolutely fixed standard of pitch. Everything was in relation to the voice, and all voices are different. Where, then, was and is the principle of the *Fixed* or *immovable Do?*

The stringing, tuning, and fabrication of the lyre and lute; the unchangeable *relative* scale of any several *system*—whatever the size of the instrument, and hence length of the strings; the absence of any indication of anything but an approximate tuning pitch; the attribution of unvarying qualities to musical sounds, as consonant or dissonant, as the inevitable outcome of their geometrical ratios of vibrational production—a theory still substantially, and equal temperament notwithstanding, at the root of our most modern development; the entire absence of fixed pitch *names;* the use of the tonal coinage comprised in the historically established *string* or *scale* names for definite relational scale tones—all these and many other verified facts prove, incontestably, that the *ancient* or *classical* system was essentially another and earlier form of the *Movable Do.*

Mese, the middle string, was, unquestionably, the *Movable tonic* or *Do*, the scale a modal order of the common scale of to-day, attended by its *hypo* and *hyper*—its relational *over* and *under fifth*—into which, and the embodied *major* order, modulation was pre-eminently enjoined.

Passing on through the ages to the next great period or field of evolution, what message does it record?

THE GOTHIC OR MEDIÆVAL PERIOD.

The classic scene dissolves upon the screen to evolve the Gothic. Scattered to the four winds the musical learning of the ancient peoples is alone preserved traditionally and typically in the Pythagorean treatise of Boethius. The historical induction is again renewed by new races in new lands.

Insensibly the rhetorical inflections of the Christian priest become transmuted, during a long *pneumic* probation, into regular musical tones. Terpander is transmigrated as Hucbald. Neumes become *notes*, and after a renewed travail of centuries the great STAFF of Christendom is, at length, uplift for the future gaze of all the coming times. The inspiration is now first breathed upon the world that visual *height* best pictures tonal or relational *pitch*.

Gradually, by dint of the bodkin of relation, the STAFF receives its full emblazoned *screen*—the warp of *Tune* knit into the weft of *Time*—the finer touches of the needle prick into the design, in following sequence, the tonal strands of modulation into new keys, the deepening chromatic shading of the primal or *original* key. Yet further, by the marvellous art accommodation and device of equal temperament, the entire varied tonality, at once diatonic and chromatic, is worked into one still more beautiful whole within the encircling, climactic, welding frame or border of *enharmonism*.

Looking somewhat more closely into the mediæval evolution as a whole, we are confronted by the successive great landmarks presented in the Gregorian or Plain-Song System, the age of Hucbald, Guido, and the Hexachord, the establishment of the Sol-fa syllables, and, finally, the complete evolution and recognition of the common scale in its present major or normal form.

As far as may be ascertained, the so-called Gregorian system represents the inductive effort to fuse the traditional musical recitation of the Jewish and Christian priest, as caught up by the barbaric Western races, with the ancient, academical, or classic systems as transmitted primarily by the antiquated treatise of Boethius.

This resulted in that marvellous *modal* development of tone forming the *Cantus Planus* of the Catholic Church, and in which the modern major series, now fast developing from the secular or minstrel side, is ever present *negatively*, or by *suggestion*, and in all shapes but its own, this trend having been apparently taken at the outset, through the misunderstanding of the Greek terminology as applying to a *Relational*

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or *Movable* and not a *Fixed Do.* Hence, in considerable measure, the great backing of the musical development of this period, till the time of the giant Hucbald, who again constructs the tetrachord with the embodied *mnemonic* of a middle semitone, building up his system into a circle of five tetrachordal keys, by over-fifths, the foreshadowing of the modern system of the generation of keys, *mnemonically expressed*, known subsequently as the *Movable Do.*

The mnemonic principle of the association of ideas, once recognised and established, seems rapidly to have spread. Hymns, coloured lines, and other expedients develop at last into the more or less used *major hexachord*, illuminated for all time upon the historic page by the order of sacred syllables, whose first perception is attributed to Guy of Arezzo.

"Where there's smoke there's fire," and this grafting of the melodious mnemonic syllables upon the relational staff, which we love to attribute to the monk of Arezzo, in the sweet and solemn season of Midsummer eve, has shed its euphonious and roseate fragrance from the garden of song through all the ages down.

Tonic Sol-faists, who, by virtue of their name and principles, should be the first to maintain and defend these syllables, may carp at *Sol* as not good enough for them, and cavil at *Si;* but the fact remains that the relational Sol-fa staff system, known commonly as the *Movable Do*, as inaugurated by the hexachord of Guido, has, action and re-action notwithstanding, practically held the past and must needs hold and guide that which is to come.

As might naturally be expected, this marvellous hexachordal peep into the vista or horizon of the modern major tonality of the then future—fast being swept by the instrumental telescopes of the secular minstrels, constant in practice as a Crystal Palace orchestra—this fusion of Science with Art attained by the canonical recognition of the hexachord and its syllables—secured for the Guidonian—*i.e.*, the first *literal* Movable Do system—that undisturbed observation of the musical firmament necessary to the complete ushering in of the normal modern major scale.

Embosomed within the conservation of the Catholic Church, the Sol-fa syllables, with the necessary relational development of the *mutations* or rules for Sol-faing *transitions*, held universal sway for over five hundred years—viz, from the eleventh to the sixteenth century.

Towards the end of this latter century, however, and as the result of the long probationary epoch, science and art again met together. The Church dictum, "Mi contra Fa diabolus est," was written out. Transformed into, indeed, an angel of light, the devil with his tritone at length entered into music and the scale was complete. The new or seventh scale note

received an appropriate syllable name—*Si*—perhaps in completion of the beautiful thought of Guido, and, henceforward, with the increasing vocabulary of vocal and tonal relations which ushered in the earliest dawn of the instrumental age, the partial six-note series was found inadequate and more and more out of joint for the Sol-faing of the eight-note octave scale.

A more formidable wave of the development, and one which in its successive subsequent *rebounds* has since told with powerful effect upon the evolution of both sound and sign, now discloses itself in the reactionary tendency to restrict and misapply the *relational* syllables to the denomination of fixed *pitch*, notably, at this incipient stage, in the ephemeral system of Wäelrant the Fleming.

A sharp answer was given to this by apparently the vigorous Genevan criticism of the Protestant movement in the form of a more manipulable *tetrasyllabic* mnemonic—something rough and ready—now put forward to meet the emergency in what is known as the *Fa-Sol-La* method, more *movable*, *mnemonic*, and *relational*, be it observed, than ever.

This formula, as comprised of the three notes *Fa*, *Sol*, *La* of the tonic and dominant, together with the additional note *Mi* of the latter—viz., the *dominant hexachord*—and containing the newly admitted scale determining *tritone* invariably denoted by the syllables *Fa*, *Mi*, formed a signal advance in Sol-faing as applied to the octave scale.

While the keys were growing and the enharmonic circle was being gradually described, the use of this movable *Fa*, *Sol*, *La* system alternated with that of the complete movable series *Da* to *Si*; *Do*, the first syllable of its name giver, *Dous*, taking the place of *Ut* about the middle of the seventeenth century, and the syllabic series, thus at length consolidated, becoming speedily and universally diffused, although with a reactionary and partial *pitch* use from time to time.

THE MODERN PERIOD.

The ebb and flow of the relational development is still maintained during the progressive unveiling of the mighty modern masterpieces—each use of the syllables, whether *movable* or *fixed*, having its corresponding "set-off"—the concentration upon instrumental creation and development necessarily distracting attention from the scientific gauging of the endless outpour of the new phenomena of tonal art—until, with the equal tempered keyboard, the idea of a fixed pitch *répertoire* or vocabulary of its twelve semitones rises, like an *ignis fatuus*, to beguile o'er the marshes of the new created tonal landscape the, as yet, *unwary* modern artistic intelligence. Germany gets rid of the syllables altogether, while in France,

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and even to some extent in Italy and other Continental countries, they become more and more *debased* as mere non-mnemonic names for approximate pitch.

These characteristics of a wayward recession towards the *fixed*, with the preponderating mightier rebound towards the *relational* use of the syllabic signs, increase in volume and momentum with the progress of the modern period, until, in the near past, the opposing waves reach the dimensions of, on the one side, the *fixed Continental* (notably *French*) syllabic use culminating in the *Wilhelm-Hullah* or *Fixed Do Method*, on the other, the baulked orthodox *Relational Movable Do* methods of England—the work of a hundred hands—finding their extreme and unwilling expression in the *figure* systems and the *Tonic Sol-fa*.

The cardinal mistakes made in what are known as the Fixed Do and the Tonic Sol-fa methods respectively are now almost historical. The authors of each were, probably, in a sense, worthy of statues. Both systems marred the musical escutcheon by the taint of a bar sinister.

The ignoral of the relational force of the syllables on the one hand led to their reactionary divorce altogether from the universal, visual, relational staff on the other. Action is succeeded by re-action, both, in this case, of grave and momentous import to the musical education of the Anglo-Saxon peoples.

But action and re-action must needs evolve the middle way, the course which the characteristic obstinacy of our island race has led us, as in other matters, to uphold, that, viz., in music, expressed by the words—*the Movable Do*.

Having now traced historically the play and after-play, the bound and re-bound, the action and re-action of the waves of the evolution of the great art-principle of *Relation* as applied to *Tone*, it only remains, as succinctly and temperately as possible, to assess the contribution, if any, effected towards this great development in the only distinctive *Staff Movable Do Method* recently projected on any considerable scale—and for which I am responsible—known as the *Stave Sight Singing Method*.

THE STAVE SIGHT SINGING METHOD.

Externally, the method may, perhaps, be best described by the following extract from the Sixth Report on Army Schools by the Director-General of Military Education (1896):—

"Since 1888 instruction in singing has been made compulsory, and a system of teaching sight singing, originated by Mr. John Taylor, has been adopted with very satisfactory results. There was a public demonstration of this system at the Duke of York's Royal Military School in July of last year, in which

all the boys of the school took part. Most of the tests and exercises were very searching, and several of them were impromptu tests in time and tune combined, written on the blackboard by strangers interested in the subject. In every case the tests were correctly sung, and afforded independent and conclusive evidence that the boys of this Institution had been taught sight-singing up to and even beyond the requirements of the Education Code. A pleasing quality of voice had been cultivated, and the part-songs were correctly sung in regard to time, tune, pitch, and expression. Each of the two upper schools sang a part-song successfully at sight. These results are highly satisfactory, and prove the thoroughness and simplicity of the method of teaching singing that is being followed, with varying degrees of success, in all Army schools."

Internally, the method may fairly be defined as the first complete attempt yet made to elicit from the Staff, from the most rudimentary to the most advanced stage, its total capacity—nay, more, its singular aptitude for the exhibition and transmission to the sight singer of the great principle of *relation* as indeed the sole guide to and explanation of its general structure, character, and signs.

While conceding to the full in the published expositions of the *Stave Sight Singing Method* the necessary suggestive part played by other educational systems, I would beg to be allowed to claim distinctly for the method the following original and definite positions, viz:—

1. The discovery of a law of tonal and notational *grouping* embodied in a relational *modulator*, in the two forms termed respectively the *Stave* and the *Key Modulator*, Figs. 6 and 7, and based upon final and elemental musical and notational laws.

2. The self-contained and complete development for the first time, upon modern and universal principles of teaching, of a method of staff study, with the direct object of placing the ultimate tonal conceptions of both the vocal "part" and the complete score in the power of the average pupil, juvenile or adult.

3. The complete, though minimised enunciation, also for the first time, of the laws of direct sight singing, deduced from the analysis of the typical composers, ancient and modern.

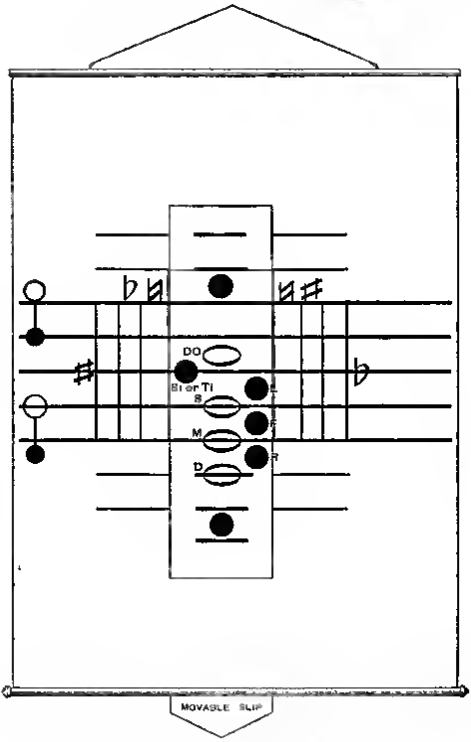
4. The provision of a sure guide to the sight singing of *any* vocal passage whatever, expressible in notes.

5. The restoration of the staff as a whole for vocal purposes on its own universal lines.

This "confession of faith" may perhaps best be substantiated by a few words upon successively—

1. The Stave Modulator.
2. The Sol-fa Syllables.

The (Movable) Stave Modulator (Fig. 6).



NOTE.—The notes *R*, *F*, *L*, *T* are printed in *red* in the Stave Modulator

1. *The Stave Modulator* (Fig. 6).

This is the central figure, the "outward and visible sign" of the Method, and it embodies a *discovery* which I cannot but regard—more especially after its practical probation under crucial conditions since 1889 in the Army Schools of the British world—as second only in importance to that of the Sol-fa syllables themselves.

I say this advisedly and, I trust, soberly and temperately. But the fact remains that, whenever used by a teacher who recognises the truth and force of the *relational principles involved*, it never fails, even in the case of very young children or under the trying conditions of common school or philanthropic class work.

The Stave Modulator consists essentially of a well-defined notational note-*grouping*, directly translating to the *eye* the great, two-fold psychological *ear*-grouping of scale tones (as the resultant of the relationally graded vibrational forces at work), into typically consonant and dissonant, *static* and *dynamic*, the alternation of which, at various planes of pitch, as rest and unrest, action and re action—call it what you will—is known as *music*. It is, therefore, probably the most epigrammatic *formula* in existence of music itself. This primary *æsthetic tone grouping* is shown by a difference of both colour and form.

Notationally the notes likewise arrange themselves into a well-contrasted *threefold* grouping, forming a sharp, visual *mnemonic*, whereby each scale note is seen to occupy a definite *place* in one of the three *groups*.

This scale-*grouping* is projected upon a *slide* or movable *slip*, upon which these fixed groups may be *moved up and down* anywhere on the staff—*i.e.*, into any space or line *key* desired.

By this means it will be seen that if any clef or signature whatever be prefixed to the universal modulator or group *formula*, the recognition, and hence, naming and *singing* of any note, is reduced to a single and simple process. Whatever the key or clef any scale-note is at once recognised by its group *place*. Thus all clefs, keys, signatures are rendered uniformly easy. There is the *one* key of the Tonic Sol-faists, but it moves into any and every staff *place*.

Seizing hold of the phenomenon of *verticality* as the simplest *eye* translation of relative *pitch*, it is a veritable "slice out of the staff itself." No need here to set up a vertical and even then incorrect modulator to keep knocking it down again in a horizontal *notation*.

Passing on to the *second* great stage of tonal development—

modulation as expressed by *accidentals*. How is this provided for in the stave modulator?

By means of the parallel columns immediately enclosing the movable slip, *chromatics*, *enharmonics*, and *modulations* into any key whatever (by means of the *coupling* or *link-tone*) may be pointed, analysed, and taught, as shown by the several accidentals (♯, ♭, ♮). Moreover, an extension of the mnemonic *grouping* is effected for *all accidentals*.

Any selection desired may be introduced in graded order, of the fourteen *chromatic*, which, with the seven *diatonic* and the several *link* or *bridge-tone* relations, constitute the whole substance and body of music, tonally considered.

Provision is further made in the extreme *blank* columns to left and right of the Modulator for the, at this stage, appropriate pointing in *blank* of *transitions* into the several subordinate keys—however numerous and Wagnerian in character—through which a movement may pass; the principal key, meanwhile, being ever *present*, for purposes of *comparison*, in its one fixed seat of pitch, in the concrete, visual grouping of the central *slip*.

The ultimate disposition of all *melody* as *plagal* or *authentic* is specially indicated *notationally*—an important point—by the filled black crotchet *points*, by which any such succession may be easily handled.

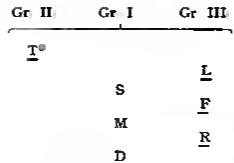
By means of a careful manipulation of the pointer upon the *Stave* and *Key Modulator*, the *accents*, *durations*, and entire *figurations* of any but *bravura* passages from the simple psalm-tune onwards, and limited only by the possible speed of the pointer in tapping, can be taught by direct personal imitation of the teacher, and hence more effectively than in any other way. Thus the Method lends itself completely to the teaching of *time* or *rhythm*, the *second* great element in music.

General indications of vocal *register* and *break*, essential to the proper *control* of the voice in sight singing (but subject to the private marks of individual professors), are found in the *voice marks* on the left side of the Modulator.

Thus *voice training*, a cardinal factor of *expression*, the *third* great element in music, is for the first time systematically pressed into the service of sight singing.

The (Stationary) Key Modulator (Fig. 7).

NOTE.—In the KEY (which is a *stationary* form of the STAVE) MODULATOR, the threefold *grouping*, viz —



is necessarily *repeated* in the several *line and space keys*,* instead of being actually *moved up and down* upon a central *slip*

* Keys—*i.e.*, where lower Do comes on either a line or a space.

2. *The Sol-fa Syllables.*

As considerable and persistent criticism has been extended from responsible Tonic Sol-fa quarters as to the particular way in which the syllables have been developed in the Stave Sight Singing Method, it may be well to define the position taken up in this respect.

This method is pre-eminently one of restoration and development upon true evolutionary principles. No alteration is effected in nomenclature unless absolutely *necessary*, and then only in the spirit of the old and matured works of the *past*, although in perfect accord with the evolution of which that work was the fruit.

The same spirit which prompted the admission of *Si* and the substitution of *Do* for *Ut* after several centuries, and as they were *required*, has led me to retain the *old, universal, Italian* series *intact*, with the exception of Miss Glover's *Ti*, for which time may probably prove a case. The same spirit which led to the employment of the Italian *i* (whether as *Si* or *Mi*) to indicate the *upward semitone*, has led to the uniform *extension* of this to the *whole* of the sharp *chromatics* (as *Di, Ri, Fi, Sil, Li*), while, for the corresponding *flat* series, with like *uniformity*, and to utilise still further this only once heard scale vowel *e* (viz., in *Re*), the Italian *e* has been retained (as *De, Te, Le, Sel, Fe, Me*, &c.).

Yet one word more! Having traced the stream of song from its primal, aboriginal, tetrachordal rills; bearing too in remembrance the dangers of the way—the Scylla and Charybdis, typified in this our day by the Fixed Do rock—the Curwen pool; contemplating the infinity of the vast harmonious sea beyond; fingering the wondrous rounded pebbles of its mighty strand; in harmony with the great creational design, ere borne irresistibly along by the cosmic evolutionary tide, waiting to cross the bar—nail we in music's name to the stout, though storm-beaten mast of the relational STAFF, the venerable, the beautiful, the unfading colours of *the Movable Do*.

Mr. Taylor then proceeded, with the aid of a number of young army school pupil teachers, to give various illustrations of his method of sight singing from the staff.

DISCUSSION.

THE CHAIRMAN.—It seems to me to be difficult to keep out of this discussion the respective merits of the Sol-fa and the Staff Notations for sight singing purposes. If we once enter upon that question we may go on all night, and even if all the arguments are introduced that might be urged we shall very likely remain of the same opinion still. Mr. Taylor has given us a very exhaustive and learned history of the Movable Do and has claimed that the Staff sight singing method is its first complete development. That was exceedingly interesting. He omitted any reference to the Chevé method in France, in which figures are substituted in place of syllables. They use the syllables there as absolute pitch names, but for sight singing purposes the figures are employed. I think that the alphabetical letters ought to be retained in this country for absolute pitch, and the Movable Do should be used for relative pitch. We have in England probably more Staff sight singing teachers who use the Fixed Do than the Movable Do. It is my lot, as examiner for Trinity College, to test pupils in sight reading, and eight out of ten use the Fixed Do.

A MEMBER.—Solo singers?

The CHAIRMAN.—Yes. That is one great argument in this matter. Most singers can be useful if they are taught to read from the Staff, while few ever become really solo singers.

Mr. W. HARDING BONNER.—There is one word I should like to say. If you retain the letter "l" after the fifth degree name it is the only one of the syllables that does not end with a vowel, and consequently children will be inclined to sing it with the tongue at the top of the mouth. Take away the "l" and you get "So," which is productive of a better quality of tone. The retention of the letter "l" I object to for singing purposes. And then as to the spelling which is intended to teach the children the Italian sounds. If I write on the board "Do" and then say "how do you pronounce that?" the answer will be "doo." If I write "Mi" they pronounce it "my." An Italian would, of course, pronounce it "me," but our English children do not learn it in that way. Then if I write "oh" everyone would give the usual English pronunciation, and hence we get "Doh, Soh," &c.

Dr. MCNAUGHT.—If I were disposed to be cynical I might say that Mr. Taylor's scheme is an insidious attempt to convert us all into out-and-out Tonic Sol-faists. All the technicalities of the Staff, the lines, spaces, clefs, flats and sharps, &c., are collated in order to ascertain the Sol-fa syllable to be used. If the singer cannot find out the

Sol-fa name he is done for. This being so, the man in the street may be excused for thinking that a notation that provides him with the indispensable syllable will at least suit him best. But we all want to get the people to sing from the Staff. I agree with Mr. Taylor that for this purpose the Movable Do method is the best. I am sorry, however, that he gives little or no credit to methods and plans other than his own in pursuit of this aim. For many years I have become personally familiar with the results of excellent teaching upon the Movable Do principle all over the country, from Aberdeen to Truro. The use of this method is largely increasing. If it needs an extra shove forward, by all means give it one, but do not let us ignore the efforts of numerous teachers who have been working successfully on these lines. Mr. Taylor says that the Movable Do principle has never before been carried out fully. Here again I think he fails to give credit where it is due. The late Mr. John Curwen, in his pamphlet *The Staff Notation*, published in 1870, carries the principle out to the most difficult passages. The Chevé method also similarly elaborates it; and many other teachers and singers up and down the country have applied the method to modern music. It would be very easy to find tribes of young people to sing at sight such of the tests that have been correctly sung to-day. Although I believe the Movable Do method to be on the whole the most practicable, I am unable to go so far as Mr. Taylor in depending entirely upon it in reading at sight from the Staff Notation. The complications of modulations, the accidentals of the minor keys, the use of chromatic notes that do not change the key make it very difficult for even an expert musician to determine tonality at a glance. Yet Mr. Taylor professes to be able to make ordinary pupils do this! There are many musicians in this room who would find it difficult to decide keys off-hand. I believe that you must supplement the method by an observation of intervals and a feeling for their characteristic effect. You must know that you are singing a perfect fourth, a major sixth, &c. Each interval has an effect of its own. Some of the finest sight singing I have ever heard is on this principle. I have often examined the sight singing at the Royal Academy of Music, and have frequently heard passages of extraordinary difficulty rendered perfectly on the Fixed Do method by singers entirely dependent upon the observation of interval. I feel a little puzzled as to the attitude of some musicians to the method of Sol-faing the minor mode.

The CHAIRMAN.—Excuse me, that matter is not before the meeting.

Dr. MCNAUGHT.—But Mr. Taylor's method involves the

minor key-note being called "La," and we are asked to criticise this method.

The CHAIRMAN.—Not his method, but his paper.

Dr. MCNAUGHT.—The paper explained the method. But I leave the point. We have heard a good deal about determining the name of the syllable, but, after all, the real difficulty is the building up of a proper association of effect with the name. Then, again, we have to take care that on a method depending for its success upon its association of name and effect, that this association shall not depend upon the utterance of the syllable. Many Tonic Sol faists will fail to sing at sight to "laa," or words, the passage they could quite freely sing if allowed to use the Sol-fa names. This is a case of the syllables becoming masters, not slaves. I conclude by again remarking that the Movable Do method must be supplemented by a study of intervals.

Dr. MACLEAN.—There are one or two round me who would like to know when the practice of the modulator passes into the reading of the ordinary Staff Notation.

Mr. TAYLOR.—At the first lesson, taking each scale tone separately, and incorporating the whole scale in, say, from ten to twenty lessons. Why should the schools in England be starved and not allowed to practise from the first on some such simple Staff plan as this? It is done in the Duke of York's Army School. The boys there can sing from the Staff directly what boys three or four standards above them in the Board schools seldom, if ever, reach. Dr. McNaught says we do not give credit for the work done by Tonic Sol-faists. Now their system has had, through force of circumstances, a certain use, but we still find that the bulk of the children in the common schools are kept practically to the Tonic Sol-fa. Where the Tonic Sol-fa is the accepted system of Board or Government schools, in very few cases indeed do you get anything like sight reading even in the letter notation in the fourth standard and very few at the leaving standard above. Tonic Sol-fa has had an innings in Government schools for some twenty-five years, and more than £200,000 per annum is now being paid out of the public money for teaching singing in the schools. Yet the great bulk of the children, who learn the relational scale tones at seven years of age, go out of the schools even as late as twelve or thirteen years of age without even having seen the Staff at all—so far as the school is concerned. I question if many ever see even a music blackboard in the schools of the London and other Boards. Then, with regard to the *limits* of sight singing. I do not know that we should be expected to sing *any* passage at sight. We cannot always understand the meaning of involved sentences at sight, and there is a similar stage in sight singing. There is a point

where sight singing becomes musical gymnastics. I believe every passage within the physical, vocal, and aural capacity of an individual singer can be sung, after the requisite training, at *sight*, and I further maintain that the training, when based upon the stave sight singing method, is reduced to a minimum of time. I hope I shall soon have an opportunity of bringing a choir that can sing any test.

Dr. McNAUGHT.—An individual will do.

Mr. TAYLOR.—Then I hope we shall soon be able to settle it. Now with regard to intervals. Dr. McNaught is always "coming down" upon me about intervals. The word interval is only a technical synonym for *relation*. In this sense, of course, we believe in and teach intervals. The surest way of doing so is by teaching tonal relation. The old-fashioned way of teaching abstract intervals is giving place to this wider view. Curiously enough (for a Tonic Sol-faist), Dr. McNaught maintains that the major sixth has always the same effect upon the ear; but it is not so.

Dr. McNAUGHT.—They all have the same effect of major sixth.

Mr. TAYLOR.—No, Sir; *acoustical* effect but not *musical* effect. Of the four major sixths contained in the major scale —viz., *Do-La*, *Re-Fi*, *Fa-Re*, *Sol-Mi*—each has a widely different effect from the others, owing to their mutual relation to each other and to the Tonic or Do. I do not say I do not teach intervals. Indeed, as a matter of fact, I may mention that I have written somewhat extensively upon intervals. Teach them by all means, but in a true and systematic way. The main thing is to teach the *relations*. With regard to the higher sol-faing, without doubt the great burden is thrown upon the *accidentals*. I contend that it is quite possible to sing any executable passage at sight by training based upon the study of the original semitonal (or C) Staff places, and their subsequent re-arrangement by means of the accidentals. If in my book "How to teach Sight Singing" I have omitted the theoretical study of abstract intervals in favour of the exposition of the function of the accidentals as part of the Staff structure, I have taken up that position because this theory of intervals as such, and considered without reference to scale and tonic relation, had grown so out of gear that my book was a necessary protest in this direction. I do not say I would not teach intervals *theoretically*. All that you want to teach sight singing pupils for *practical* purposes is the gradual introduction of the accidentals as chromatic or transitional notes, as effected on the "Stave modulator," and expressible in some half-dozen simple rules. With regard to the Sol-faing of the minor mode or key—there are two ways of looking at this: Tonic Sol-faists adopt the La, or relative minor as a basis, and no doubt the relative minor is more

simply related to the relative major than is the tonic minor to the tonic major. Ancient music seems to have been based upon the diatonic minor series containing the embedded relative major. This is evidenced by the whole bulk of musical literature up to the seventeenth century. Then when the third flat key was introduced, the effects of the alternation between major and minor upon the same tonic or *Do* were so peculiar and beautiful that the transition was seized upon and became perpetuated. We teach the La minor at once in the early lessons with the Do major. Then, when we arrive at the *chromatic* tones, the depressed third and sixth of the modern minor (viz., *Me* and *Le*) are easily taught in the ordinary course, like the other chromatic tones. Provision is thus made in the stave sight singing method for both forms, but the easiest is that of the La, or relative minor.

(A vote of thanks to the Chairman closed the proceedings).

JANUARY 11, 1897

W. H. CUMMINGS, ESQ., F.S.A., VICE-PRESIDENT,

IN THE CHAIR.

A CONSIDERATION OF THE VARIOUS TYPES OF SONGS POPULAR IN ENGLAND DURING THE EIGHTEENTH CENTURY.

BY F. CUNNINGHAM WOODS, M.A., MUS. BAC., OXON.

IT is my duty to commence this lecture with a twofold apology or explanation, if you prefer to call it so.

In the first place I would allow myself the usual privilege of construing the term *Eighteenth Century* in an elastic sense; in the second place I am bound to admit that in many cases it is all but impossible to give a date, even approximately, to some songs to which your attention is to be directed to-day. One may look through numbers of these "broadsides," or leaflets, and find that not only are composers' and publishers' names wanting, but that the date and price are very seldom given.

Before speaking of these broadsides, or leaflets—call them what you will—let me make things more intelligible by defining a popular song of the Eighteenth Century in such a way that the object of this lecture may appear in its true light. The definition of an Eighteenth Century popular song which I now offer you is purely an arbitrary one and is purposely suited to the immediate requirements of this paper. Handel, Purcell, Arne, and others introduced many a song into their operas and oratorios which were destined not only to achieve popularity in the composer's life time but also to come down to us and maintain as firm a hold on our affections.

With these songs, together with many a detached piece of vocal writing by the same composers, I cannot profess to have any dealings this afternoon excepting perhaps indirectly. If a song was heard at any of the numerous gardens—Vauxhall, Ranelagh, or Marylebone for example—and then issued in leaflet form with perhaps a transposed version for the flute or guitar I have elected, for my present purpose, to style such song a *popular* one.

Having been sung at one or another of these Gardens must be regarded as the "hall-mark" or test of the song's popularity. A similar test will be applied to our Nineteenth Century popular song, but this future test must be of a twofold nature. Firstly, has the song been sung at the Ballad Concerts? Secondly, has it an ill-drawn and gaudy frontispiece and has it matriculated at a London Music Hall?

Let us now take a short survey of the Gardens and Wells which were far more numerous and more regularly frequented than we are wont to imagine now-a-days. The popularity and number of the Gardens increased during the Eighteenth Century, and when the various Wells—such as Islington Wells and Sadler's Wells—lost their reputation or were gradually ousted by the more fashionable Tunbridge Wells, these Gardens, as places of fashionable resort, retained such a strong hold upon the public taste that their popularity cannot be said to have finally ceased till Cremorne Gardens closed its gates as recently as 1877.

It is not for us either to support the rival claims of the Tunbridge Wells water-drinkers, who scoffed at those who, instead of visiting their charming neighbourhood, went to Islington Wells, or to go into raptures over the fireworks of Vauxhall and the illuminated grounds of Ranelagh. We must however, as musicians, feel that the public had, unconsciously, an opportunity of hearing some good music, sandwiched, it is true, between much that was to say the least as artificial as the shady walks and alleys of the Gardens themselves. To prove that in the matter of instrumental music there was a distinct advance during the century let us turn to the loquacious old Pepys who, on visiting Spring Gardens late in the Seventeenth Century, expressed himself as contented with "the harmony of harp, fiddles, and Jew's trump." In 1698, Sadler's Wells had an orchestra comprising violins, hautboys, trumpets, and kettle-drums. About a hundred years later—the exact date is 1792—Giardini had a band numbering 240 instrumentalists, who played music by Handel, Gluck, and Haydn during a performance representing the Cyclops forging the armour of Mars. This took place in the Ranelagh Gardens.

But after all these bands were but the framing of the picture, so to speak, and our interest is to be centred for a short time in the songs which they accompanied.

The number and variety of the popular songs of the last century are most formidable, even when one omits from the lengthy list all those songs which were heard in other places of resort than the London pleasure gardens.

Let me here say a few words about pirated copies of songs. Piracy seems to have been rife and to show you how much it was resented I will read a footnote to a London edition of

"Within a mile of Edinburgh Town" Messrs Bland & Weller in publishing Hook's music to this song add these words: "The above song having been pirated and published in Scotland with the name of Oswald as the composer, we are authorized to say that it was composed by Mr. Hook by whose permission we publish it." Earlier in the century "The blind beggar's song" and "The drunkard's resolution," from plates used in Walsh's edition of Purcell's "Orpheus Britannicus," were issued together in leaflet form, with no date or publisher's name, under this heading: "The blind beggar's song, compos'd for three voices by the late famous Mr. Henry Purcell, found among some of his old manuscripts and never before published."

The list of Purcell's compositions which appear to have been piratically published comprise among others the following which have come under my notice: "From rosie bow'rs" (the voice part arranged for the flute), "To arms, to arms," issued under the title of "A song in Bonduca, set by Mr. Henry Purcell within the compass of ye flute," and "Oh lead me," a song from the same opera. If Purcell received but scant justice at the hands of ardent admirers or unscrupulous publishers, whichever they were, he can at least claim to be in good company seeing that Handel suffered in the same way and complained in the same bitter strain of the unfair treatment which he experienced. Not content with stealing Handel's compositions, they printed the music wrongly and spelt his name "Hendell."

The song, "Yes, I'm in love" appears to me to be a melody by Handel, which I much regret being unable to trace, to which the most monstrous twaddle has been affixed in the shape of two long verses dealing with Celia's charms. The sole beading is "Set by Mr. Handel." "As in a sultry summer's day" by Vanbrughe, appeared in a style which would lead one to suspect its just claims to being published legitimately. We may reasonably imagine that the plate for this song was stolen from those used in the publication of this composer's collection of songs entitled "Modern Harmony." Henry Carey's Cantata "I go to the Elysian shade" and Durfey's "The king's health" appeared with hosts of others in a pirated form.

It is, however, refreshing to turn to a broadside version of Boyce's song "Come all ye young lovers," which Mr. Lowe sang at Ruckholt House, and find in a footnote that it was "printed with the permission of Mr Boyce, for J. Simpson in Sweeting's Alley, Royal Exchange." Before dealing with the varied types of songs of last century I must make an apology for not giving you any specimens of the music set to the words. My reasons for omitting illustrations to-day are briefly these. Firstly, the serious claims to musicianship

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are usually of the slightest character when the pirated songs of Purcell, Handel, Boyce, Hook, Arne, and others are omitted, and these latter are either known to us or easily found in the standard collections of to-day. In a word, the music as a rule is influenced either by the classical school, of which it is a faint imitation, or the most popular dance measures then known.

Secondly, the compass of the various songs is so very extended that, even granting that the pitch was much lower, one wonders how singers could have persistently sung as high as they were often required to do in those days. Of this extended compass I must speak later. The style, moreover, of the greater part of the more ambitious songs is essentially florid and abounds with grace notes of every kind, which are of a style unsuited to our modern school of musical thought and vocal training.

Thirdly, the choice is such a wide one when one remembers that in the British Museum alone there are nine bulky volumes containing Eighteenth Century broadsides for the most part and that for to-day's lecture I have gone through two private collections—one belonging to Sir John Stainer and the other to Mr. T. W. Taphouse, of Oxford. From these facts, it must appear to you that if in the comparatively short space of time allowed one for the actual lecture, some, and only some of the many types of songs are to be alluded to the illustrations must of necessity be excluded.

Let us now attempt a rough classification of these songs. We first find the blatant national or "Jingo" song in which we seem to thank God that we are not as other men are. For an example of this class we have to refer to a carelessly printed leaflet which gives Leveridge's tune for "Oh, the roast beef of old England," with these words fitted to it :—

> By the blessing of God we have conquered at last,
> Our flag rides in triumph as was in times past,
> And the French at old Rodney looked sadly aghast,
> O the brave tars of old England,
> And O the old English brave tars.

This version was known as "The English flag triumphant," and probably appeared about 1756, during the time of the threatened French invasion.

The custom of adapting words to old tunes was not uncommon. "Keppel's Triumph," set to Boyce's "Heart of Oak," runs thus :—

> Bear a hand jolly Tars for bold Keppel appear
> In spite of a charge from Sir Hugh Palisser,
> Bid Fame her loud trumpet lift cheerful on high,
> His glory, his conquest advance to the sky
> Like a true heart of oak he led on his brave men,
> He always was steady, to fight ever ready,
> For his country he conquered again and again.

Other songs of a mixed nautical and national character praised Rodney and Anson. Our military giants were not forgotten, as the allusions to Marlborough, Eugène, and others show.—

> We very well know, when Marlborough
> Did take the Towns in Flanders
> 'Twas English men did pay for them,
> Tho' they put in Dutch Commanders

The tune is largely borrowed from Humphry Salter's version of "Hey! Boyes, up goe wee," as given in his 1683 edition. This tune was played on the Recorder to us at my lecture last February by Mr. Finn. The following title of a "Trumpet Song," which was sung in 1780 at Ranelagh, leaves all others of the national type far behind: "British valour now is tow ring to its full meridian blaze."

Among all the artificial productions of a thoroughly artificial age the false character of the sentimental songs is the most noticeable. The Elizabethan poets, such as Green, Campion, Ford, and Morley left us graceful and "full-throated lyrics" dealing with shepherds and shepherdesses, maypole dances and rural jollity. Thyrsis and Milla, Strephon, Damon, Celia, and Delia "played for kisses" and eventually died of love, but they tended their sheep prior to their decease. In the Eighteenth Century popular song they died similarly but took longer over it—sometimes twelve verses—and appear to think of nothing but dying.

"The despairing Shepherd," published with no composer's or poet's name to it, affords us an example of the sentimental school. The tune is that of a somewhat commonplace minuet and the setting is evidently for a contralto voice. There are six verses, and of these the first runs as follows:—

> Alexis shunn'd his fellow Swains,
> Their rural sports and jocund strains
> (Heaven guard us all from Cupid's Bow).
> He left his crook, he left his flocks,
> And wand'ring thro' the lonely rocks,
> He nourish'd endless woe.

The words of "A pastoral Ode, in praise of Peace," seem to praise the goddess of Peace, Love, and Wine alternately. The fourth verse runs:—

> Come, Pan, and all your hairy Train
> And gently trip it on the Plain
> With Bacchus and Silenus too
> And all your jolly drunken Crew
> For Peace is come with Plenty crown'd
> And Mars lies sleeping on the ground.

The tune is not of particular interest. The time is 6-8, as in the case of so many songs, and there is an indication for a chorus to sing the last two lines at the end of each verse.

I would not insist that all the amorous songs of this period were of the same sickly nature. Arne's "Despairing beside a clear stream" is a notable exception. A curious fact is that the words of "As musing I ranged" (The Ladies' Lamentation for Senesino) have much of the style of "Despairing beside a clear stream" which Nicholas Rowe wrote and Arne set to music.

May we not in all justice ask ourselves if the words or music of our own songs of the ultra-sentimental school are any better? In the last century the words might have been silly perhaps, but they were at least intelligible; with us, however, they are usually drivelling and often beyond all comprehension.

As regards the music of the Eighteenth Century popular songs we may have to admit that it often was a weak reflection of a better classical style and was strongly influenced by the popular dance forms of the period, but the figured bass accompaniment allowed some scope for ingenuity and variety. Of the accompaniments of the ballads of a similar type, as known to us to day, the least said the better, whilst of the melodies, so-called, it is far safer to maintain a discreet silence.

We meet with many a song lampooning some celebrity. The allusions to well-known people were not always complimentary in this type of song. Rodney, Marlborough, and others were extolled in verses which you have just heard but occasionally a prominent person is incidentally lampooned. On glancing through "A new Hunting Song, the music by a gentleman," as the title runs, the second verse attracted my attention. In alluding to the hunting of the hare the second verse says:—

> In yon stubble field we shall find her below;
> Soho! cries the huntsman, Hark to him Soho!
> See, see where she goes and the Hounds have a view,
> Such harmony Handel himself never knew

This allusion to Handel is evidently made merely by the way and may be taken either as an attempt at ridicule or a desire to express admiration for the great composer's works. For a really clever skit on the foibles and fashions of those women who raved about the singing of the fashionable Italians of the day we have a song called "Hodge Podge" which in places looks strangely like a mere stringing together of lines of well-known songs of the day. This was sung by Beard, who was to be heard at the Ranelagh Gardens between the years 1742 and 1760. I will quote a few lines from the first verse:—

> An old woman cloathed all in grey,
> Whose daughter was charming and young,
> Her senses are all gone astray
> E'er since Farinelli has sung.

At this point the singer introduces a number of Italian words of no very evident meaning, and races up and down the scale presumably to afford one a chance of hearing what the great Italian singer was capable of. After scales and exercises worthy of Concone in his best form Mr. Beard sings :—

> Flocks are sporting, Doves are courting
> While sweet Senesino sings

If Mr. Beard actually sang the passages written for him he must have possessed vocal powers of a high order.

Hunting songs seem to have been very popular. Carey's "Away, away, we've crown'd the day," from "Apollo and Daphne," was published in leaflet form, as was "Hark, hark the huntsman sounds his horn" from the same "new entertainment" when presented at the Theatre Royal in Lincoln's Inn Fields.

Our forefathers had also their comic song—a ponderous production perhaps at best. "The Excuse, or Preamble," for which a Mr. Gillier wrote the music, begins in the key of F major (slow) and modulates later to D minor (*Adagio*). The first half commences thus :—

> I'm sorry dear Ladys I'm forced to deny to sing
> You as well might have asked me to fly,
> 'Tis true I've a voice, so has the Town Cryer,
> If I say mine's a better I'm sure I m a liar
> However for once tho' al present I'm hoarse,
> But you'll take it like Marriage for better for worse

Here the key changes to D minor and after four bars interlude the singer is supposed to make a display of his poor vocal powers and then sing apologetically :—

> Well now you've heard the best I can do,
> And I'm sure you're convinced what I told you was true

The music of this Mr. Gillier is of such a character that it might easily be adapted to sacred words, excepting that the singer's anxiety to decry his vocal powers prompts him to run about in triplets for the last line or two. It would appear, however, that if a singer desired to be both amusing and patriotic at once he burlesqued the French either in the matter of dress or speech. A leaflet song called "Raree Show"—supposed to be popular during 1727—is built upon a tune of about three notes, and appears to correspond to what is known as a "patter song" of to-day. The wit is very laboured, and the broken English quite childish in its persistency but the song is interesting for us for two reasons. In the first place the singer has a few lines to *speak* between the first and second verses, from which we gather that the conventional trick of having a "spoken" part is of old date; and in the second place it makes an allusion to a fact which

is of interest to us as musicians. The singer, as a foreigner visiting London, is made to express great surprise at the Haymarket Theatre, and at the fact that the Italian Opera building cost no more than £200,000. Was this a jibe at the expense of the number of noblemen, who, having in 1720 subscribed £50,000 to support the Italian Opera, with Handel as composer, managed to spend £15,000 in the space of two years? Later, the singer alludes to the success of Abericock and Wagner at Drury Lane. Who these two individuals were I cannot determine.

Another distinct type was the Scotch song. For reasons which I cannot give, the Scotch element entered largely into both dance and song of a popular type towards the latter half of the century. This fact was alluded to when dealing in my last lecture with the editions of Caledonian dances printed by Walsh about 1765. Michael Arne's "Thro' the wood, laddie" was very popular at Vauxhall Gardens, whilst the same composer's "Jamie Gay" was heard at Ranelagh Gardens. Both of these were arranged for flute or guitar. The latter instrument, by the way, was so growing in favour that Arne composed music to a song called "The tinkling guitar" which ridiculed the craze for the instrument. The first verse runs thus :—

> No more shall the muses dance round in a ring
> When charmed with Clarissa her beauties I sing
> But Phœbus shall stop the carcer of his car,
> Entranced by the sound of my tinkling guitar
> Oh, my guitar—
> My strumming, my thrumming, my tinkling guitar

Every occupation, trade, or profession appears to have been made in its turn the subject of a song for these various Gardens. One expects to find a deified representation of a gallant soldier or sailor, but what inspiration could possibly be derived from the daily tasks of the milkman, the milkmaid, the cobbler, the plumber, and the paymaster? Every one of these useful but unpoetical people was not only sung about, but the song was thought worthy of publication.

Let me now say a few words respecting the various accompaniments to these songs. As a general rule the treble and a figured bass were given, but later in the century various fuller indications of the use of other instruments appear. "Rule, Britannia" passed through many editions. Copies exist with the air arranged for one guitar or flute, others for two guitars. The popular Scotch song "Thro' the wood, laddie" found an echo in "Thro' the wood, lassie." In the case of the first song we find an arrangement for one guitar, but in the second the air was arranged for two German flutes, violins or guitars. "The indifferent Lover" has a flute obbligato throughout, to judge from the general appearance

of the page and the separate line given. "Dulce Domum" has six variations for the pianoforte given at the close of the song. "The happy Shepherd" by James Hook has indications given now and again of flutes and horns being used in the symphonies and the accompaniments throughout. "The plough boy" has a part for a "small flute" beyond the ordinary arrangement for the full-sized instrument. A song called "The stage play of human life" which Longman and Broderip published had a violin part played against the insipid tune sung by the author—a certain Mr. Collins. In writing an opera one can understand that a full score would be printed—Arne, Handel, and other composers for the stage did so—but it is surprising to find full scores of a number of Hook's Vauxhall songs and these excellently printed. "The sweet little girl that I love" and "Lucy Gray" which Master Phelps sang to Hook's music were published and show that two flutes, two horns, and the usual strings were employed. Sometimes we find a song scored for strings only—Webbe's "The mansion of peace" affords us an example of this. Hook appears to have used oboes as well but no part is written for these instruments in the few scores which I have been able to examine. Dr. Philip Hayes published the full score of "Lucy's last request," which was performed, according to the title page, "with universal applause by Mr. Leoni in the Theatre at Oxford." The instruments employed by Hayes are the usual strings supplemented by two horns and two oboes. My chief object has been to endeavour to establish a date for the publication of these full scores and such short scores as are to be found occasionally, but a date is an exceedingly rare, if not an actually unknown thing on a chap-sheet, leaflet, broadside, or whatever term is applied to this popular form of issue of the songs of the day.

One of the characteristics of the Eighteenth Century popular song was, as I said at the outset of my lecture, the arrangement of the air for the flute and later for the guitar. With the guitar version we shall not concern ourselves, considering that this instrument cannot properly lay claim to being a classical one. Farther than this it is a noticeable fact that the number of arrangements of the various airs for the guitar is far smaller than that of similar arrangements for the flute.

There was the flute and the *German* flute, and to understand something of their respective qualities one must consult Hotteterre's "Principes de la Flûte traversière, ou Flûte d'Allemagne, de la Flûte à bec, ou Flûte douce, et du Hautbois"

Was then the ordinary flute, as known in England in the Eighteenth Century, the "Flute à bec," and was the transverse flute known as the "German flute" as Hotteterre calls it in this book which appeared in 1699?

Hotteterre gives the compass of the flute as ranging from D, immediately above middle C, to an octave above the soprano singer's top G. The French Encyclopædia of 1756 gives the compass to A—a note higher than Hotteterre. With this range of two octaves and a half, why was a *transposed* version given for the flute? Was it for the sake of playing in a key with easier fingering? Or was it, in other words, to avoid sharps and flats? "A song set by an eminent master," to give the full title of one of the many songs with a version for the flute, takes the player, in the transposed form, up to F on the third ledger line above the treble stave. That is to say, it touches the extreme note but one of the upper register of the instrument.

After comparing a number of these arrangements, the idea has forced itself upon me that there must have been some difficulty for the ordinary amateur player of the day to produce any tone worth listening to below G—a fifth above middle C. This G is usually the lowest note found in the transposed version of any of the numerous songs of the period. On page fourteen of the first volume of the collection in Sir John Stainer's possession is "A new Hunting Song, the music by a Gentleman," and the arrangement for the flute is marked *Flute, or German Flute*, and is evidently suitable for both instruments. The voice part, however, has against it the words "German Flute," from which fact we may take it that the German flute was expected to play lower than the G—a fifth above middle C. Anyhow, the player had to touch the D above middle C, the lowest note on the instrument.

We noticed quite incidentally earlier in this paper that the compass of many of these songs was very considerable, and with reference to this fact I would now like to say a word or two and quote a few examples. The impetus given to the art of singing by the arrival in England of so many excellent Italian singers soon made itself felt, and an improved style in the matter of vocalization became necessary on the operatic stage. To appreciate this fact we must turn to Arne's English opera "Artaxerxes," in which at least three popular singers appeared—Miss Brent, Mr. Tenducci, and Mr. Beard. These three were to be heard at the Vauxhall and Ranelagh Gardens, and perhaps it is not too much for us to imagine that these, and other popular and finished singers—a glance at the songs in "Artaxerxes" shows that they must have been highly trained—did something in the way of introducing a taste for the florid style, which displayed at once the utmost limits of the voice and the singer's vocal agility. Michael Arne wrote a song called "The gaudy Tulip" for Miss Brent to sing at Vauxhall. Not only had this lady to sing top D

but the note was approached by a skip from the F above middle C—a skip of thirteen notes.

This in a Vauxhall song is no small order, even admitting the pitch to be appreciably lower in those days Beard's powers as a tenor singer are historical but his flexibility of voice must have been very unusual if we examine the skips, turns and runs which he sang in the upper part of his compass in the lampoon on Farinelli to which I alluded just now. "Black eyed Susan" as sung by Mr. Incledon lies so high that the publishers give an alternative reading so as to avoid the top A's which are well-nigh incessant. A tacit admission of the height of the song seems to be found in the fact that there is another version, evidently of a later date, in a lower key in which no alternative reading is found. "The happy Shepherd," which James Hook composed and Mr. Fawcett sang at Ranelagh, has many a trill and grace note. The compass, moreover, of an ordinary ballad was often very extended. For an instance of this I will refer you to "Dale's collection of Twelve favourite English songs" and note that in the short song "Ere around the huge oak" the compass is from B flat (immediately below middle C) to top G. How would that suit the singers of the ballad of to-day, which, not content with publishing itself in three keys with a simplified accompaniment, gives alternative readings for showing off high notes or substituting low ones as the singer advances in years?

Of Hook, Arne, Purcell, and other composers' works, as heard in the various Gardens I have been able to speak briefly but must plead guilty to having omitted the names of Richard Leveridge, whose "O the roast beef of old England" and many other songs became widely known; Ramondon, Carey, and a host of others whose songs held their own and were popular for many years.

In conclusion, it may be of interest to speak of the singers themselves, the style of popular music as found to exist out of London and the general idea of the programmes at the Vauxhall, Marylebone, or Ranelagh Gardens. Many a well-known singer of last century has had his or her history fully set forth. Their tastes, style, songs, and early training, moreover, have been fully chronicled. For a detailed account of the career of such singers as Farinelli or Tenducci we have but to turn to the pages of Grove's Dictionary, or to consult some historical work dealing with the Eighteenth Century musical life. I would rather say a word to-day respecting the boy singers who appeared as soloists in the various Gardens. The boys of St. Paul's Cathedral, or, as announced at the time, "the young gentlemen of St. Paul's choir," sang in Hook's dramatic piece "Il Dilettante," which was performed at the Marylebone Gardens in 1772 Not only did boys sing

in musical plays, but very often a popular boy singer was in evident demand at other Pleasure Gardens. In London Master Phelps sang constantly at Vauxhall. Master Michael Arne, a relative of the great Thomas Augustine Arne, sang at the Marylebone Gardens in 1751 and later in life wrote many a popular Vauxhall song. Master Abrahams—more familiar to us as the great singer Braham of a later date—appeared as a boy at the Theatre Royal, Haymarket, and Sadler's Wells. He was a pupil of a certain Mr. Leoni, whose singing of Dr. Phil. Hayes' "Lucy's last request" met with universal applause when heard at the theatre at Oxford. Mr. Taphouse has kindly lent me the full score of this song, which was published in London.

Master Walsh sang "Hush, my soul, for heaven prepare" which Marie Antoinette is said to have written before her execution, and a song called "Fair Rosale" by Dignum, himself a Vauxhall favourite. In the volume of programmes of Oxford "Music Room" and other concerts of last century I have noticed that a certain "Master Kelly (of London)" sang this song of Dignum's as well as many others by Arne, Hook, Jackson, and Webbe. The headings of many a song of last century stated that it was sung by some youth at one or other of the fashionable Gardens. Master Phelps' *répertoire* included the following. "The sweet little girl that I love," "When Lucy was kind," and "Lucy Gray of Allendale" to Hook's music. All three were published with the full score of the accompaniment and the boy's name together with the title. This youngster sang these and many others, on the title pages of which his name appeared conspicuously as a Vauxhall singer.

These two boys appear to have been so popular that one is naturally anxious to learn if they became distinguished in later life as did Michael Arne and Braham, who in their early days were popular boy-singers. In the case of the boy Kelly I have found no notice of his having sung in London, although at Oxford, where he constantly sang, he was announced as "Master Kelly (of London)." Of the greater favourite from Vauxhall, Master Phelps, I regret being unable to trace any account of later musical doings. Was the former in any way connected with the Michael Kelly who sang for Mozart? Was the actor Phelps any relation of the boy singer of that name? We must bear in mind that a Vauxhall singer was no mean personage, especially after the year 1768, when the number of soloists was increased and the concerts began earlier and ended later. The names of two great musicians are intimately connected with the place. The first name is that of Handel, who had control of the music in his day, and the second is that of Bishop, whose song "My pretty Jane" was first heard at Vauxhall under his own direction in 1830.

One would hesitate to exclude the names of many a good musician who did excellent work in raising the musical standard, as it undoubtedly was raised, but these two names stand out very prominently as being known far beyond the confines of a popular Pleasure Garden.

Many a Vauxhall and Ranelagh singer was known and heard outside London, and to demonstrate this fact let me digress for a moment and turn to Oxford, where London singers often went to perform in a very memorable place known now as the *Holywell Music Room*, but then called merely the *Music Room*. This room, still in constant use, was opened about 1754, and in it performances were given sometimes of oratorios, sometimes of songs and miscellaneous music. A glance at the programmes of the concerts dating between 1797 and 1800 is of great interest, as it serves to throw considerable light upon the subject of boys appearing as solo singers. I may safely say that almost every programme contains a song or two by a boy, and from these programmes one may infer that Masters Cox and Munday—presumably solo boys at Christ Church, Magdalen, or New College—and Master Kelly were the favourites.

Boys frequently sang the soprano music in oratorio performances, and for proof of this I would turn to the files of "Jackson's Oxford Journal" of 1739, which Mr. Taphouse and I consulted together. In the advertisement columns for that year we gathered that Handel's "Samson" was to be performed on July 3rd in the Theatre—presumably the Sheldonian, Oxford had three small theatres early in the present century—on July 4th "Esther" and on July 5th "The Messiah." "The principal vocal parts," the advertisement states, were allotted to "Signorina Frasi, Miss Brent, ... and Master Norris from Salisbury," who later became organist of St. John's College and Christ Church. In 1758 the same paper advertised that "Mr. Savage's boy is expected from London" to sing in "l'Allegro."

I fear that I have now time for only a fleeting allusion to some of the fashionable Pleasure Garden singers of the day. Thomas Lowe was a favourite tenor singer at Vauxhall, and eventually rented the Marylebone Gardens. His name appears frequently on various leaflet songs, as do the names of Charles Banister, Reinhold, the Dibdins, sen. and jun., Mrs. Bland (whose maiden name was Romanzini), Mrs. Lampe, Mrs. Storer, Miss Young, and Mr. Beard. Incledon, whose brilliant career ended as recently as 1826, appeared in London at Vauxhall, and was an immediate success. Shield wrote "Heaving the lead" and "The Arethusa" expressly for him.

Vernon succeeded Lowe as tenor singer at Vauxhall. Mrs. Weichsell deserves mention as a popular singer of the many Scotch songs which came into great favour. Arne's

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music was much sung by Mrs. Kennedy, whilst Miss Faulkner at the Marylebone Gardens (known usually as the *Marybone* Gardens) gave such well-established songs as "Amoret and Phillis" by Ramondon, "Fair Bellinda," "Delia," "The faithful lover," and the burlesque song "Monsieur Pantin." This list, a sadly incomplete one it must be admitted, has had to be kept within very small limits to allow of our glancing at the style of programme given at a typical eighteenth century Pleasure Garden Concert.

A Vauxhall concert usually commenced at about five or six o'clock in the evening and concluded at nine or ten. There were, as a rule, sixteen items in the programme, in which songs and, later in the century, glees were heard alternately with sonatas and concertos. Vauxhall led, in the matter of music at least, and the other Gardens followed.

Marylebone had its fireworks, it is true, but the attractions of Vauxhall seem to have placed it at the head of the many Gardens to be found scattered all over London. "A Vauxhall Song" was frequently the sole heading of some popular ballad which the magazines, especially the *London Magazine*, often offered its readers.

Let us return to the Oxford *Music Room* programmes and notice how the selection of pieces and the general style were borrowed from the London Gardens. The Oxford programme was divided into two parts or acts, as they were called. Tickets, according to a foot-note, were to be obtained "at all the principal inns, coffee houses and music shops." The concert, for example, given in the *Music Room* on April 16, 1798, was as usual divided into two "acts" and stood thus:—

ACT I.

Overture		*Abel*
Song	"By the gaily circling glass"	*Arne*
	MR LIDDELL	
Concerto		*Corelli*
Song	"Oh, Nanny wilt thou fly with me"	*Carter*
	MASTER KELLY	
Simfonie		*Pleyel*

ACT II.

Overture		*Haydn*
Song	"The nun's complaint"	*Krumpholtz*
	MASTER KELLY	
Concerto		*Avison*
Glee		*Shield*
	MASTERS MUNDAY AND COX AND MR LIDDELL	

Many a glee and song by a popular London Pleasure Garden composer was found in these programmes. Among the songs we may notice Dignum's "Fight off Camperdown" (a glee for three voices), Hook's "Hark! the dreadful din of war," Storace's "Down by the river there grows a green willow,"

and Hook's "Alone, beside a stream, sat pretty Sally." These were sandwiched between Concertos of Pleyel, Avison, Corelli, Geminiani, and Handel, played by Crotch and others. There was usually a "Simphonie" or "Simphony" (the spelling of this word and the composer's name varied frequently) by Haydn, Pleyel, Girowetz, Schobert, Borghi, or Kozeluch, and an Overture by either Purcell, Arne, Boyce, Gluck, Kreutzer or Piccini.

The general arrangements of these concerts were different to those of Vauxhall or Ranelagh since no promenading was possible in a room, still familiar to all residents and most visitors to Oxford. The style of the programme, however, was, as I have endeavoured to show, modelled on the lines of that given at the London Pleasure Gardens.

Bearing such facts in mind, these Oxford caterers of music, following the lead of their London brothers, appear in the character of a nurse giving a child a dose of some evil tasting medicine to which it naturally objects. In the case of the child, the medicine is carefully concealed in honey, it may be, whilst in the case of the audience, who craved for the newest song or ballad, the Concerto was deftly tucked away among songs of a trivial nature, whose very titles are often absolutely unfamiliar to us to-day.

The Pleasure Gardens afforded something beyond the fireworks and elaborate facilities for eating, drinking, and promenading and we owe them a great debt of gratitude for keeping before the public the higher claims of instrumental music. For this valuable service we must readily forgive them for accumulating heaps of songs which we now see at a glance are in many cases poor in poetical sentiment and worthless as musical productions.

It would be at once dishonest and ungrateful on my part were I now to omit expressing my warmest thanks to Sir John Stainer for the use of two volumes of his leaflet songs, to Mr. J. Finn for information about the flute; to Mr Barclay Squire for help at the British Museum; to Mr. Southgate for much valuable advice; and, lastly, to Mr. T. W. Taphouse, of Oxford, for the loan of innumerable songs, books, advertisements, and programmes bearing directly upon this wide subject, which I fear I have but lightly touched upon and yet dealt with at an unconscionable length to-day.

DISCUSSION.

THE CHAIRMAN.—The song-type of the eighteenth century is a very fascinating theme, and it would be possible to extemporize variations on it at great length. Our lecturer has not mentioned the fact that a great deal of the song literature was sold at a very cheap rate—Fought published folio songs at one penny each. Amongst the pieces which were stolen from the composer and pirated was "To Anacreon in heaven," by John Stafford Smith, of the Chapel Royal, the music of which now does duty as the American national song "The Star Spangled Banner." Beard was mentioned in connection with difficult roulades, and it must not be forgotten that he was Handel's great tenor, accustomed to sing such songs as "Why does the God of Israel sleep." Hook has been referred to as a voluminous song writer for the various fashionable places of amusement, he also did most admirable work in composing organ concertos for Vauxhall Gardens; I possess a considerable number of the composer's autographs of these works. If time permitted much might be said about the chorister boys of St. Paul's who were apprenticed to the master, and were hired out for various entertainments; of Bland, the song publisher, at whose house in Holborn Haydn stayed on his first visit to this country. Allusion has been made to the number of Cockney Scotch songs which were composed in the eighteenth century—this was but a continuance of a custom which had commenced in the reign of Charles the Second.

Dr. W. G. MCNAUGHT.—Mr. Woods has referred to pirated editions. I should like to know how the laws of copyright stood in those days; were they the same as now?

The CHAIRMAN.—No, they were different.

Mr. C. WELCH.—Those who arranged song tunes for the flute had a two-fold object in transposing them; first, to bring them, when they were too low, within the compass of the particular flute for which they were to be adapted, secondly, to put them into a key suitable for the instrument. In the eighteenth century there were two flutes in use; the transverse or German flute, and the English flute, which was held straight and blown at one end. The English flute was called The Flute, *par excellence*, though, to distinguish it from the German flute, it was sometimes termed the common flute. Its lowest note was F on the space above the bottom line of the treble clef, whilst the German flute went down to the D below. To understand the second point—the desirability of bringing the air into a suitable key—it is necessary to bear in mind the imperfect state of the flutes of the time with which we are dealing. In order to produce the twelve

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notes of the chromatic scale the flute should be provided with a separate hole for each note; eleven of the holes being side holes, the twelfth, the hole at the open end of the instrument. Now on the German flute employed during the greater part of the eighteenth century there were four, and on the common flute five notes, for which no hole had been pierced. When a player was called upon to make either of these notes he had to manufacture a sound to represent the note of which he was in want. This was done by depressing the note above that which was required; sometimes by covering half of its hole with the finger, but usually by closing one or more holes below this hole, whilst leaving the hole itself open. The sounds thus produced, although they could be made to pass muster in rapid passages, when the instrument was in the hands of a skilful performer, were so feeble, wheezing, and muffled, not to mention their defective intonation, as to make it advisable to avoid their use. The tunes were therefore put into keys in which few, or, if possible, none of them would be wanted. For the German flute D and G were the most suitable keys, the former requiring no spurious notes, the latter one only, C natural, which was the least objectionable of all the smothered sounds; F, C, and B flat were the keys best adapted for the common flute. The additional holes required to complete the chromatic scale were never, as far as I am aware, bored in "The Flute," but German flutes furnished with all of them but one had been made in England between 1770 and 1780. During the succeeding decade such instruments were coming into general use. The remaining hole soon followed.

Mr. Woods, whilst admitting that the excellence of many a song of the day was beyond question, pointed out that he had purposely selected a type of song for their consideration which reflected the tastes and follies of the period in the amorous, hunting, drinking, political, and other songs found in the leaflet form. The classical song of that day was still our cherished property, but the song of passing interest he maintained had in it many a verse which threw a side-light upon the doings, musical and otherwise, of the age. The music, for example, was often influenced by the classical school, whilst the poetry, often mere doggerel, was a weak reflection of a better and more worthy style. The popular ballad of a similar type as found to day was compared with its eighteenth century precursor, and comparison showed that the eighteenth century type was, on the whole, preferable.

Mr. Ernest Clarke said there were one or two points mentioned in the lecture upon which he desired permission to make a few observations, as they had recently come under his notice in connection with some researches upon which he

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was engaged into what Mr. Woods had called "rural jollities." In order to obtain the actual words of the songs sung at or relating to May Day festivities, he had waded through the whole of the six volumes of Tom D'Urfey's "Pills to Purge Melancholy." The lecturer had mentioned the number of "Scotch Songs" performed at Ranelagh, Vauxhall, and other London Gardens; and he (Mr. Clarke) would like to know whether these were Scottish melodies, or only songs relating to Scotland or in the Scotch dialect, of which he had found a considerable number in D'Urfey's "Pills," usually headed "A Scotch Song, set by Mr. so and so" Moreover, because a melody was called a "Scotch Song," it did not at all follow that the words or even the air came from over the Border. There were many instances of this, and one such Mr. Woods had mentioned that evening when he spoke of Master Welsh's singing at Oxford "O Nancy, wilt thou fly with me," which probably most people knew best as "O Nannie, wilt thou gang wi' me," and imagined to be a true product of Caledonia. This song was by an Irish composer, Thomas Carter, and the words were those of an English writer, the famous Bishop Percy, of Ancient Reliques fame. George Thomson, when he was bringing out his "Orpheus Caledonius" in conjunction with Burns, wrote to the poet on October 13, 1792, drawing his attention to the merits of "Dr. Percy's beautiful song," and Burns replied that it was "perhaps the most beautiful ballad in the English language." A popular song in a London pantomime produced at Christmas of 1795, called—

> If a body meet a body, going to the fair,
> If a body kiss a body, need a body care?

was published in 1797 by James Johnson in Vol. V. of his "Scots Musical Museum"; and in its altered form of—

> Gin a body meet a body, comin' through the rye,
> Gin a body kiss a body, need a body cry?

had been accepted universally as a characteristically Scotch air. The list might be extended, but it was only necessary to add that "The Blue Bells of Scotland" was composed and sung by the famous Mrs. Jordan at Drury Lane. As an agriculturist, he must take exception to Mr. Woods' reference to milkmaids as "unpoetical" people. Had he forgotten the milkmaid in Walton's "Compleat Angler," whom Piscator described as "singing like a nightingale? Her voice was good, and the ditty fitted for it: it was that smooth song which was made by Kit Marlow, now at least fifty years ago"—the reference being to the famous "Come, live with me and be my love." When the milkmaid was asked to oblige with the air she sang before, she said, "What song was it, I pray? was it 'Come, shepherds, deck your

heads,' or 'Phillida flouts me,' or 'Chevy Chace,' or 'Johnny Armstrong,' or 'Troy Town'?" thus showing that she had an extensive *répertoire*. But she was not singular in these accomplishments. A very famous passage in Pepys' Diary, under date the First of May, 1667, described how he went "To Westminster: on the way meeting many milkmaids with their garlands upon their pails, dancing with a fiddler before them, and saw pretty Nelly [Nell Gwynne] standing at her lodgings' door in Drury Lane in her smock sleeves and bodice, looking upon one; she seemed a mighty pretty creature." The references to milkmaids and their singing and dancing were indeed endless. In Sir Thomas Overbury's "Character of a Milkmaid," he said: "She is never alone, she is still accompanied with old songs, honest thoughts, and prayers." In a book called "Whimzies," 1631, stale ballad news were said "at last to grow so common as every poor milkmaid can chant and chirp it under her cows." A song of nine long verses in the Roxburgh collection, entitled "The Milkemaide's Life"—to a curious new tune, called "The Milkemaide's Dumps," had in one verse—"They pleasantly sing, to welcome Spring," and in another—"They dance away sorrow, and all the day thorow, Their legs do never fail." There was a brisk and lively tune, called "The Merry Milkmaids in Green" (also sung by Isaak Walton's milkmaid), which had a peculiar interest, inasmuch as it was the same air which, when played slowly in the minor, was the music traditionally sung on the stage by the mad *Ophelia* in her pathetic lament "And will he not come again?" Milkmaids were, indeed, universally recognised as a merry and tuneful class, and Mr. Woods might not be aware that one of the paintings by Hayman, in the saloon or picture room at Vauxhall Gardens, depicted "The Milkmaids' Dance on May Day"—which, as would have been gathered from the quotation from Pepys, was a great festival with them, and of which indeed they were an integral part.

February 9, 1897.

PROF. PROUT, B.A., MUS. DOC., VICE-PRESIDENT,

IN THE CHAIR.

THE CONSTRUCTION AS TO FORM OF BACH'S FORTY-EIGHT PRELUDES

BY FREDERICK ILIFFE, M.A., MUS. DOC., OXON.

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LADIES and GENTLEMEN,—I think I should begin by saying that nowhere in the whole range of music is there a collection of pieces standing on a level with John Sebastian Bach's "Forty-eight Preludes and Fugues." Through the splendid efforts of the elder Wesley, who lost no opportunity of playing these Fugues both in public and private, and who was continually speaking and writing of them in terms of the highest admiration, these—the Fugues—have now-a-days become well-known. The same cannot be said of the Preludes, though they are quite as wonderful, more brilliant in conception, and the fineness of the workmanship in many of them of the very highest possible order.

Before plunging into the question of the "form" and "build" of these wonderful movements, two other questions very naturally arise—(1) At what period of Bach's life were they written, and (2), what was his object in writing them? The first part of "the Forty-eight" was *put together* in 1722, Bach at that time being at Cothen, Chapel Master to Prince Leopold, and thirty-seven years of age. The second part was *put together* in 1744, Bach being then at Leipzig. It is safer to say "put together" or "collected" than "composed" or "written" in this or that year, because it must not be imagined that the pieces contained in these two books were composed at the precise dates given above—on the contrary, their composition occupied a considerable time. Bach's object in composing this monumental work would seem to have been two-fold: first, to prove that equal temperament was not only possible, but eminently desirable, and secondly, to provide a copious variety of pieces, worthy

of practice and study for his sons and pupils. It is needless to recall the great inconveniences of the unequal temperament; it will suffice to say that with Bach they reached a culminating point, for he tuned his own instrument according to equal temperament. I propose to-day to speak upon the Preludes only, and as there are forty-eight of them, it will conduce to clearness if we divide them into groups, and assign to such as represent different types of art their respective affinities.

As my hearers are well aware, the art of preludizing was much in vogue in those days, in this art we know that Bach possessed extraordinary ability, and there seems no doubt that several of these delightful movements owe their existence to his steady cultivation of that gift. Those Preludes which obviously fall under this head are Nos. 1, 2, 5, 6, 11, 15, and 27. In all of these you will find a graceful and ingenious structure placed over a carefully selected series of chords. It appears to me a matter of the greatest importance that we should grasp what is the *real structure* or *foundation work* of the Preludes just mentioned, and in my analysis of this work* I have made a special point of drawing out a *sort of skeleton* or *structural plan* not only of these, but of every Prelude I could. Take for examples Nos. 1 and 6, which I will now play to you, first in a plain form showing the structure of each and afterwards with the ornamental work built upon it. Now we come to Group II., those which originated from Bach's innate love of fugal and imitative work, Nos. 4, 7, 9, 12, 13, 14, 18, 19, 20, 23, 24, 25, 28, 31, 32, 34, 35, 37, 40, 41, and 43. This is of course a large proportion.

Group III., those built up with blocks of work, which, as the movement proceeds, are bodily transplanted into attendant keys, with more or less episode between each appearance, Nos 3, 20, 35, 41, 44, 46, and 48. It will have been observed that Nos. 20, 35, and 41 were also included in the fugal and imitative group. This has been purposely done because these Preludes possess the double qualities of being imitative, and also because large blocks are bodily planted into attendant keys as the movement proceeds. If, for instance, you will look at Nos. 3 and 20, you will find the episodal work very short—in the former it is of one bar only, and in the latter it is also very short. The same remark applies to Nos. 35 and 46—in fact, the word "link" is more suitable to all these four than the term episode. On the other hand, Nos. 41 (the A♭ major) and 48 (the B minor) have both of them considerably longer episodal work between the several recurrences of the big theme.

* No. 56 of Novello's Primers and Educational Series.

Group IV., those which may be said to fall under the head of a "cantilena accompanied," Nos. 8, 10, and 16. If, for one moment, you will look at No. 8, you will find that the cantilena—which is very impassioned—is supported by the characteristic repetition of the chord three times in each bar. In No. 10 it is quite easy to imagine the solo being played by a violin or flute, accompanied either by the under-strings or a pianoforte. It also furnishes a typical specimen of Bach's method of building fresh artistic devices upon one another, for we see the florid instrumental cantilena above the chain of chords and figures, as seen in Preludes 1 and 2; while in its elaborate and impassioned recitative work it is in affinity of principle closely allied to Prelude 8. Much charm and ingenuity will also be found in No. 16.

Group V., notable experiments in structure, Nos. 3, 21, 22, 28, 30, 38, 46, 47, and 48.

Group VI., those in early Sonata form, Nos. 26, 33, 34, 39, and 42.

Group VII., those prophetic of the splendour of the modern Sonata form, Nos. 29, 36, and 45.

There is still one Prelude unassigned, it is No. 17 (the A flat major), which was most probably developed from the germ of a dance movement, but its origin I have not been able to trace. It is evident that it would be impossible to-day even to touch upon all of them; we propose therefore to confine ourselves to those in Sonata form only. I must ask indulgence here for a few explanatory words, which will save time farther on. The early Sonata form sprang directly out of the "duplex" or "binary" form, and in parenthesis we may say that the "Sonatas" of this early date often consisted of one movement only. (For instances we need only to recall to our minds the Sonatas of Domenico Scarlatti.) The modern Sonata form, with all its development and splendour, is the direct descendant of the early Sonata form. Now we come to the question: "What are the *special traits* of the early Sonata form?" Firstly, "a growing tendency to make the balance of keys more and more clearly defined." Secondly, the appearance of artistic reference to former material after reaching the centre of the movement (*i.e.*, the double bar). Thirdly—and this is very important—the repetition or recapitulation of certain thematic work in the latter part of the movement in the key of the tonic, *serving to confirm and clench it.* The student of to-day when he examines a movement with the idea of ascertaining whether it is in early Sonata form, nearly always expects to find too much, in other words, he expects to find first and second subjects clearly defined, and in the latter portion of the movement to see them both standing in

the tonic key. The mistake made is that too much is expected for so early a date. After searching through a large number of standard examples of the period, you will find that, as a rule, what we now call the second subject did not then appear in any very clearly defined manner; but you will find a certain number of bars, or a stress in the complementary key—the dominant—in the early part of the movement, which, near the conclusion of the piece, is recapitulated in the tonic, and with this for a number of years you have to be content. Sir John Stainer, in an admirable Lecture last term at Oxford on "Italian composers of the classical epoch,' gave examples of pieces (very near this date) in which a rough sort of contrast was gained by simply repeating the first subject in the tonic minor, and others in which the first subject was transplanted into almost any key by way of finding a contrast. I will now play two or three standard examples of the period, by way of illustrating the position of "form" at that time. The first is a "Corrente" by Domenico Zipoli, composed in 1716. The second is a very delightful *Adagio* from Galuppi's Sonata in D. This movement is the first in that Sonata (Galuppi's date is 1706-1785). The third and last example is a very charming movement of Bach's own, called "Air," from the French Suites (No. 4, in E♭). In the three specimens you have just heard you will have noticed, amongst other things, that in each case there was no pronounced entry of what we call the second subject proper; but in each case there was for some bars a stress laid in the complementary key—the dominant—and that in the second part of the movement those bars were transplanted into the tonic key, thus securing the unification of the movement. The "Corrente" in Kirnberger's Sonata in A♭ (1721-1783) is precisely in the same form. There are many examples in Handel's works of this form—in fact, like Bach, he was making experiments in form just at this date. We now easily pass to the Prelude in G (No. 39 of the "Forty-eight"). This is the clearest specimen of early Sonata form in the whole work. I will play it through. Doubtless you observed the stress in the dominant key in the first part of the movement, and its recapitulation in the tonic key in the second part, and if I may be permitted to read a couple of lines upon this Prelude from my book of Analysis of these works, that will afford us quite sufficient explanation I think:—"The stress or emphasis laid in the dominant key at bar 11 and onwards, may be regarded by analogy as supplying the place of a second subject in that key, and the material here used is exactly transposed into the tonic key in the second part of the movement. (See bar 43 to the end.) The part immediately following the double bar is a slightly modified version in the

key of the dominant of the opening bars." To the beautiful E major Prelude, No. 33, very much the same remarks apply. Preludes 32 and 34 may be bracketed, as being built upon the early Sonata framework, though they are not such obvious specimens as the two just quoted.

We come now to Prelude 42, the beautiful G♯ minor, by far the most advanced of those in the early Sonata type in this work. I may be permitted again to quote from my book of Analysis: "There are many indications in this Prelude of a desire to stretch beyond the early type into the more extended form as seen in the modern Sonata. The first part ends in the major key of the dominant, and the second part begins by quoting the opening theme transposed into the new key, with a characteristic figure now assigned to the bass; but what is especially notable is, that a free rein is given to modulation, making the whole section prophetic of the more ample 'development section' as it appears in the modern Sonata. The opening subject is recapitulated (bar 41) with slight modification in the interest of variety, and the concluding bars, by a judicious curve, reproduce in the tonic key the corresponding bars which appeared in the dominant in the first part of the movement. (Compare Prelude 39.)' From the consideration of this beautiful G♯ minor Prelude, we come by an easy step to those three which are really prophetic of the splendour of the modern Sonata form, Nos. 29, 36, and 45.

We will take them in order. In No. 29 the material proposed at the latter part of bar 5 (upper part) in the complementary key—the dominant—and the emphasis laid upon this key at this particular point, may be regarded as supplying the place of the second subject, moreover, this material is transposed into the key of the tonic in the recapitulatory section of the movement. The material following the double-bar commences with a quotation of the opening, transposed into the dominant, and the various keys touched upon in this section make it prophetic of the "Development" or "Free Fantasia" section of the modern Sonata. Again, it has a clear and definite recapitulation, and the Coda of the first part of the movement is transposed into the tonic key in the second part. This movement has the appearance of being originally composed for two trumpets and strings

We now come to No. 36, the F minor, and much of what has been said with regard to No. 29 applies also to this. The material immediately following the double-bar is a transposition of the opening into the key of the relative major, and momentarily points back to the early type, but it is at once succeeded by matter which most distinctly points forward to the modern Sonata form, the harmonic bases are

used with greater freedom, and in sequence; consequently the keys change more rapidly and greater colour is obtained, this section pointing onward to the "Free Fantasia" section of the modern Sonata. There is a recapitulation of the opening subject later in the movement (bar 56), and it is notable that its entry is even slightly anticipated in the two under parts (bar 48), but so judiciously curved as not to interfere with its pronounced recapitulation afterwards. I will play it for you, first in a reduced form to show its structure and afterwards as it stands.

We now come to the magnificent B flat major Prelude (No. 45), the last for our consideration to-day. This is by far the most advanced in "form" of any of the "Forty-eight." The second subject in the complementary key—the dominant—begins at bar 9, its definiteness of entry being notable. This is transposed into the tonic key in the second part of the movement. The part immediately following the double-bar starts without any very direct allusion to former material. A free rein is almost at once given to modulation, and the treatment of the whole section points to the modern "Development" or "Free Fantasia." Next the opening subject, slightly curtailed, appears as a recapitulation, and then the material is drawn forcibly onwards until it meets a deceptive cadence on the heaviest inversion of the dominant chord, and the brilliant and effective Coda which follows is prophetic of the great Codas of Beethoven. I will play it for you, first in a way to show the structure and then with the added ornamentations.

Before concluding, there is one question very frequently asked, which I should like to endeavour to answer; it is—"Why are there no specimens of Sonata form in the first book when there are several in the second?" In the first place, it must be remembered that over a score of years had elapsed since the production of the first book. Bach was now at Leipzig in different surroundings. Form and artistic combinations had considerably advanced during that interval, and he probably now considered this form worthy of a place in his second collection. Again, the copious set of pieces—forty-eight in all—would very naturally compel any man to look some distance afield to find types sufficiently varied to work upon.

Two or three words on the early publications of the work may not be out of place. It seems pretty clear that the three earliest editions were printed at Zurich, Bonn, and Leipzig respectively, in 1800 and 1801, or fifty years after Bach's death. The first English edition was printed through Wesley's influence, by Robert Birchall, and was edited by Wesley and Horn. It was printed in four parts, twelve Preludes and Fugues in each part. Some little time

ago I was fortunate enough to get hold of one of the copies of this work, and I have brought it with me to show you. The title is

S WESLEY AND C F HORN'S

NEW AND CORRECT EDITION OF THE

PRELUDES AND FUGUES OF

JOHN SEBASTIAN BACH.

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The date of its publication is not stated, but Mr. F. G. Edwards has discovered it to be September, 1810.* The preface to this work is characteristic and would seem to have been entirely written by Wesley. Of course in his signature we see the usual pothooks and hangers. Though upon the autograph of this work we cannot touch to-day, yet in passing we may say that a very important one of the second part was in February last bequeathed to the British Museum by Miss Wesley, daughter of Samuel Wesley.

But we must conclude, and reserve for future consideration—

1. Those Preludes which originated from Bach's love of preludizing.
2. Those which originated from his innate love of fugal and imitative work.
3. Those which may be said to be in the style of an accompanied cantilena.
4. Those built up of blocks of work.
5. Those which are notable experiments in structure.

It has always appeared to me an impossible thing to exhaust Bach. You may lecture upon him in public, you may talk about his works in private, and anything you like; but there will always be something still left which you cannot quite touch, some secret working here or there which you will not be able to find words adequately to define. What Schumann said of J. S. Bach was certainly true: "Music owes almost as great a debt to him as a religion owes to its founder." Bach revels in a strong flow of polyphony, and of elaborate interlacings of the parts, heedless if a passing note occasionally rubs somewhat roughly against the regular

* See *Musical Times*, October, 1896, p 656

material, or if one accidental momentarily looks askance at another. It is nothing more than the many-sided pebbles in the rivulet which momentarily roll—and make music—against each other, as the stream proceeds along its determined course.

The suggestion offered by a patient study of a work of this stamp are almost innumerable—the fount is, so to say, inexhaustible, and the whole collection is securely placed upon the High Tower of Musical Art, the lasting joy and heritage of every earnest musician.

DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen, my first duty is in your name to offer to Dr. Iliffe our hearty thanks for his most interesting and suggestive paper. I am very glad to be able to be here to-day. It is at a very inconvenient time for me, but I changed my lessons to day, so that I might show my sympathy with my old friend Bach. I love him beyond every one, and therefore I wanted, if possible, to hear anything about his immortal Forty-eight Preludes. I often call the "Wohltemperirte Clavier" "the Musician's Bible." I have made some rough notes during the reading of the excellent paper by Dr. Iliffe. It was an exceedingly happy idea of his to give us the outlines, especially the last one he gave us. Even without all the figurate work put round it, it is almost like a piece of itself, without any filling up; and there are very few preludes where it would not be possible to take harmonic skeletons. It is remarked, I think by Marx, or by some German author, in whose opinion I heartily concur, "Bach's plan was to get his chords, progressions, and the motion of each separate part all right, and the rest then had to take its chance." As long as he got the groundwork all right the rest would harmonize. Students should not do this, however, till they can write counterpoint as Bach did, and then they can do what they please. One or two remarks with regard to the preludes. Some of them appear to be formed upon a different plan to those mentioned by Dr. Iliffe—in fact, built up from a germ. Take, for instance, No. 4 Prelude, C sharp minor, first book. [The speaker here illustrated his remarks by playing several selections of various preludes upon the piano.] Take again No. 12, F minor, first book—there you have got the germ out of which the whole thing is developed; this is still more the case with No. 23, which is the only prelude where it is

possible to trace the thematic connection between the Prelude and the Fugue—the same sequence of notes. This building up from a short motive is almost more noticeable in some of the preludes of the second book—such as No. 35, in F major, and No. 40, in G minor, which is one of the finest of all. This is one class of preludes, almost sufficient to make a separate division. Bach gets one figure running in his head, and then develops his prelude from one little motive, and there are other preludes where we find the same. No 44, A minor, second book, is nearly all in double counterpoint, and there are two remarkable ones in which we get triple counterpoint: No. 19, first book, in which you find four out of six possible positions, and the other is B flat minor, No. 46—they form almost a class by themselves. That is a special view worth mentioning. While Dr. Iliffe was playing the movement by Galuppi I noticed a strong family likeness to some early sonatas of Haydn. It is an exhaustless subject, and we find new beauty in these preludes each time we study them. I have been playing them over every week for years past. I always play half-a-dozen of preludes of Bach through at a time and am never tired of them.

Dr. PARRY.—I think it is impossible to say a few words on this subject; there is so much to be said that I shall not attempt it. Bach means so much to me, that there is enough to go on speaking about his preludes for six weeks. I would utter a word of warning against falling into the mistake, when you have found an example, of thinking that you have hit upon something that proves the tendency of the age; it can only be trusted when you find many others of like character.

Dr. MACLEAN.—Bach is the ridge separating the old domain of thematic work pure and simple from the more modern domain of thematic work mingled with tonal considerations, and his genius impelled him to give a new phase to the old contrapuntal work. At the end of last session I had the honour of reading a paper to this Association in which I gave what I hoped would prove a navigable chart for the whole of form, showing therein that the historical stages of form-development were the straightforward, the recurrent, the intermittent, and the balanced, and I am afraid that I can make no point to-day except to indicate the bearings of those remarks on the compositions now under notice. Intermittent form is the distinctive feature of the lyrical style, and balanced form is the distinctive feature of the higher and more reflective style. In the Forty-eight Fugues Bach gained vitality by, to a considerable extent, superadding the ternary idea (ternary being the simplest form of intermittent); I can entertain no doubt myself, that speaking very roughly and generally, the

fugues are in their tonal conception ternary. In the Forty-eight Preludes, where he was not bound by the laws of fugal writing, he had a much freer hand, and I think it will be found that the higher principle of "balance" permeates these; not only in the case of the ancient Sonata-form Preludes dealt with in the lecture, where the balance is obviously marked off by double-bars and repetitions, but also more subtly in the case of all the others, excepting perhaps a few of the most elementary. I will not detain the meeting by giving chapter and verse for this statement, but I think it will be found on examination to be correct; and I make the remark with greater confidence in the present company, because I believe that Dr. Parry has been in the course of his writings the apostle in England of the "balance" idea. The Forty-eight Preludes very specially mark the passing of the ridge from the old thematic form to the newer tonal form.

Dr. PEARCE.—What is the date of those Organ Preludes?

Dr. PROUT.—Almost all the organ works were composed before Bach went to Leipzig.

Dr. ILIFFE.—There is very little to say after what the Chairman has said, and I thank him very much for going to all the trouble he has in order to be present to-night. One or two things he said I take to heart very much.

Dr. VINCENT.—What did you mean by the word "stress," in reference to form?

Dr. ILIFFE.—I think that in some movements of early date you get some material, evidently placed in the complementary key, and transposed later into the tonic. Perhaps the word "prominence" would be better. In the earlier part it is in the dominant and in the latter part transferred into the tonic.

March 9, 1897

T. L. SOUTHGATE, Esq.,

In the Chair.

THE TRIUNE ELEMENT IN BEETHOVEN AS SPECIALLY EXEMPLIFIED IN HIS PIANOFORTE SONATAS.

[Note.—In giving a reference to the examples not printed, an incomplete bar is counted as a whole bar.]

By George Langley.

"Omne Trinum est perfectum."—*Old Latin adage*

Under the title of the "Triune Element in Beethoven" I propose to bring before your notice a certain feature of construction pervading his pianoforte sonatas. This feature consists in the occurrence three times in succession of a sentence or part of a sentence, or merely of a rhythm, figure, or some other fragment of a musical idea. The way in which I became conscious of it may not be without significance in estimating its true nature. Generally, a discovery of any peculiarity of musical construction is the result of analysis. But in this instance it was not so revealed. It came quite unsought. It merely dawned upon me as I played when my thoughts were far enough from anything pertaining to mere form. I mention this fact because it somewhat confirms me in my opinion that this three-fold repetition is not merely a matter of *form*, but of the essence of the *thought*, and further that it is not a mere *characteristic of style*, but an *index of the mind*. While this feature occurs so frequently in the pianoforte sonatas of Beethoven as to invest it with more or less significance, it is noticeable that it is only to be found to a very limited extent in the compositions of other great composers; and even where it does occur in them it rarely, and I think I may say never, possesses that logical force and that organic development that raise it in Beethoven's works from a dead form into a vital principle. This three-fold repetition would, therefore, appear in this higher sense as a characteristic peculiar to the great master.

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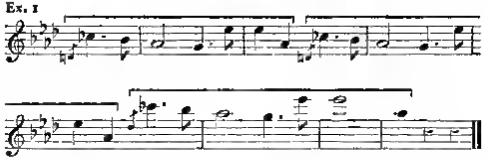
Let me now give some illustrations from his pianoforte sonatas of this three-fold form. It will be convenient to consider it under three main heads:—(1) Where it consists of a simple repetition of a more or less *complete musical idea;* (2) Where it consists of a simple repetition of a *smaller section* of musical structure; and (3) where the repetition is more *complex* in form or in any way *modified.*

Firstly, then, I will give some illustrations of those cases in which a more or less *complete musical idea* is presented in this three-fold form. The first movement of Op. 2, No. 1, closes the exposition with the following:—

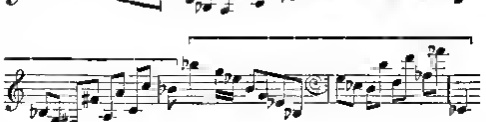
Ex. 1



The sentence, it will be noticed, is repeated three times in succession, without any variation in melody, harmony, rhythm, or tonality, save the transposition an octave higher in the last repetition and (for the sake of emphasis) the augmentation of the final cadence. Other illustrations are: Op. 10, No. 3, first movement, bars 94 to 106; and Op. 81*a*, last movement, bars 11 to 28. In the first of these two latter examples the sentence is in double counterpoint with the addition of a "pedal"; and the special interest is in the inversion of the two parts of the counterpoint in the last two repetitions.

Sometimes the repetitions are in *different keys*, while the melody and harmony remain the same, as in the following example from the Rondo of Op 10, No. 3:—

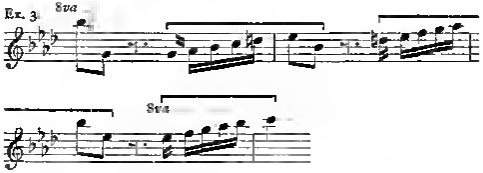
Ex 2.



Again, sometimes the *key and harmony both vary* in one or both of the repetitions, the melody only remaining the same as in Op. 2, No. 1, last movement, bars 112 to 123.

Further, there are cases where the same melody is repeated by way of *tonal imitation* in different parts of the same scale. The following example from the first movement of Op. 110 will illustrate:—

Ex. 3.



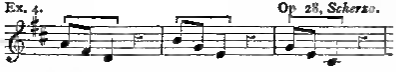
While the key and harmony remain unchanged, the melody is the same, except so far as tonal imitation demands the interchange of the intervals of a tone and semitone.

Finally, sometimes the melody appears in the repetitions in an *elaborated* or *varied* form. The following are two examples. Op. 2, No. 1, *Adagio*, bars 53-59; and Op. 27, No. 2, *Allegretto*, bars 30-36.

So far our examples have been confined to those cases in which a complete musical idea recurs three times in succession without any material alteration except in harmony or tonality—that is, with only such alterations as afford diversity of view without contrariety of idea.

Let us now turn our attention to those cases in which the repetition is of some *smaller section* of musical structure. The following are examples of the three-fold repetition of a mere *figure*:—

Ex. 4. Op. 28, *Scherzo*.



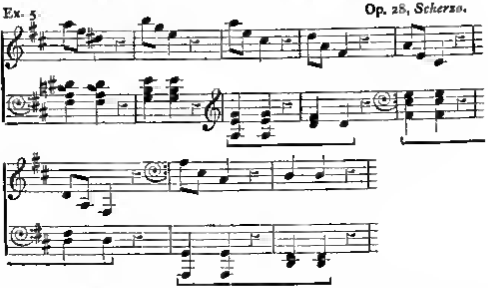
Op. 2, No. 2, *Scherzo* (throughout); and Op. 2, No. 1, first movement, bars 34 to 36.

The three-fold form of the figures shown in the first two of these examples is used in every recurrence of these figures in the *Scherzos* in which they appear; but with a seeming exception in the first example about which I shall presently have somewhat to say.

The following are examples of the repetition of a *cadence*:—

Ex. 5

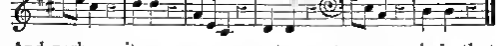
Op. 28, *Scherzo.*



Op. 10, No. 2, first movement, bars 17 to 19; and Op. 28, first movement, bars 54 to 59.

In the first of these three examples I have commenced my quotation two bars before the cadence in order to explain the point referred to just now in connection with the first example of the figure repetitions. I said there that the figure *always* appeared in its three-fold form. But in the present example, taken from the same *Scherzo*, we find it seven times in immediate succession. Does this reduce the matter to one of mere chance? Does it divest it of its logical force and therefore of its interest? By no means; it is simply a matter of balance between two forces. Beethoven, as the context shows, desires to present the cadence in a three-fold form. He might have written it, or perhaps it would be more honourable to say it might have been written, as follows:—

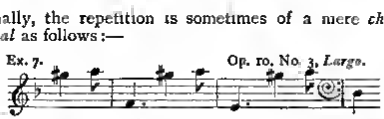
Ex. 6



And perhaps it may even seem strange to some minds that Beethoven should have so apparently gone out of his way, especially when this version would have preserved literal exactness in the repetitions, both in the three-fold form of the figure and in the three-fold form of the *cadence*. But imagine how this anticipation of the two final reiterated crotchets would have weakened the resoluteness of their finality, while, on the other hand, the continuation of the quaver figure keeps alive the sense of continuity in this extended sentence. With Beethoven, idea is more important than words and spirit than form; and in thus leaving the more obvious path he shows his usual unerring instinct after truth.

Finally, the repetition is sometimes of a mere *chord* or *interval* as follows:—

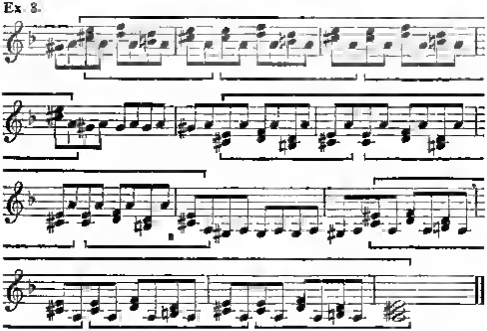
Ex. 7. Op. 10, No. 3, *Largo.*



I now come to those instances of this three-fold form which possess some special feature beyond the simple repetition of a sentence or smaller fragment—*i.e.*, where the repetition is *complex* or *modified.*

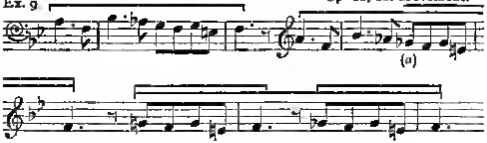
Firstly, there are cases where one entire three-fold form is itself repeated three times, thus making what might be called a *triple* three-fold form. The following is a good illustration from the first movement of Op. 31, No. 2:—

Ex. 8.

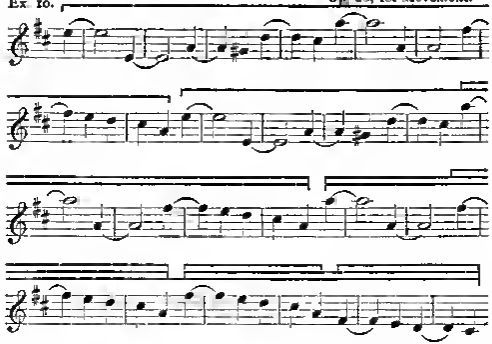


Closely resembling this triple form are those cases where Beethoven substitutes for the third occurrence of a sentence two repetitions of its latter half, thus producing one three-fold form within another, or, as we might say, a *compound* three-fold form, as follows:—

Ex. 9. Op. 22, 1st Movement.



Ex. 10. Op. 28, 1st Movement.



Referring to the first of these two examples, it is really by no stretch of the imagination that I regard the *whole* of the first phrase as being in the three-fold form. Though in its complete form it occurs only twice, the third repetition of it is distinctly *felt* in the final double repetition of its latter half. I do not see how it can be maintained that the *only* three-fold form in this passage is of the latter half only of the sentence commencing at (*a*); for the unit of that idea has already appeared once and so would be present altogether *four* times; and moreover, if Beethoven's object was to give only to this latter half the force of the three-fold form, he would not have recommenced the *complete* sentence a second time at all, but would have simply repeated the second half twice more after the first statement of the complete sentence. Why he should have thus cut off the first half of the sentence in favour of the latter half, is probably on the ground that the latter possessed an *individual* importance and interest sufficient to demand the force of a three-fold statement, an end which is gained without any *real* sacrifice of the importance of the sentence as a *whole*. Moreover, I do not see how he could have presented both the whole and the half in a three-fold form in any other way. The most obvious alternative would have been to have had three full appearances of the *complete* sentence followed by two additional appearances of the half sentence; but this extension for another whole sentence-length would have resulted in giving to the complete sentence the feeling of a four-fold representation just on the same grounds that the curtailment of it to keep the whole form

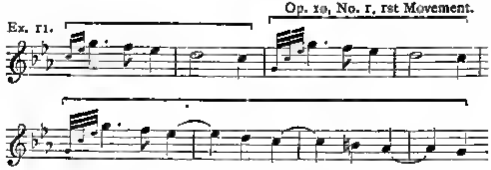
within the compass of three whole sentence-lengths gives (as before said) to the whole sentence the effect of a three fold statement, although the entire sentence actually appears but twice.

The same explanatory remarks apply equally to the second of these examples and to all specimens of this type of the three-fold form. This example is especially to be noticed as being the subject of a *double* application of the principle I have endeavoured to establish and elucidate. Although the entire passage contains only three sentence lengths, yet we have within it three three-fold forms; that of the whole sentence, that of its second half, and that of its last quarter. This example well illustrates what appears to me to be an essential principle of this compound three fold form—namely, that the aggregate length of the whole compound form shall be the same as for a simple three-fold repetition of the complete unit—*i.e.*, three lengths of that unit, be it a sentence or any smaller section. Thus the formula for a simple three-fold form is 1 + 1 + 1 (=3), and for a compound is 1 + 1 + ½ + ½ (= 3) or 1 + 1 + ½ + ¼ + ¼ (= 3).

The exact nature of the reason which led Beethoven to use a simple three-fold statement of the *entire* sentence at one time, and at another to make the *whole* give way to a *part* may be a matter of conjecture; but I cannot but think that it is one of relative importance of a part or parts to the whole, and that the latter method is adopted where the fully developed idea is divisible into a part or parts of equal interest with the whole. I know I can be told that Beethoven had a habit of presenting his ideas in this gradually diminishing form; but that is another matter, and occurs quite independently of any three-fold element. What, however, we can be certain of is that the form in which Beethoven has presented the idea is the best; we have only to compare the passage as it stands with a simple three fold presentment of the *whole* sentence to be convinced. And I think, too, that if we further contrast this example with one in which the *complete* sentence *is* repeated three times, representing each example both ways, we shall come to the conclusion that in neither case was the choice one of chance, but that it was one and the same law—namely, the law of proportion, that made him represent one idea in one form and the other idea in the other form. By way of illustration, we can take Ex. 1, and substitute for its last repetition, two repetitions of the latter half of the sentence; we can also take Ex. 9, and for the two final repetitions of the latter half of the sentence we can substitute one repetition of the complete sentence; and then we can compare these two new forms with each other, and with the originals.

Sometimes the repetition extends to *part only* of the complete idea. If the statement of the complete idea comes last, we get the effect of an *extension*, as in the following examples:—

Ex. 11. Op. 10, No. 1, 1st Movement.

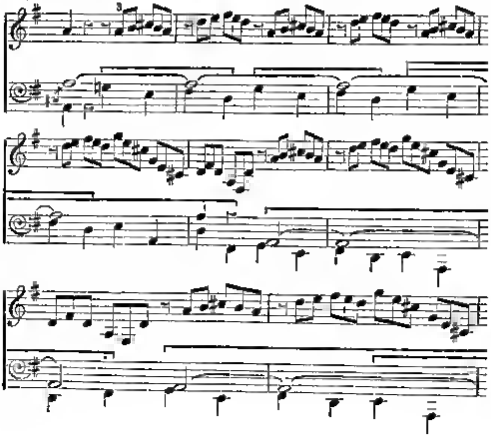


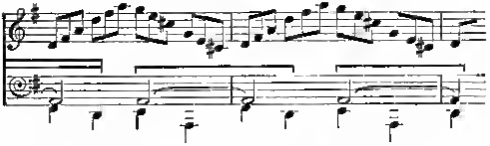
and Op. 57, last movement, bars 76 to 85.

If the statement of the complete idea comes first we get the effect of a *curtailment*, as in the following example: Op. 10, No. 1, first movement, bars 95 to 105.

An interesting instance of the combination of these two forms of a partial three-fold statement with that of a complete three-fold statement occurs in the following example from the Rondo of Op. 31, No. 1:—

Ex. 12.



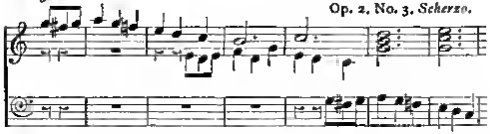


This *combined* form is analogous in principle to the triple three-fold form.

Occasionally this triune element influences the number of times an idea is *imitated* contrapuntally in other parts, as follows :—

Ex 13

Op. 2, No. 3, *Scherzo.*



I have only noticed four instances of this in Beethoven's piano sonatas, and none in the works of other composers. It therefore seems to be peculiar to Beethoven. Of course in a fugue in three parts we get three entries of the subject; but the examples in question are not at all parallel, as the number of entries in their case is quite independent of the number of parts.

Sufficient illustrations have now been given to convey a correct idea of the appearance of the feature under consideration, and of its various forms. We are of course already familiar with cases of a three-fold repetition in other composers, in the form of a Rosalia, and if nothing more could be said on my subject than upon that, all interest would cease. It is, therefore, only proper that I should here explain the extent and nature of these three-fold repetitions in other composers, so that we may compare them with those of Beethoven, and then be in a proper position to form an opinion as to how far Beethoven's use of the principle differs from theirs in extent, nature, and significance. A comparative view of the *extent* of this three-fold repetition is shown in the subjoined table, which includes the six composers whose pianoforte sonatas contain the greatest number of examples after Beethoven's :—

		Simple repetition of a *complete* idea			Where one of the repetitions is *extended or curtailed*			Where the form is *compound*			Repetition of Figure, Cadence Chord, or Interval	Grand Total	Average
		Same Key and bar	*Different* Keys, bar or degrees of scale	Total	*Same* Key and bar.	*Different* Keys, bar or degrees of scale	Total	*Same* Key and bar	*Different* Keys, bar or degrees of scale	Total			
Clementi -	58 Pf. Son.	3	5	8	32	19	51	1	1	2	49	110	2
Dussek -	32 "	1	1	2	11	16	27	1		1	10	40	1¼
Haydn -	34 "				8	3	11				23	34	1
Schubert -	11 "	2	4	6	8	10	18				4	28	2½
Mozart -	20 "	1	1	2	2	5	7				3	12	⅗
Hummel -	4 "		1	1	2	2	4				5	10	2½
Beethoven	32 "	19	17	36	53	65	118	17		17	81[a]	252	8
	5 Pf. Conc.	2	1	3	1	6	7				3	13	2⅗
	9 Sym.	4	2	6	4	3	7	1	1	2	5	20	2½
	7 Pf. Trios	2	1	3	5	4	9				2	14	2
	10 Vio. Son.				1	2	3				2	5	½

[a] Including four examples by *imitation* peculiar to Beethoven.

A few words of explanation. In comparing the examples of one composer with those of another, it is obviously important to distinguish between those cases in which a complete idea is thrice repeated in a three-fold rhythmical form—in other words, in which the *idea* and *form* are *both* three-fold, from those cases in which a thrice-repeated idea is extended or curtailed, and is not coincident with the rhythm. It is also important to separate these latter again from those of a mere figure, cadence, chord, or note; and further to distinguish repetitions in the same key and with the same harmony from those which occur with different harmony, different tonality, or on different degrees of the same scale. Some such distinction is necessary, because to my mind the importance becomes greatly increased by the tonality and harmony being the same; by the repetition being of a complete idea; and by its being enclosed within a three-fold rhythm. I have endeavoured to classify the examples in the above table on this basis, though I must confess some are very difficult of absolutely correct assignment. I have also given a separate column to the compound forms.

I have considered it quite sufficient for all purposes to confine my observations to pianoforte sonatas, except where they form too small a part of a composer's works to supply a true estimate. In the case of Beethoven, however, I have included some other classes of works, in order that some comparison may be made between them on the one hand and his pianoforte sonatas on the other.

Looking at the above table we see that, so far as *extent* of use of a three-fold repetition is concerned, Beethoven's thirty-two pianoforte sonatas contain 252 examples, while the fifty eight sonatas of Clementi, who comes nearest to him on this point, furnish 110. In other words, Beethoven's average is about four times that of Clementi's. But even this computation does not adequately represent the full extent of Beethoven's use of the form. For instance, the extended forms frequently contain within them a further three-fold repetition, and there are also other compound forms, yet in such cases I have reckoned the whole extended or compound form only as one. Again, I have not counted any duplicates of the same example; and this, too, would further raise Beethoven's average considerably, as he almost invariably uses the three-fold form for every recurrence of the same example—a rule which the other composers frequently disregard; and, as his concentration on his main ideas produce a number of these recurrences, not brought about by the more discursive style of other composers, I think the true proportion between Beethoven and Clementi would be nearer seven to one than four to one. This alone would be a significant fact; but it is in the *nature* of the three-fold repetition

that the most interesting and important points of difference between Beethoven and other composers lie.

Before explaining what those differences are, let me supplement the above table by a few comments on the *nature* of this principle in other composers. In Bach, the feature possesses not the slightest significance. In Haydn, it is generally limited to a figure, cadence, or chord; and his construction is decidedly of a two-fold form like Mozart's. In Mozart's twenty pianoforte sonatas I have been able to discover only twelve instances of this three-fold formation, and they are of the most insignificant description. In fact, no one can even glance through his sonatas without seeing that in them a two-fold construction—a binary element—prevails. I was so struck with the constancy of this two-fold form that I counted the number of examples of it, through the first four sonatas (Zimmermann's or Pauer's octavo edition), and found that they amounted to forty-one as against two of three-fold repetition in the same sonatas. So I think that dispels any idea that three-fold repetition was a principle of Mozart's methods, or anything more than a mere incident in his construction. Though in Clementi's pianoforte sonatas we certainly find more of the three-fold repetition than in any other composer, except Beethoven, yet as a whole they are not combined with a three-fold form which gives so much point and unity to Beethoven's examples. Of this I will say more when I come to consider the latter. The same remark applies to Dussek. Hummel's four sonatas show very little trace of this feature. Perhaps Schubert's sonatas contain more of the true three-fold form as found in Beethoven; but his repetitions are free and have none of the force which belongs to Beethoven's. In Weber's four pianoforte sonatas I do not see a single example, nor can I find any that call for any remark in Mendelssohn's three sonatas and two concertos, Chopin's three sonatas and two concertos, Schumann's three sonatas, Brahms's three sonatas and five other of his works in sonata form, or in eleven works in sonata form of Dvorák.

To sum up, I see no use of this element in any of the works of the composers before mentioned, excepting Beethoven, to arouse any particular interest, or to which I can attach any significance; though so far as Clementi is concerned we may say—and that is the most we can say—that he used it frequently and possibly felt some of the cogency of the form: yet his repetitions mostly lack that three-fold form into which Beethoven so often casts his thrice asserted idea, and which in him gives a sense of unity not felt in Clementi, or in any other composer. It is undoubtedly recognised that a three-fold statement gives a force that does not belong to repeating a passage twice only. But the special point in Beethoven is

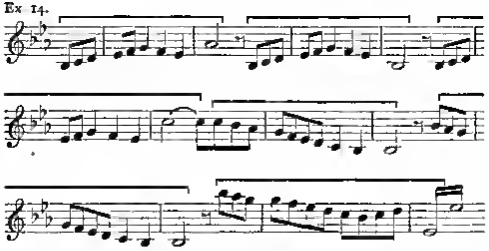
the increased organic unity, and consequently the increased logical force, gained by the three repetitions being so often combined with a three-fold form.

Let me then turn your attention to Beethoven and mention some points in the nature of his three-fold element which more or less differentiate his examples of it from those of the other composers, and invest them with a higher significance.

(1.) *Three-fold repetition of a complete idea in a three-fold form.* This is a very distinguishing feature in his piano sonatas, as will be seen by a reference to the table above given. The unity is often so strongly felt that it impels us to give to the three repetitions the shading of one sentence. I mean that it seems sometimes better to avoid any marked shading off of the tone at the end of the first and second units, shading up to the highest point of the last unit, after which the usual *decrescendo* of a cadence may begin. Such expression seems to me frequently much more forcible than the usual one of playing each unit with a *crescendo-diminuendo*.

(2.) *Where the last unit is extended.* In these examples, the first point to be noticed is that Beethoven's extension frequently embodies a further three-fold form. For example, in the *Finale* of Op. 10, No. 1, we have the following passage:—

Ex 14.

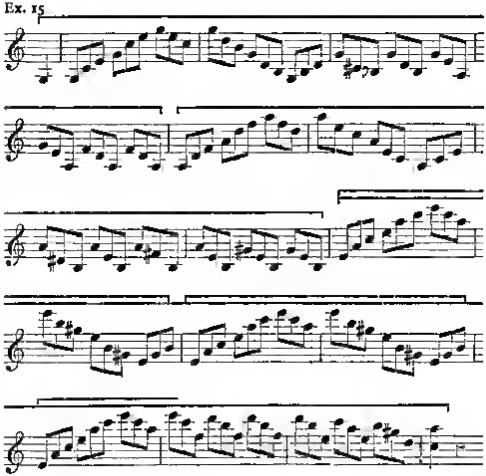


also Op. 2, No. 3, first movement, bars 58 to 65 from double bar; and Ex. 11.

Observe that he does not close with a single statement of the extension, and thus give a four-fold form, as is the case with nearly all extensions in Clementi, Dussek, Mozart, and Haydn. I wish to emphasize this point, because I want to make it clear that this three-fold element in Beethoven is not brought about by any demands of rhythm; in fact, by repeating the extension in the example quoted, he avoids the usual four-fold form. Further, in comparing his extensions

of an idea with those of Clementi, for example, we feel that even the first partial statement frequently contains the germ of the whole idea, and that the extension is but a natural expansion of that idea, and not (as one generally feels in the case of other composers) a bit added to complete a four-fold rhythmical form. Beethoven's instances of this class give the sense of three thirds, and not of four quarters. In illustration of this, I would refer you to Ex. 11. Notice, also, the three-fold syncopation in the extension, as illustrating the former point I mentioned. Again, even in cases where he is especially confined within the four corners of a four-fold form, we find him filling it up without any surplusage or extension by three-fold repetitions, as in the following example from the Trio of Op. 2, No. 3 :—

Ex. 15



The whole passage consists of sixteen bars, so that its rhythmical compass would have contained the complete idea four times exactly; but Beethoven avoids this four-fold repetition, and at the same time intensifies the three-fold element by interpolating, as it were, a three-fold repetition of part of the idea.

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A similar example can be seen in the Rondo of Op. 22, bars 33 to 41.

(3.) *One three-fold repetition within another (compound form).* This form of the triune element is almost peculiar to Beethoven; I have noticed only two examples in Clementi, one in Dussek, and none in any other composer. This type strongly accentuates the three-fold *form*, which is so marked a feature in Beethoven. It seems as though he specially wished to give the latter half of the idea the force of a three-fold statement, and to do so he sacrifices the third complete statement to the *form*, and replaces it by two statements of its latter half.

(4.) *His protracted application of the principle, and his complex use of it.* Good illustrations of this are seen in—Op. 2, No. 1, first movement, bars 16 to 34 from double-bar; Op. 10, No. 1, first movement, bars 9 to 44; and Op. 31, No. 1, first movement, bars 1 to 65.

Now, looking at the examples of a three-fold repetition in Beethoven as a whole, the point I am most strongly impressed with is their Triunity. He seems to have delivered three-fold repetition from reiteration, and to have raised it to a unity of expression, to an extent not appreciable in other composers; and this unity he seems to gain by casting his three-fold repetitions in a form which is likewise three-fold. Even where he extends his last unit, it strikes us more as a rhythmical extension for the purpose of containing the fully developed idea than as a rhythmical balance to what has gone before. It gives the feeling of three thirds, and not of four quarters. Again, in those compound forms that contain one three-fold form within another, we feel the gain to unity by compressing the whole within a three-fold rhythmical form, even at some cost to literal three-fold repetition.

We know how deeply embedded in the natural and spiritual worlds is this triune element. Its essential feature to our minds is perfection. If, then, we should find this element of perfection pervading more or less the productions of a human mind, may we not at least ask ourselves the question whether its existence in such works is not, too, a sign *pro tanto* of perfection in them, and in the mind that created them? If so, in whose works in musical art should we expect to find it more than in those of Beethoven? *And* in his works we *do* find it, not only in a degree, but also in an essence in which it does not exist in those of other composers. Must there not then be something beyond mere chance, or mere formal design, that brought together in one mind these two characteristics, triunity and perfection; triunity, the characteristic of perfection; and perfection, the characteristic of Beethoven?

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, it will be our first duty to return a vote of thanks to the lecturer for the interesting paper he has favoured us with this afternoon. He has called attention to a particular feature of Beethoven, which I confess had not hitherto struck me, and he has devoted considerable time to the triune analysis of all these classics listed in the table before us Certainly the instances given are very remarkable. I am not prepared to say whether, if we examined the compositions of other writers, we might not find this same feature. Mr. Langley has taken considerable trouble in the matter, and he seems to have proved his point. There are other works besides Beethoven's Sonatas, such as classical overtures, where we might possibly find the same element. The mystery is there, and the lecturer has tried to solve it by the idea of the Trinity acting upon the mind, and so becoming reflected in the music. It is very ingenious, but I do not know that it is the correct explanation. If Beethoven were alive, and was asked why he did this, we should probably get the answer, "I did it, but I do not *know* why I did it." I have often found that musical composers, when asked that question, give such an answer. I cannot help thinking that Beethoven, when he introduced his triune element, did it to balance his compositions. There is another point worthy of consideration. I often find, looking through new music, that the writer is so fond of some particular idea or phrase that he has another go at it; whether the repetition is confined to three times I cannot say, I think it often runs to more than that. (Laughter). A clergyman repeats his text more than necessary perhaps, in order to fix it upon the attention of his hearers; why not a musician likewise? I hardly agree with the lecturer that all he plays represent distinct themes; figures may be repeated many times, and there is some little meaning in them, and consequently the illustration is used over and over again. I prefer to call some of the examples given figures instead of themes, though they are built in the music. One element we look for in classical music is the repetition of parts, or reminiscences of themes. We all know how frequently this occurs. Evolution is one of the doctrines of modern music, and it runs on and on, till we have almost forgotten the initial subject, or even the key. I very much doubt if members of the Musical Association will adopt that theory. Beethoven knew the great value of reminiscence and repetition. He took his themes and developed them, and his music presents the balance of parts, which good music should do. I am unable to determine, even now, whether

this triune element to which Mr. Langley has directed our attention is more common to Beethoven than to any other composer—looking at all their works, and not to those written in one style only, what we have to determine is—is this an accident or not? I have great pleasure in moving a vote of thanks to Mr. Langley. (The motion was carried.)

Mr. Shedlock.—Mr. Chairman, you have already forestalled one remark I was going to make. I agree that there are other works in Sonata-form. The piano represents a large section of Beethoven's, but it is not the same with Mozart. With Clementi, his pianoforte represents a large portion of his works, and there we find he approaches nearest to Beethoven, and perhaps we might find the same thing in symphonies of Mozart, or in his operas. Mr. Langley will perhaps explain to us why he took the pianoforte sonatas for this triune element. I should like to know if this is peculiar to the pianoforte sonatas, or if he notices it in other of the composer's works? There are two works of Mozart—I have just thought of one, the great Fantasia in C minor—that have three repetitions. Then there are the three in the "Magic Flute." Another thing perhaps Mr. Langley will tell us. I did not count the number of examples, but I should like to know if this triune form runs from the beginning to the end? They were mostly, I think, from the earliest sonatas. I should like to know whether it runs from the beginning to the end, and how far Beethoven was influenced by Clementi, who had published sonatas before him. One thing more as to the triune repetition: How does that compare with other repetitions? Beethoven was very fond of the four-fold repetitions, you find that in some of his later quartets. I have not discussed anything, I simply ask for information. It is a most interesting subject. Some of the points and examples want looking over and examining.

Dr. Warriner.—Beethoven was very fond of repetitions of all kinds. The lecturer has pointed out his three-fold repetitions, but may I ask if Mr. Langley has noticed whether he often repeated four times? I daresay there are many more three fold than four-fold repetitions.

Mr. Gilbert Webb.—I think this triune element is very noticeable in the prayer in the last act of "Faust." There we have the heroine repeating the prayer three times, each time a note higher. I must say that I do not feel sure that Beethoven was addicted to the three repetitions more than the four.

Mr. Langley.—In reply, I beg to say that it is really only from want of time that I did not touch upon all the points raised. They had occurred to me. Firstly, with regard to the Chairman's remarks, I might say that when I looked through Clementi's Sonatas I at first regarded most of his

examples as of mere "figures," as they did not present that completeness of idea that is more frequently to be found in Beethoven's; but that I might not be unfair to Clementi, I afterwards revised my statistics with regard to him, and called everything a "sentence" that could by any possibility be so regarded; so that my statistics are, if anything, favourable to Clementi. With regard to the Chairman's remarks that my Beethoven examples seemed more like "figures" than "sentences," surely the first example I quoted from the first movement of the First Sonata is more than a "figure"; and two-thirds of Beethoven's examples are of a similar nature. In reply to the points raised by Mr. Shedlock, I cannot do better than refer you to my statistics of Beethoven, in works other than piano sonatas, which show that these other works contain much fewer examples than the sonatas. For this reason I did not think it necessary to look into Mozart's symphonies, because I did not find any trace of the principle in his piano sonatas. I have my reasons for this. I think this triune element in Beethoven is dictated by a great human law, and that no man writes in such perfect form (so far as the expression of the soul is concerned) as when he writes for a single instrument, and that his own; and therefore, that if the principle does not show itself in sonatas, it is hardly likely to do so in orchestral works. Not that orchestral works are the less perfect in their way on that account; but they are written from a point of view outside the composer's self; they are more the expression of a multitude than of an individual; and as a multitude can never be so organically united as a single soul, so we can hardly expect to find this principle of organic unity so marked in other compositions as in the sonata. The principle does not run equally through all Beethoven's sonatas. After his "Appassionata" Sonata we find it rarely, until we come to the last sonata, where in the first movement many examples of it occur. Finally, with regard to four-fold repetition in Beethoven, I have never noticed it; indeed, I never looked for the three-fold; it simply revealed itself to me. I think I have touched upon all the points raised. If there are any other questions I shall be glad to answer them to the best of my ability.

The CHAIRMAN.—I think you have answered them all. I should take exception to the statement that a man puts his soul into the pianoforte, and not into orchestral music. There is just as much heart and feeling in that, and some would look with disdain upon the pianoforte. Two examples occur to me. There is Mendelssohn's wonderful Overture, "A Midsummer Night's Dream," that was written for the orchestra, another example of perfect art is Mozart's Overture to the "Magic Flute."

T. L. SOUTHGATE, Esq.,

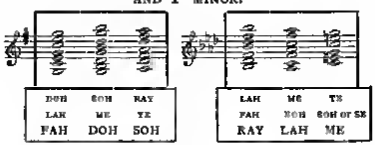
In the Chair.

A STAFF NOTATION TONAL MODULATOR (ON TONIC SOL-FA LINES).

By John C. Ward.

Mr. Chairman, Ladies, and Gentlemen,—By the courtesy of your Council, I have the pleasure to bring under your notice the latest development of my Staff Notation Tonal Modulator:—

Sketch of the Modulator set in the keys of G major and F minor.



an original invention of mine worked out for the most part several years ago, though only protected and brought out in its present form within the last few months.

With your permission I will first call your attention to the materials with which it supplies the teacher, and will then give a few illustrations of some of the novel modes in which these materials may be utilised.

The Modulator is designed on Tonic Sol-fa lines generally. It shows at a glance the three primary chords—namely, those of the Tonic, the Dominant, and the Subdominant within a compass of two and one-third octaves; consequently, each chord appears on the staff in two positions, and therefore in both the upper and lower registers of the voice. For example, here in the centre is the Tonic chord—

in two registers. This, being transposable into every key, provides the sol-faist with all the material requisite for giving modulator lessons on all the exercises comprised in "the first step," so called, in Curwen's Standard Course.

On the right appears the Dominant chord in two registers—

These two chords combined provide the requisite material for teaching "the second step"; whilst on adding the column on the left—the Subdominant chord—the wherewith is found for teaching "the third step" and subsequent ones.

The Sol-fa names of the notes in each column appear underneath as reminders.

The stave is a fixture, together with the leger lines; but you see that the diagram—showing the three chords always in the same relative position—is made to shift to any required position on the stave, with such ease and rapidity that I can—literally, *in the twinkling of an eye*—cause it to pass from "key G" through A, B, C, D, E, and F respectively, up to G, and down again just as quickly.

Observe also that the signatures of every key, from seven flats to seven sharps, can be shown at will at a moment's notice; and that in saying this I am using no mere figure of speech, but stating a literal fact. The bass and tenor clefs also are shown at will, but without flats or sharps, to provide which an auxiliary appliance would be requisite. Accidentals are indicated by pointing to the right of the notes for sharpening, and to the left for flattening them; though for showing a natural or sharp indicating the sharpening of the leading note in the minor mode, I here show you one of several devices I have available.

The minor modes are shown by altering the signature for the Tonic minor, or by shifting the diagram a third down for the relative minor; but in either case the Sol-fa names of the notes shown below give place at a moment's notice—as you now see—to those required for teaching the minor mode.

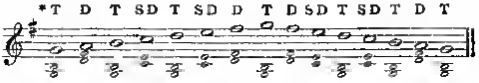
This latter device will of course be dispensed with by those who think, with Dr. Merrick, that "Doh" should be the name of the Tonic, both in the major and minor modes, and who name the flattened thirds in the primary chords thus—"mau" (from "me"), "lau" (from "lah"), and "tau" (from "te") respectively.

It is a distinct feature of this Modulator, that it shows to the eye the relationship (*a*) of the notes of the scale to the primary chords of which they are constituent parts; (*b*) of the chords to one another, and the constitution of a complete key (as the term is now understood), and (*c*) of any one key as such to any and every other key, at the same time that it

shows why the Tonic preponderates in a key. For we see by the diagram that out of the eight notes which go to make up a complete scale, four are drawn from the Tonic chord (which thus forms their natural accompaniment), and the other four are drawn, two from one attendant chord and two from the other, to both of which the Tonic chord is connected at its extremities—

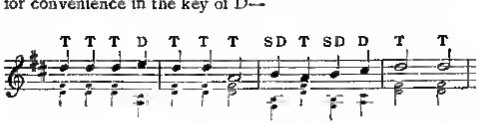
Each note in these pairs finds its proper accompaniment in the chord of which it is a constituent part, as before observed.

A clue is thus furnished to what is rudimentally the proper accompaniment, not only of the diatonic scale, but also of all the simple passages used as exercises in the earlier stages of sight-singing study; of which clue the least advanced teacher may take advantage. Let us see the working of this in the diatonic scale, taking for accompaniment the two lowest notes from the *lowest of the complete groups* found in the particular column to which we may be pointing. (Compare with sketch)—



The Modulator also shows how, when the key has been properly established, a pleasing variety may be obtained by the teacher giving prominence to Dominant and Subdominant harmonies at the expense of that of the Tonic.

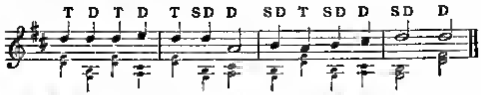
Let "Good King Wenceslas" demonstrate this for us—for convenience in the key of D—



Now note the difference of mental effect when the line is

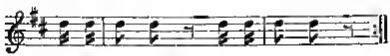
* The capitals refer to the columns from which the notes are pointed in Modulator, thus—"T" for "Tonic" or central column, "D" for "Dominant" or right column, "SD" for "Subdominant" or left column.—ED

repeated with different pointing, and consequently associated with varied harmony—

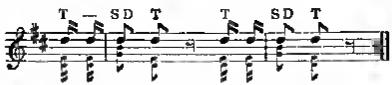


I will trespass on your patience by giving but one more illustration.

The following example pointed from any other Modulator, and unassociated with any particular harmony, may suggest anything or nothing—



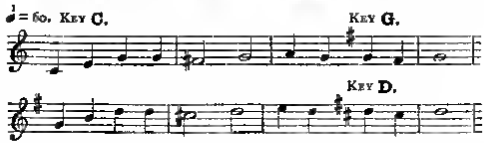
But the same pointed on this one, thus—



irresistibly suggests Handel's immortal "Hallelujah," notwithstanding the non-inverted form of the Tonic chord at the start.

It may interest you to know that I have accepted an offer from Messrs. Curwen and Sons for the Modulator; and it now remains for me but to thank your Committee for the honour they have done me, in affording me this opportunity of bringing my invention before you, and to thank *you*, Mr. Chairman, Ladies, and Gentlemen, for the patience with which, at this late hour, you have listened to my feeble exposition.*

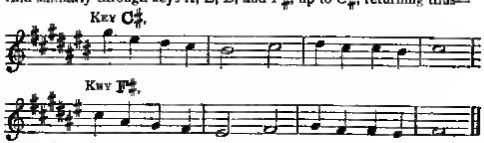
* The above would be incomplete were we to omit the following example of extended modulation prepared by Mr Ward, and shown to be feasible with the aid of his Modulator, *without any break occurring in the tempo*, but which was crowded out with other matter owing to the lateness of the hour.—Ed.



THE CHAIRMAN.—I am sure we thank Mr. Ward for coming and showing his Modulator. There seems to be quite a lot of Modulators now. I think this is a very ingenious contrivance. (A vote of thanks to Mr. Ward was then passed.)

The latest improvement, and a most important one, introduced by the inventor, consists in appliances for obscuring both of the outer columns (or one only when so required), in order to simplify the appearance of the modulator when in use for teaching "the first" and "second steps."

And similarly through keys A, E, B, and F♯, up to C♯, returning thus—



and similarly through keys B, E, A, D, G, to C.

April 13, 1897.

CHARLES W. PEARCE, Esq., Mus D., Cantab.,
In the Chair.

THE CHARACTERISTIC TRAITS OF IRISH MUSIC.

By Annie W. Patterson, Mus. Doc., B.A., R.U.I.

In studying the characteristics of a people's native music, some preliminary considerations necessarily claim our attention. First, it is of interest to ascertain by what means or through what channels the particular music in question came to be known and practised as an art of sufficiently distinctive qualifications as to claim comparison with the music of other countries; secondly, we like to inquire, especially with the aid of such literature on the subject that may be extant, what are the internal and external evidences that exist with regard to the power and influence of that music; and then alone can we turn to an analysis of the music itself, noting its peculiar forms of structure—accounting for same when possible—and contrasting the artistic and emotional effects obtained with those general musical traits with which we are already familiar. Thus are we in a position to draw up a list, as it were, of those features of melodic expression which give a *personality*, if I might so express it, to truly national music. At the start I am painfully conscious that, on one brief occasion such as the present, it is impossible to do more than touch lightly upon the most important points that concern the inquiry under consideration. I therefore beg your indulgence if, at best, I can only indicate certain fields of thought, which in the hands of many more competent than the speaker might well repay being, figuratively, upturned by the mental plough. I would also be grateful to the many respected and learned members of my profession, whom I now have the honour of addressing, if they will kindly exonerate me from wishing to air any personal theories with regard to my native music. My statements on such matters will, I trust, be taken throughout more in the way of suggestion than dogma.

It only remains for me, therefore, to say in way of preface, that the study and care bestowed upon bringing the present subject under the notice of such a distinguished body as "The Musical Association" will be more than rewarded if my words to-day, brief as they are, may yet awaken erudite interest in the music of Ireland; for then, the light of further research being brought to bear upon our ancient art-lore, much valuable information may yet be rescued from the past, which, with the facilities afforded by our present civilisation and culture, may lead to remarkable results in the future.

Although the late Professor Eugene O'Curry, one of the most distinguished Gaelic scholars and antiquarians of our day, catalogues and describes some twenty musical instruments as in use among the ancient Irish, it is particularly to the *Harp* that your attention will be directed; for the music of Ireland is essentially a harp music, and it was principally by means of the harp, ere the race of native harpers became extinct at the commencement of the century, that we are now in possession of such fragments of our venerable music as have been snatched from oblivion.

Whether we consider it to be of lyre-form, or such as may still be seen depicted on ancient Egyptian remains, we have reason to believe that the harp is one of the oldest musical instruments in the world. From the most reliable antiquarian research we gather that the early Egyptian harp had a varying number of strings extending to, possibly, over thirty, and that it possessed no fore arm or pillar. The Assyrians seem to have copied the Egyptians in the pattern of their Harp; and the polychord instruments of the harp kind used by the early Hebrews and Greeks doubtless also found their prototypes in the land of the Nile—that cradle of the arts and sciences of the human race. Of stringed instruments the Greeks certainly favoured the lyre—it became identified with their music, and probably gave character to the ancient Greek modes; larger instruments of the harp family, although known in Greece, were looked upon as foreign or barbarian, *ἐκφυλα* Aristoxenos calls them. At an early period, though no doubt consequent to their sojourn in Egypt, the Hebrews seem to have been acquainted with the harp. Whether there was any marked similarity between the Phœnician or Hebrew *Kinnor* and *Nebel* and the ancient Irish ten-stringed *Cruit*, is an interesting matter which deserves further attention than has, hitherto, been bestowed upon it. David's harp and those of the Babylonian captives seem to have been portable, and so also appear to have been what might be called the early Irish "ecclesiastical harps" of the thirteenth and fourteenth centuries.

The first mention of the word harp (or *Cruit*) is found in

a very ancient Irish MS., wherein is narrated the story of how the Daghda, the Archdruid of the Tuatha de Danaan, so fascinated a band of pirate invaders by his wonderful harp playing that he made them weep and laugh alternately, and finally put the entire host to sleep. The legend says that "he played for them the three musical feats that give distinction to a harper—namely, the *Suantraighe* [which from its deep murmuring caused sleep]; the *Gentraighe* [which from its merriment caused laughter]; and the *Goltraighe* [which from its melting plaintiveness caused crying]."*

I believe that in this curious story, if we divest it of its magic and legendary exaggeration, we find the keynote to one of the main characteristics of Irish music as we now know it—that is, the extraordinary *variety of emotional expression* which, even in the compass of a few bars, many of our best Irish melodies have been acknowledged to possess. But I am forestalling. You will notice, however, even at this remote period, the triple division of music, with regard to its effect upon the senses, into the *grave*, the *gay*, and the *soothing*. Instances of all these species of strains have existed among the Irish from time immemorial; nor can it be altogether fanciful to associate these three venerable modes, if I may so design them, with the three seasons of the ancient Irish year, to which a reference is made in the story we are considering. It will be remembered that a tradition exists with reference to the three stringed Egyptian lyre, that the strings represented the three seasons of the year; and when we recollect that there were three modes older than all the others among the Greeks—*i.e.* the Dorian, Phrygian, and Lydian—we see a possible origin of the "three musical feats" of the Tuatha de Danaan (those primitive and mysteriously scientific colonists of Erin), who, as we might infer from their origin, doubtless obtained their knowledge of music in early Greece, when the art came there fresh from the land of Egypt. The *Goltraighe*, *Gentraighe*, and *Suantraighe* modes are, in another ancient legend, represented as skilled harpers, and, indeed, the three terms for different kinds of music are referred to again and again in ancient legend and story too numerous to quote.

Still more directly connected with the traditions of Egypt, possibly through contact if not connection with the Hebrew people, seem to have been the Milesians (or Gadelians), the colonists who came to our shores from the East by way of Spain, and who completely supplanted the Tuatha de Danaan several centuries before the Christian era. The Gadelians (hence Gadhelic or Gaelic) seem to have had music, as well as poetry, with them from the moment of their

* O'Curry's translation of the Battle of *Magh Tuireadh* (Harleian MSS. 5280, Brit. Mus., 159 a last line)

landing, for we read in a very ancient poem that, with Heber and Heremon, the two sons of Milesius, there came to Erin "a comely poet and gifted harper"—Cir the son of Cis and Ona by name; and that these two artists were in such high favour with the Milesian leaders that the latter, in their division of the sovereignty of Erin, drew lots as to which should have the poet and which the harper in his retinue. In the course of the poem we learn that "to the Southern Chieftain (namely Heber) fell the accomplished and most dexterous harper. Sweetness of string music, comeliness of race, belong to the Southern parts of Erin; thus shall it be to the end of time with the noble race of valiant Heber."*

Under the Milesian sway, and, indeed, well on into the early centuries of the Christian era, the bards, the professors of music and poetry—for the two went hand in hand—held high positions of power and influence in the land. That this was so among all branches of the Kelts is affirmed by many old writers, Strabo, Diodorus Siculus, &c.; it was notably so in ancient Erin. Great in this respect in legendary lore was Oisin, the poet-minstrel son of Fionn Mac Cumhal, the famous leader of the Fianna. Certain it is that the old Bards sat in places of the highest honour at the boards of kings and princes, in fact, so formidable to native rulers did these poet-minstrels become that, about 558 A.D., the reigning Irish monarch, Hugh, convened a council of potentates at Drumkill, Co. Donegal, with a view to their final expulsion from the country. Peace between the rival parties was, however, made by St. Columba But, though foreign invasion, shortly following, affected the development of their profession, the position of the bards, from subsequent accounts, still appears to have been a very exalted one; and it is certain that their art was held in high esteem until Carolan's time, 1738, after which period the prevalence of equal temperament in the division of the octave, and the preference of the art patrons of Great Britain and Ireland for Continental music, rang the death knell of the ancient harper and his gentle profession, until, in 1781, James Dungan, an Irish gentleman of means and generosity, resident in Copenhagen, attempted a revival of the national music, by organising an annual ball and harp meeting in his native town of Granard, Co. Longford. These interesting *réunions* were, however, discontinued after their third anniversary, owing, alas, to private jealousies, which so discouraged their liberal organizer and patron that he did not again attempt to resume them. Ten years afterwards, some gentlemen, in and near Belfast, followed the noble example of Mr. Dungan of Granard, and assembled, by the offering of prizes, &c., all

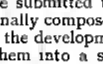
* From "Book of Conquests" (quoted by O'Curry in "Manners and Customs of the Ancient Irish")

the remaining harpers to a trial of skill in that city. The meeting took place in the Exchange, Belfast, on the 11th, 12th, and 13th July, 1792, and was attended by ten harpers, among whom we find the name of Denis Hempson, or A. Hampsey, the veteran harper of Magilligan, Co. Londonderry, who, at the time, was over 100 years of age, and he lived to be 112. He may be looked upon as almost the last, if not *the last*, of a race of minstrels who were versed in the correct traditions of the ancient Irish school of harp-playing. It is from Mr. Edward Bunting, who was appointed to record the melodies played at the Belfast meeting, and to whom the Irish people will ever owe a warm debt of gratitude for his energy and ability in saving so much genuine Irish music from oblivion, that we get most of our information about old blind Hempson and his manner of playing. Bunting, in his biography, tells us that Hempson was born shortly after Carolan, about 1695. He had been in Carolan's company when a youth, but never took pleasure in playing his compositions. The pieces which he delighted to perform were "unmixed with modern refinements, which he seemed studiously to avoid; confining himself chiefly to the most antiquated of those strains which have long survived the memory of their composers and even a knowledge of the ages which produced them. Hempson was the only one of the harpers at the Belfast meeting in 1792 who literally played the harp with long crooked nails, as described by the old writers." His *staccato* and *legato* effects were also remarkable. Bunting goes on to say that "the intricacy and peculiarity of his playing was amazing, for one could not avoid perceiving in it vestiges of a noble system of practice that had existed for many centuries; strengthening the opinion that the Irish were, at a very early period, distinct among the other nations of Europe both in the composition and performance of music." Bunting, moreover, tells us that old Hempson felt, with honest self-appreciation, that he alone, of all the minstrels living, held the traditions of the ancient art of Irish harp-playing unalloyed by the modern mannerisms to which even Carolan had lent his genius. He had a sort of prescience, also, that the art was destined to die with him. It was, too, only after the greatest persuasion, towards the close of his career, that Bunting, who frequently visited him when he was bedridden through extreme old age, could get him to play the old tunes at all. He used to say peevishly: "What's the use of doing so? *No one* can understand it now, not even any of the harpers now living."

I have trespassed thus upon your patience with a lengthy notice of old Hempson, because there is reason to assume that Bunting, by recording with, we believe, thorough good faith, these details about the last of the old harpers, and by

his preservation of the ancient tunes in his three Collections of Irish Music (published in 1796, 1809, and 1840), brings us in touch with, at all events, the traditional harp music of the Ireland of 200 years ago. Dr. Petrie has said, "The Irish harp cannot be brought back to life; it is dead for ever! And even the music which it has created will never be felt again as it has been felt. But," he adds, "*it* won't die." It is to this music that I would now direct your attention; but in doing so, I would remind you that a great gulf divides ancient from modern music. I refer to the fact that just intonation has no existence upon our keyboard instruments, and that a tempered, and, shall we confess it, *artificial* scale system has taken the place of Nature's gamut. It may be argued that the difference between a just fifth as played, for example, on the violin, and the same interval when struck on the pianoforte, does not appreciably affect the ordinary human sense of concordant tone; yet, if we face the matter fairly, we are bound to acknowledge that a certain amount of preliminary education is required before we can attune the natural ear to the tempered scale systems upon which our modern melody is constructed; whereas the nature of ancient melody was presumably such as would appeal directly to the mathematically accurate perception of our inborn, human sense of interval relationship. That the system underlying the "well-tempered clavier" of John Sebastian Bach has been a change for the better, is a question to which musicians have scarcely yet given due consideration, nor can we pause to do so now. I will merely ask you to bear in mind that the melodies about to be submitted to you for analysis and examination were originally composed in Nature's scale of just intonation, but that the developments of modern science oblige us to translate them into a scale which we must, in justice to truth, describe as the product of art.

First, please examine the system of tuning the Irish harp which Bunting alleges was, at the Belfast meeting, unanimously followed by the harpers, though all came from different parts of the country. The harps used on this occasion were apparently similar to those now known as "Egan" harps (from a Dublin maker of that name), and the customary number of strings was thirty, ranging from—



with omission of the F above, to D in *alt*. The eleventh and twelfth strings were strung in unison, and their pitch possibly corresponded to the G string of the violin. With regard to the exact *pitch* used, there does not seem to have been a defined standard, but, at most, the difference between the

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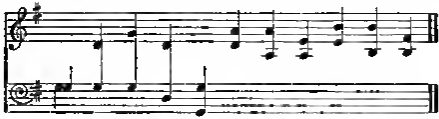
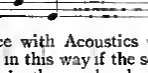
methods of the various harpers could not have considerably exceeded the extent of a tone, as the thirty strings of the harp had to cover the extreme limits of the vocal compass—a distance, roughly speaking, of four octaves. The centre unison strings were termed "the sisters" (*caomhluighe*); and once the pitch—let us assume our modern G on fourth space of bass clef—was settled, the usual method of procedure seems to have been to tune up and down in the key of G by means of just fifths and octaves, thus:—



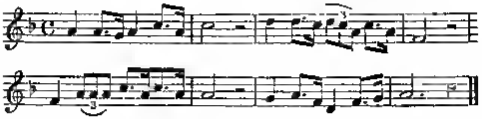
A slight acquaintance with Acoustics will show that there was a limit to tuning in this way if the seventh fifth, taken in ascending order, is to be the quadruple octave of the starting note. The old Irish harpers did not go beyond fifth No. 5 in the series—*i.e.*, F sharp—and even this sound seems to have been looked upon by them as a *variable* one, frequently requiring flattening. The sound C (in scale G), also F natural when required, was taken by a kind of inverted process—*i.e.*, by fifths downwards, thus:—



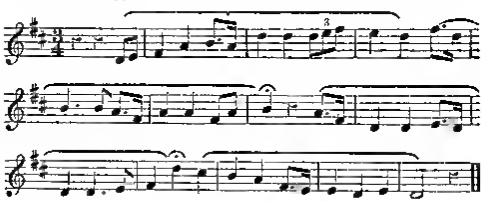
The remaining strings of the harp were tuned in octaves with the sounds already obtained. I may mention here that, through the courtesy of Mr. J. G. Morley, of South Kensington, I have been able to examine an antique model of an Irish wire-strung harp, and have tuned it successfully in the manner described. A moment's thought will show the intelligent musician that this very method of tuning the ancient Irish harp—and there can be no doubt it was a remote traditional one—favours the existence of a pentatonic (or quinquegrade) scale, with, however, the fourth and seventh as *possible* intervals—if, at the same time, intervals to be *avoided*. I believe this principle of scale formation to furnish the main characteristic trait of the ancient Irish melodies; at the same time, it must be fully understood that it is not invariably present in the structure of many undoubtedly Hibernian tunes. Its occurrence—this trace of a pentatonic scale with fourth and seventh rather avoided than omitted—is, nevertheless, of such frequency as to give a marked *individuality* to our music. As examples, with your kind permission,

I will now play for you (*a*), the very ancient Ossianic tune known as "The Battle of Arganmore" (no fourth and seventh in the melody); (*b*), the pathetic old air known as "The Lamentation of Aughrim" (set in Moore's "Melodies" to "Forget not the Field"), and (*c*), a characteristic melody, "The Little Red Lark" (which has been charmingly adapted to words of Mr. Alfred P. Graves in Dr. Stanford's "Songs of Old Ireland").

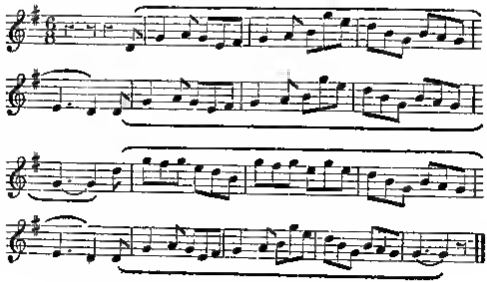
(*a*) "THE BATTLE OF ARGANMORE" (Time of Ossian)



(*b*) "THE LAMENTATION OF AUGHRIM"



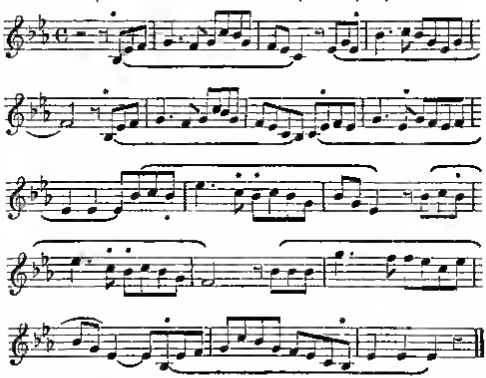
(*c*) "THE LITTLE RED LARK"



I would only remark at this point that the harmonies I use in playing these melodies are as simply diatonic as possible, and as near as I can make them to what might have been played on the Irish harp. Many other instances, similar to those just quoted, can easily be found by even a superficial examination of our better known melodies. It seems possible, also, that many tunes of the pentatonic-trace type have been either tampered with by arrangers or else semitonal intervals have crept into them by circulation from voice to voice, singers often filling in a note of easy vocalization when the air is imperfectly memorised; for I cannot agree with Bunting when he says that "a strain of music, once impressed upon the human ear, never varies." Even our street arabs and messenger boys sing their own versions of music hall ditties. In this connection I would call your attention to a very fine tune, "Emer's Farewell to Cucullain" (again I quote from "Songs of Old Ireland"), and herein I would ask you to observe that although the fourth and seventh of the scale do occur in the printed version, yet their place can easily be taken by other intervals without prejudice to the construction and beauty of the melody.

"Emer's Farewell to Cucullain"

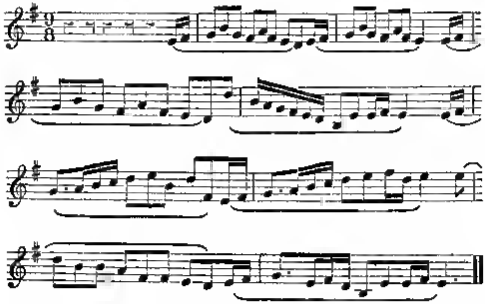
(Other intervals substituted for 4ths and 7ths)



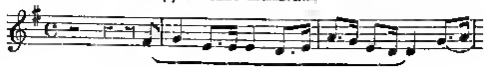
It will be urged that much ancient music has been written in a pentatonic scale, notably that of the Chinese as well as

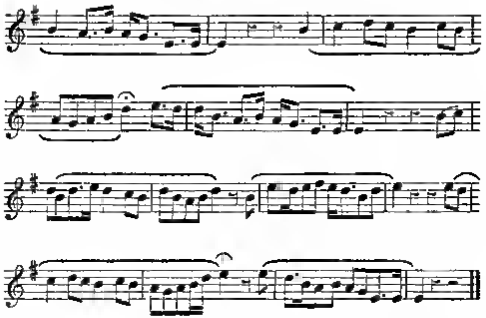
of other venerable nations. That I do not deny; but, in examining such specimens as I could lay my hands upon of the pentatonic melodies of other countries, I did not find the purely *Irish* trait that the semitonal intervals of the scale are also present, if after the manner of *obscure* vowel sounds in a polysyllabic word. I have mentioned that F sharp in the Irish harp scale of G was a *variable* note. We frequently find it flattened, no doubt almost to the extent of our F natural, in many very ancient Irish melodies. This characteristic of the *lowered seventh* we might also consider as a feature, although not an omnipresent one, of the national music of Ireland. At first this interval falls strangely upon ears familiarized with modern "leading note" effects. Then its peculiar *pathos* strikes us, and we grow to love it and look upon it rather as an integral part of the native melody than as an intruder. I speak from personal experience in this matter. Two tunes—this *lowered seventh* being substituted for our modern "leading note"—will now be submitted to you. The effect may appear odd at first, but it repays familiarity. (*a*), "The Pretty Girl milking her cow" (Moore's "The Valley lay smiling before me"), and (*b*), "Molly McAlpine" (Moore's "Remember the glories of Brian the Brave").

(*a*) "The Pretty Girl milking her Cow"



(*b*) "Molly McAlpine"





I would remark here that, after the careful analysis of some hundreds of Irish tunes, I have been very much struck with the complete absence of the modern "raised seventh" leading to the tonic. Such a progression is almost entirely wanting in cadences; so much so as to suggest that, in the rare cases where a "leading note" does occur, it is either attributable to the influence of Continental (possibly Italian) music, as in the case of some of Carolan's airs, or else it is the interpolation of a modern arranger. A scale with the seventh a whole tone beneath the tonic suggests the influence of the early Church modes upon our ancient music. It must be borne in mind in this inquiry that the Irish got their musical system from the same source as the Greeks and Romans. Although I am not prepared to state that the later influence of the Gregorian modes upon Irish melodic art was *nil*, yet I do not think that it was very great or marked at any time. Our native music and traditional methods of harp playing have ever been distinctly *secular*—an art handed down from generation to generation among the people—rather than a theoretical institution. In my early Gaelic studies I came across a most interesting Irish poem, "The lament of Oisin for the Fianna." In these stanzas the old bard Oisin is represented as having outlived all his contemporaries, the Finian heroes, and having survived to the time of St Patrick, who makes every effort to convert the aged pagan minstrel to Christianity. Very pathetic indeed is the mourning of the venerable poet after his people, and he complains bitterly of being "without sweet music by me" (*gan fonn am dháil*). Later on in the poem, speaking

evidently of the church musical service of Patrick and his band of Roman clerics, he expresses himself as weary of

> The drowsy noise of bells, a music not sweet to me,
> And the doleful sound of a joyless clergy

The word in the original (*cantlamh*) evidently refers to psalm-singing or chanting. The whole poem is interesting, as being the possible opinion of an early native musician of remarkable repute on the ecclesiastical music of the Roman school of the day. But, even with regard to this important branch of our inquiry, time will only permit me to make this passing reference. As we have already seen, the introduction of Continental music into the Eastern parts of Ireland bastened the extinction of the harpers. In the wild West, the North and the South, I am inclined to think that foreign music made but little impression, and it is from these districts that we have obtained the gems of our melodic wealth. With regard to scales, Bunting mentions that the old harpers played their music in *four* different kinds, somewhat corresponding to our G and C major, and E and A minor scales. The latter two he considered defective; they were probably of a *purer* intonation than the modern tempered scales named, and hence they may have sounded, at first hearing, in variance with the then established minor mode. Note, in passing, that, having no *raised* notes, these Irish minor scales corresponded to the *descending*, not the ascending, modern minor scale (melodic form). Dr. W. K. Sullivan considers that the ancient Irish musicians used, in all, *five* scales—*i.e.*, a scale commencing on each note of the so-called "gapped quinquegrade." I cannot say that I have been able to verify any of these or other multiple scale theories in my many years' study of the venerable music of Erin. Bunting's statements, obtained at first hand from the harpers, seem the most probable. Two scales, which might be represented by modern G and C scales respectively, could certainly be played with ease on the old harp. With reference to the scales that assimilate to the recognised minor mode, I find them most frequently used in combination with the scales of G and C just referred to. Indeed, in minor melodies we invariably find episodal phrases which strongly suggest a related major mode, and when such modal contrast exists, our modern harmonic sense can best interpret it by accompanying chords which modulate from minor to major, and *vice versa*. The tunes just submitted to you, "The Pretty Girl" and "Remember the glories of Brian the Brave," are instances of this, and one other might be quoted, "Avenging and bright," which, though distinctly in a minor key, yet savours of major tonality. It will be understood, of course, that the terms major and minor are only used *approximately* with regard to these ancient Irish scales,

which were undoubtedly in *juster intonation* than the corresponding modern ones. This change of mode—the alternation of "grave and gay," as it were—might well be classified as a trait of our national music; and when we unite it with the ever varying rate of speed—the *tempo rubato*, one might say—with which these old tunes were rendered, I think we see the true meaning of the Daghda's "three feats which gave distinction to a harper"; the fact that, often in the short space of some sixteen bars, we find the most opposite sentiments depicted—the sprightly, the pathetic, and the soothing; and thus we might not be far wrong in assuming that their native music—essentially a music of human emotion—is a reflex of the disposition of the Irish people themselves; a people acutely sensitive to sorrow and joy, and ever prone to mingle one with the other: as Moore aptly expresses it:—

> Erin the tear and the smile in thine eye
> Blend like the rainbow that hangs in the sky

Two very old tunes "Erin, O Erin," and "The Coulin," suggest themselves in this connection. The traditional name of the first is, by the way, thoroughly Hibernian—"I'm asleep and don't waken me." It contains the minor seventh, as well as ample pentatonic trace. There are many versions of the second-named tune, the "Coulin"; and though Moore, or Stevenson rather (without fair proof, I believe), has been blamed for embellishing one of these, the version as given in the "Melodies" to "Tho' the last glimpse of Erin" is the tune I would refer you to for illustrative purposes.

Another characteristic, frequently found in Irish music, is the key-note reiterated at the close of a tune, suggestive of the plagal cadence. As an example of this I might quote "The Old Woman" (Moore's "Love's Young Dream"). Then we have what are known as *unending* tunes—*i.e.*, tunes, like most of the reels and jigs, which, concluding on another note save the key-note, can be repeated *ad infinitum*. Such is "Nora Creina," for instance, which was evidently a dance measure. One or two well known Munster dances—a Reel and a Jig (all from Dr. Joyce's Collection)—might also be referred to in this connection. The structure and sequence of their phrases, however, rather than their endings, favour continuous repetition. (*See* Dr. Joyce's "Ancient Irish Music," pp. 17 and 33).

With regard to the minstrelsy displays at the great festivals of music (*Feis Ceoil*), the bards seem chiefly to have employed their time and talent in the narration of heroic deeds, most likely in rhymed couplets, to the assembled guests. Now this use of rhythmic, and possibly *rhyming* poetry among the Gaelic people dates from remote antiquity.

The Irish legends trace the origin of verse and rhythm to Jubal, whom Holy Writ connects with the invention of the harp and lyre. O'Curry mentions the fact that numerous specimens of venerable Irish lyric verse remain which perfectly adapt themselves to those ancient Irish tunes "which," he says, "have come down to us in a form, if not primitive, at least nearly that in which they must have been performed 1,000, probably even more than 2,000 years ago." In the celebrated "Book of Ballymote," compiled from older books in 1391, there is a special tract on versification, in which specimen verses are given of all the poetic measures practised by the ancient Irish. The Ossianic poems generally contain seven syllables to the line, with alternate rhymes. Their rhythm is perfect; and it is quite within the memory of some living that they were sung in the country, within this century, to many of our oldest tunes "The Battle of Arganmore," for example, adapts itself admirably to one of the Ossianic fragments. This subject alone would, however, well occupy a paper by itself, and I must be content with merely this reference to a department of Irish art-lore which is of absorbing interest. I may, however, be pardoned for suggesting that this connection of ancient verse with ancient music in its most enchanting form is purely *native*, and independent of Saxon, Danish, or Norman aid. Distinguished scholars have said that venerable Irish poetry is the most melodious and perfectly constructed of all; and if, as is pretty certain, our Gaelic literature is little, if at all, influenced by contact with neighbouring nations, what if these considerations also hold good with regard to our music? A few brief remarks on this point must suffice. On the authority of Bede, Usher, and others we learn that "long before the appearance of rhyme in the composition of Continental writers," the Irish ecclesiastics of Bangor (North of Ireland) were acquainted with the performance of rhythmical hymns. Bunting considered old Hempson to have faithfully preserved the harp playing traditions of Cambrensis and Galilei. Giraldus Cambrensis (twelfth century), the otherwise libeller of the Irish, speaks of their skill in music as "beyond comparison superior to that of any nation I have seen." He then proceeds to praise the Irish manner of *striking together* the chords of the *diatessaron* and *diapente* (fourth and fifth), and of the "tinkling of the small strings" along with the "deep notes of the bass," speaking of combined sounds of different pitch in such a manner as to leave little doubt in our minds that the early Irish were acquainted with harmony. In this connection it is pretty certain now that peculiar kinds of vocal *concerted* music were practised in Ireland. We have the "Aidbsi" (or *Humming* chorus), the "Cronan" (or

Purring chorus), the "Certan" (or *Chirping* effects), and the "Duchand" (or *Moaning* choral music). There was also the so-called *melodious* "Dord Fiansa," which was probably a kind of chant used by the Finian warriors, performed, no doubt, to the harp-playing of Oisin and his companion bards. I would like to have spoken in this place of the only existing models of ancient Irish harps that have come down to us—that now preserved in Trinity College, Dublin, and popularly but erroneously known as the "Harp of Brian Boru," and the "Dalway Harp"—as their construction might throw light, not only on Irish scale systems and musical characteristics already referred to, but also on the distinctiveness of Irish musical invention—but time forbids it. There can be little doubt, from these and other testimonies, that the modern form of the harp *originated* in Ireland under the name of *Cruit* and *Clairseach*. Irish cruit players seem to have wandered about Europe from the eighth to the fourteenth century. Vincentio Galilei, writing from Florence in 1581, quotes Dante (1300) to the effect that the harp was introduced into Italy from Ireland, "where," he says, "they are excellently made and in great numbers, the inhabitants of that country having practised on it *for many and many ages;* nay, they even place it in the arms of the kingdom, and paint it on their public buildings, and stamp it on their coin, giving as the reason their being descended from the royal Prophet David."*

It is a matter of history that Scotland was peopled from Ireland (as far as her Gaelic population goes), obtaining from thence her language and customs. The bagpipe, which, although of great antiquity in Ireland, was never, so to speak, as *fashionable* among the Irish bards as the harp, gained more favour among the Scotch than it ever did in Ireland. According to Caradoc, Powell, Selden, &c., Irish bards were, in 1079, the harp teachers of the Welsh; and certainly the *names* of the "Twenty-four Measures" of Welsh music are in the *Irish language*, and are of such suggestive titles as "Warlike Music," "Plaintive Music," "Lulling Music," "The Death Song," &c. In fact it seems that music was used on all occasions by the ancient Irish—on the battle field, at occupations, pastimes, funerals, &c. One of the Irish terms in the Welsh catalogue, *Treisi uilenn*, meant a music played "with force of elbow." Perhaps this expressive term has descended to the present day in the homely Irish greeting—"More power to your elbow."

Musical terms in the Irish language are of such an evidently *distinct* character as to point to native origin, and

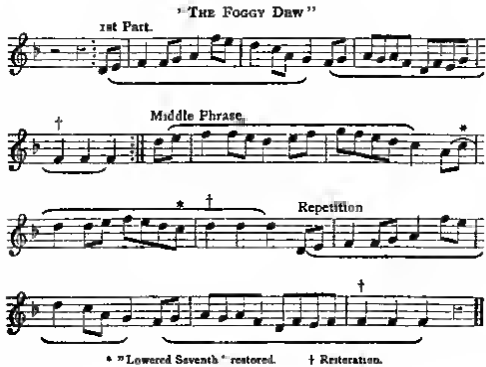
* V. Galilei "Dissertazione della Musica antiqua e moderna" (Fierenze 1581.)

they appear to have been invented independently of the modern Italian vocabulary. These musical terms are legion, especially in reference to harp playing. Personally I have reckoned at least fourteen root-words in the Gaelic language all signifying *music*, with what various shades of meaning it is now impossible to determine. There are doubtless many more. With regard to technical terms, take the word for *Trillo*. This in Irish was, according to the phraseology of the old harpers, *Barlust*, which signifies "activity of fingers"—truly an expressive term. A brilliant scale passage was designated *sprúit mór* = lit., "a great stream." The Irish also differed from other nations in playing their harp treble with the left hand and their bass with the right; moreover, they executed *arpeggi* downwards. Ancient airs, even laments, were played at a brisk pace, though the speed might be varied at will. As instances of this, in case of laments, war music, and lullabies, I might refer you to the Goll, or "Irish Cry," the "Return from Fingal," and an "Ancient Lullaby" (the latter two are found in Dr. Stanford's "Songs of Old Ireland").

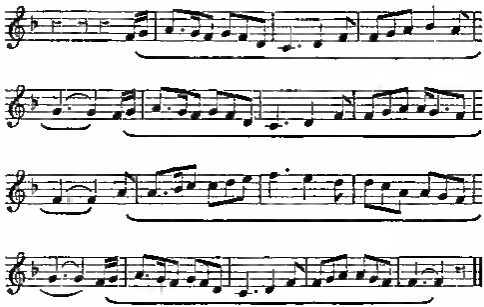
I hope you will bear with me in having made so many digressions and touched upon so many topics in order to support the claim implied in the title of the present paper, to the effect that Ireland possesses a native music, which is, to a great extent, home grown. It only remains for me now to sum up evidence in brief. Our ancient Irish melodies have been handed down to us, from remote antiquity, through the medium of the harp, an instrument of Egyptian origin. Testimony as to the remarkable skill of the ancient Irish harpers is given by such authorities as Bacon, Spencer, Fuller, Polydore Virgil, Galilei, &c.; Irish legend and literature teem with musical reference; musical terms in the language are very numerous and evidently indigenous; music and poetry have been united from time immemorial in the country, and, from an examination of the music itself, we find a marked variety of *emotion* displayed therein, doubtless owing to its minute subtleties of rhythmic structure; we discover also the traces of a pentatonic scale, and its later developments into a diatonic scale of seven sounds of just intonation. There are, moreover, the traits of "reiteration"; the absence of the modern leading note, and, in its place, the "lowered seventh" (the latter two peculiarities, however, not restricted to or omnipresent in Irish music). Considering all these points, it is to be remembered, too, that the ancient tunes were played at varying pace, generally in brisk *tempo*; from examination they appear to be mostly in what we might call the major mode (possible pitch represented by key G), and in triple time.

Bunting also mentions the insistent presence of the major

sixth (E in key G); it is certainly seldom absent from an Irish melody, but neither are the second, third, and fifth intervals of the scale. Concerning all these traits it is well to notice that, not particularly from any one of them, but rather from the varied mixture and occasional union of all, Irish music owes its distinctive character. As I fear I have already considerably trespassed upon the time at my disposal, I will only, in conclusion, draw your attention to one of the most striking of all traits in our music, and that is the perfect symmetry and regularity in the structure of its ancient melodies. As an almost unexceptional rule, there is a first phrase of four bars, which phrase is usually repeated; then comes a rise in pitch, with the introduction of new matter, suggestive of a modulation to another mode or key; lastly, there is a return to the key-note or tonic, and a repetition of the first phrase or part of it at the close. We cannot help recognising, in this ternary arrangement, "Sonata Form" in embryo—the underlying scheme of the highest triumphs of the classical composer's art, an innate sense of which has existed for centuries among Irish native musicians. I have hopes, therefore, that our art will be a progressive one, and that on strictly national lines. I will conclude by, with your permission, playing for you two tunes, both illustrative of this sonata form principle—viz., "The Foggy Dew," a melody preserved by Bunting, and Moore's well-known adaptation of an old tune to "Has sorrow thy young days shaded."



"HAS SORROW THY YOUNG DAYS SHADED"



Finally, I will only say that if you examine other Irish tunes on this suggested ternary scheme, you will see that the arrangement of their phrases follows an order which completely satisfies the musical ear in rhythm and *logical sequence*, so to speak.

In conclusion, I would wish to thank the management of the Musical Association for providing me, through the courtesy of Messrs. Broadwood, with such an exquisite and sympathetically toned pianoforte upon which to translate these Irish melodic fragments; and, finally, I have now only to thank you all heartily for the patience with which you have listened to what I fear is but a very imperfect exposition of "The Characteristic Traits of Irish Music."

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, the first thing to do is to thank the lecturer for her admirable paper given on this very interesting subject.

The vote of thanks was carried unanimously.

The CHAIRMAN.—I will not occupy your time for very long. You will remember, doubtless, that six or seven years ago we had an interesting paper on this same subject from one of our own members, Mr. F. St. John Lacy. Dr. Annie Patterson has followed very much on the same lines then laid

down. Mr. Lacy was very happy in his description of the three "periods" of Irish scale-systems or modes. He told us that the scale belonging to the first period had five sounds corresponding to the black keys of the pianoforte; that of the second period had six sounds, and possessed a leading note—viz., the major seventh from the tonic; and in the scale of the third period the interval of the augmented fourth from the tonic was introduced. Mr. Lacy gave us many specimens of melodies founded on these various modes, and pointed out that it was very difficult indeed to find tunes (especially those belonging to the first period) absolutely pure—that is, free from the presence of subsequently added semitones. In the tunes played by Mr. Lacy on that occasion (and which were afterwards printed in the annual report of our proceedings) these added notes are very rarely used indeed. It was then also pointed out to us that the ecclesiastical system of modes had a great deal to do in shaping the melodic character of the later Irish folk-music. The Church had gained such a strong influence upon the habits and minds of the people, that insensibly, sooner or later, the melodies of the national songs would fall into the system of scale tonality which the people heard so frequently at church. I cordially agree with our lecturer that the *form* of these old Irish tunes, and indeed that of all other ancient melodies, may be said to present to us a highly interesting study. I remember that in a paper I had the honour of reading to you sometime ago, I endeavoured to show that the germ of Sonata form could be discovered in the thirteenth century Wolfenbüttel melody to the Nativity Hymn "Corde natus ex Parentis."

Mr. Cummings.—Ladies and Gentlemen, the first matter that strikes me is that the lecturer spoke of the perfect tuning of the harp in ancient times; I only regret we had not had one here. I never heard a harp which remained in tune for more than five minutes in my life. I think we have nothing to be ashamed of in our modern perfect tempered scale. I can remember when the equally tempered scale was not in use in a single church in the country. The lecturer referred to Giraldus Cambrensis. He speaks very largely about music, and says of the Welsh that they, unlike all other nations, sang in parts, and as many parts as there were performers. He speaks also of the music of the Northern parts of England the other side of the Humber; he says: "The Northumbrian always sang in parts." And I do not think our lecturer gives her own national music all the credit it deserves. I believe the Irish had the diatonic scale as we have it to-day. It was the advent of the Church scales which supplanted that beautiful scale. Unfortunately, Irish music has to rest upon tradition chiefly, and tradition is a story-teller. A very few

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years, even a hundred, is sufficient to get a tune distorted. In England we can put our hands upon a manuscript certainly written not later than 1338 by John Forncete, the monk of Reading. That composition is in four parts, in perfect form, rhythm, scale—everything in the diatonic scale of F major with B flat. This specimen cannot be equalled by any other country in the world. I speak of this to show that the major diatonic scale was driven out of England by the Italian music brought over by the priesthood, and we had afterward to grope about like all the rest of Christendom to attain the perfect scale notation which supplies us with the glorious symphonies of Beethoven. I think that Irish music, like that of other countries, was very interesting before it was interfered with, and I am glad there are people who are taking the trouble to conserve and restore some of that music. But in our enthusiasm we should not try to improve it; it is much better to leave it in its ancient form.

Dr. ANNIE PATTERSON.—I hope I will be pardoned if I cannot quite agree with Mr. Cummings that it is impossible to keep the harp in tune for any length of time. I have it on the authority of an eminent harpist that, if the framework of the instrument is well seasoned and the strings not too new, the accurate tension of the latter can be well preserved for a reasonable period. It is also worthy of note that the ancient Irish harp was strung with wire, brass, and possibly also silver, and that an interesting attachment called the *céis*, an *essential* part* of the *cruit*, being defined by an old commentator as *a means of fastening*, may have perhaps materially aided in the exact adjustment of the strings.† With regard to a knowledge of harmony and chorus singing among the Irish at a remote period, Mr. Cummings mentioned that the early Northumbrians sang their music in parts. Might I mention in this connection that the late Sir Samuel Ferguson quotes authority to show that, as the Northumbrians were converted to Christianity by Colman, an Irish monk from the Monastery of Bangor (North of Ireland), it is possible and very probable that the converts got their Antiphonary from the same source as their Faith. Singing in two or more parts seems to have been practised among the Irish from a very early period, and did a manuscript exist of the celebrated "Ballinderry" with its *cronan* counter point, it is possible that the Irish might boast a similar tradition to that substantiated to the English by the famous Rota referred to by Mr. Cummings, "Sumer is icumen in."

* To show the indispensability of the *cess* to the *cruit*, reference might be made to an ancient Irish poem which compares "a Harp without a *cess*" to "a Company without a chief." (O Conor Don MSS. R.I.A., p. 917.)

† For another opinion and full treatment of the subject, *see* O Curry's "Manners and Customs of the Ancient Irish," Vol. III. pp. 243-256

I quite agree with Mr. Cummings that legendary testimony is very vague; but in the case where the traditional references are not only numerous on any given matter, but also wondrously consistent with one another, the statements made may be considered worthy of a certain amount of credence. I thank you all very much for the patient hearing you have given me.

The proceedings then terminated.

I would like to add that the Chairman's allusion to Mr. Lacy's paper on a similar subject was the first I heard of that essay. Since then I have had an opportunity, through the courtesy of Mr. Algernon S. Rose, of perusing it, and I find it excellent and comprehensive, although I differ from the writer on one or two points—in his multiple scale theory, for instance. The coincidence of our ideas on many matters, arrived at independently of one another, goes far to verify many of our conclusions. I might also state that I have read the late Sir Robert Stewart's article in Grove's Dictionary, the substance of which, I find, is mainly derived from Professor Eugene O'Curry's admirable work. O'Curry was not only an indefatigable antiquarian and cultured Gaelic scholar, he was also one of the foremost authorities of the century on Irish MS. remains. In his valuable researches in the realm of ancient Irish music, he has unearthed a wealth of MS. references that would well repay the critical study and investigation of the connoisseur, and indeed the field he opened up is almost entirely unexplored. O'Curry's work to which I refer, "Manners and Customs of the Ancient Irish," with Introduction by Dr. W. K. Sullivan, was published in 1873 in three volumes by Messrs. Williams and Norgate (Covent Garden, London), and will well repay the perusal of the antiquarian, linguist, or musician.

A. W. P.

May 11, 1897

W. H. CUMMINGS, Esq., Vice-President,
In the Chair.

THE MASQUE OF THE SEVENTEENTH CENTURY, ITS ORIGIN AND DEVELOPMENT.

By Arthur H. D. Prendergast, M.A., Cantab.

The Masque of the English Court in the seventeenth century was the vigorous and richly endowed descendant of a long line of gradually developing progenitors.

Both Italy and England had their share in the nurture and improvement of this species of entertainment; its origin and earlier cultivation belonging to Italy, and its final and most successful elaboration to our own country.

Schlegel, in his lectures on dramatic literature (1808), says,* "It is peculiar to Italy that from the earliest times its people have displayed a native talent for a merry, amusing, though very rude buffoonery, in extemporary speeches and songs, with accompanying appropriate gestures: of this nature were the Fabulæ Atellanæ, which the ancient Romans borrowed from the Osci, the aboriginal inhabitants of Italy, and so completely did they domesticate this species of drama that Roman youths of noble families used to exhibit it on their heathen festivals; and it may be fairly conjectured that in these Atelline Fables we have perhaps the first germ of the *Commedia dell' arte*, the improvisatory farce with standing masks."

The objection that these traditions could not well have been preserved during the cessation for so many centuries of all theatrical amusements, will be easily disposed of when we consider the antiquity and popularity of religious dances, and the probability that when the Church emerged from the obscurity and repression of the catacombs, the custom would be resumed of assigning to each Feast-day not only its hymn, but also its appropriate processional *dance*.

That it was a ritual at the close of the fourth century we know from St. Chrysostom, who excused himself from joining

* Translation by John Black

the festal dance on the score of illness; and, moreover, Mellitus, the first Bishop of London and third Archbishop of Canterbury, acting on the advice of Pope Gregory I., allowed the dance in the Church as late as the seventh century.

These customs would also be kept alive and extended by the festivities of the Carnival, which, until its general limitation to a few days before Ash Wednesday, began on the Feast of Epiphany, and lasted until midnight on Shrove Tuesday, and was usually celebrated by processions with song and dance, which, though at first of a religious character, gradually became more and more secularised.

Accordingly, we are told by Polydore Virgil, in his Hist. Angl., lib. 13, that it was the practice of the English in the reign of Henry II., about 1170, to celebrate Christmas with plays, *masques*, and magnificent spectacles, together with games of dicing and dancing.

The "Masques" here mentioned were probably the somewhat rude popular amusements more properly called *Mummeries* or *Disguisings*, which consisted mostly of buffoonery without any dramatic coherency; and even the best specimens of this class would be performed, not by the nobles themselves, but for their delectation by persons hired or pressed into the service for the occasion.

It is to Italy that we owe the earlier attempts to refine the entertainments of the Carnival; and more particularly to Florence, where, by the inventive genius of her artists, the street shows were expanded and developed into pageants of ever increasing magnificence; till at the opening of the fifteenth century it had become usual to collect together large processions of people, sometimes representing the return of triumphant warriors with trophies, cars, and similar devices, and at other times some story of ancient chivalry—the religious origin of the entertainments being occasionally recognised by the introduction of a moral lesson exciting more serious emotions; thus, the Florentine painter, Piero di Cosimo, appalled the spectators by a representation of Death, in which nothing was omitted which might impress upon their minds the sense of their own mortality.

For a long time after the disuse of the religious hymns, these exhibitions were for the most part calculated to attract the eye, and the accompanying songs would be mere popular ditties; but in the fifteenth century, the intervention and patronage of the Medici family, and especially of Lorenzo* (born January 1, 1448), gave new spirit and greater refinement to these amusements; while at the same time scope for yet further development was afforded by his encouraging the men of highest rank to close the day by the continuation of the out-door masquing in their own palaces.

* See Roscoe's "Life of Lorenzo de Medici"

Lorenzo himself wrote a large number of *Canti Carnascialeschi*, or Carneval songs; and, induced by his example, several of his contemporaries employed their talents in these popular compositions, which were continued by a numerous succession of writers till the middle of the ensuing century; when they were collected by Anton Francesco Grazzini, commonly called *Il Lasca*, and published in Florence in the year 1559.

An account of pageants and processions in England is given in Hone's "Ancient Mysteries", the earliest therein mentioned having been exhibited in London when Queen Eleanor rode through the City to her coronation in 1236, which was followed by another in 1298, on the occasion of the victory obtained by Edward I. over the Scots. Descriptions are also collected by Hone of various pageants of the fourteenth, fifteenth, and sixteenth centuries, of which the following will suffice to give a fairly good idea; it being understood that the word "pageant" was used not only for the show or procession, but also for the booths or other erections in which the several characters might be placed:—

On the Queen of Henry VI. visiting Coventry in 1455, at Bablake in that city there was a *Jesse* over the gate, showing two speeches made by Isaiah and Jeremiah, in compliment to the Queen, and comparing her to the root of Jesse. Within the gate at the east end of the Church, St Edward and St John the Evangelist were equally polite in their welcome to Her Majesty. Afterwards the conduit in the 'Smythforde street" was right well arrayed, and there were showed the four speeches of the four cardinal virtues. At the Cross in the "Croschepying" were divers angels censing ahigh on the Cross, and wine running out at divers places. Between the Cross and the Conduit were nine pageants, and in every pageant a speech from one of the nine conquerors (or nine worthies): Joshua, Hector of Troy, King David, the Emperor Alexander, Judas Maccabæus, Julius Cæsar, King Arthur, Charlemagne, and Sir Guy of Warwick. Joshua in his speech told Her Majesty that if any one dared to do her wrong he would fight for her. David told her that in dainties he had lived all his life, had slain Goliath, and would obey her as a kind knight for the love of her liege Lord, King Henry. The Conduit was arrayed with as many virgins as might be there upon, and there was made a great dragon, and St Margaret slaying him by miracle, with a suitable speech from her.

Again, in 1501, on the Princess Catharine of Arragon arriving in London to be married to Prince Arthur, elder brother of Henry VIII., her procession through the City was very magnificent. In the Pageants, which were numerous and superbly furnished, the principal actors or speakers were not only God the Father, St Catharine and St Ursula, but King Alphoneus the Astronomer (an ancestor of the Princess), a Senator, an Angel, Job, Boëthius, Nobility, and Virtue. These Characters sustained a dialogue.

Hitherto all these English pageants were *out-door* processions and spectacular shows, but within three years from the accession of King Henry VIII., two events occurred at his Court, which are recorded by Edward Hall, the chronicler, and which exercised a most important influence upon the future development of the English masque. One of these was *probably*, and the other *certainly* suggested by

the fame of the Florentine entertainments already described. The first event was the transfer of the scenic pageant from the street to the *interior* of the King's palace: and the second was the introduction there of a masqued ball in which the "disguisers" were the King himself and gentlemen of his Court.

Henry VIII. came to the throne in April, 1509, and the first of these entertainments took place in January, 1510-11, and is thus described by Hall, who says:—

Against the Twelfth Day, or the Day of the Epiphany, at night, before the banquet in the hall at Richmond was a Pageant devised like a Mountain, glistening by night as though it had been all of gold and set with stones; on the top of which mountain was a tree of gold, the branches and boughs frysed with gold, spreading on every side over the mountain with roses and pomegranates: the which mountain was with vices brought up towards the King, and out of the same came a lady apparelled in cloth of gold, and the children of honour, called the henchmen, which were freshly disguised, and danced a Morrie before the King, and that done, re entered the mountain: and then was the wassail or banquet brought in, and so brake up Christmas.

The second entertainment (the masqued ball) was given on the Day of the Epiphany, 1512-13, and of this it is recorded (also by Hall) that:—

The King with eleven others were disguised *after the manner of Italy called a Mask, a thing not seen before in England*. They were apparelled in garments long and broad, wrought all with gold, with visors and caps of gold; and, after the banquet done, these Masquers came in with six gentlemen disguised in silk, bearing staff-torches, and desired the ladies to dance. Some were content, and some that knew the fashion of it refused, because it was a thing not commonly seen. And after they danced and communed together, as the fashion of Masks is, they took their leave and departed, and so did the Queen and all the ladies.

Here the novelty was evidently not in the disguising, but in the fact that the persons disguised were the King and gentlemen of his Court, who opened a masqued ball *after the manner of Italy*.

From the union of these two entertainments sprang the masque of Ben Jonson and his contemporaries, which always commenced with scenic effects and dialogue, and ended with a masqued ball; the performers of both sexes being for the most part of good birth and station, and not seldom of even the very highest rank in the land.

In those days the four Inns of Court were not so exclusively "institutions set apart for the study and practice of the Law,"* as they afterwards became; but provided also an educational course of a very comprehensive type, in which the acquirement of proficiency in acting, singing, and dancing was not only encouraged, but prescribed under

* This is their description in the "Bidding Prayer," which precedes the sermon at the Temple Church and elsewhere.

pains and penalties for neglect. The general discipline was very strict, and the powers of the Benchers as the governing body were considerable, extending not only to the promotion and organization of entertainments on a most liberal scale, but also to the important item of levying rates to cover the expenses (frequently amounting to several thousand pounds). It is therefore not a matter for wonder that these Societies should have exercised an active influence upon the development of the masque.

One of the officers annually elected by each *Inn* was a Master of the Revels; and such a man as Lord Bacon, when in the height of his professional success, not only took great interest in superintending the Christmas festivities at Gray's Inn, but even assisted in the composition of some of the dramatic pieces: for instance, in "The Misfortunes of Arthur," produced on February 28, 1587-8, by eight members of Gray's Inn, for the entertainment of Queen Elizabeth at Greenwich, the "dumbe showes were partly devised by Maister Fraunces Bacon."

According to Rose's Biographical Dictionary, only two copies of this masque are known to be extant; one in the library of the Duke of Devonshire at Chatsworth and the other in the Garrick Collection.

The first entertainment of this kind among the Inns of Court, of which there is any record, took place at Gray's Inn in the year 1525; and Hall's account of it in his *Chronicle* is an interesting illustration of the perils of distinction in those more despotic times: he says:—

> This Christmas was a goodly disguising played at Gray's Inn, which was compiled by John Roo, Serjeant at the Law . . . This play was so set forth with rich and costly apparel and with strange devices of masks and *morrishes* (*sic*), that it was highly praised of all men saying of the Cardinal (Wolsey), which imagined that the play had been devised of him In a great fury he sent for the said Master Roo, and took from him his Coif and sent him to the Fleet; and after, he sent for the young gentlemen that played in the play, and them highly rebuked and threatened, and sent one of them, called Thomas Moyle, of Kent, in the Fleet, but, by means of friends, Master Roo and he were delivered at last

Mr Douthwaite, in his History of Gray's Inn (where he is Librarian, and to whose book I am indebted for much valuable information), suggests that it would be a curious fact if the Mr. Roo, here alluded to, was the William Roy who printed abroad, about the year 1527, the famous satire against Wolsey, entitled *Rede me and be nott Wrothe*.

The Inns of Court which seem to have become most renowned for these *Revels* were Gray's Inn and the Inner Temple, between which *Houses* there appears to have long existed a kindly union, which is shown by the fact that on the great gate of the Gardens of the Inner Temple may be seen to this day the "Griffin" of Gray's Inn, whilst over

the great gateway in Gray's Inn Square is carved in bold relief the so-called "Pegasus," or "Winged Horse," of the Inner Temple, which, it may not be out of place to mention here, is really a corruption of a horse with two riders, the emblem of poverty adopted by the Knights Templars.

Gray's Inn stands on land once known as the Manor of *Portpoole*, or *Purpoole*, a name still preserved at St. Paul's Cathedral in the titular dignity of Prebendary of Portpoole. Consequently, the Master of the Revels at that Inn was sometimes dubbed the "Prince of Purpoole"; and when, after some very grand Christmas revels in 1594, an account was published in a curious volume called *Gesta Grayorum*, it was entitled "The History of the High and mighty Prince *Henry*, Prince of *Purpoole*, Arch duke of *Staplia* and *Bernada*,* Duke of *High* and *Nether Holborn*, Marquis of *St. Giles* and *Tottenham*, Count Palatine of *Bloomsbury* and *Clerkenwell*, Great Lord of the Cantons of *Islington*, *Kentish Town*, *Paddington* and *Knightsbridge*, Knight of the most Heroical Order of the *Helmet*, and Sovereign of the *Same*; who reigned and died, A.D. 1594."

The title *Knight of the Helmet* is evidently derived from the family name of this Prince of Purpoole, "who was Henry Helmes, a Norfolk gentleman, thought to be accomplished with all good parts, fit for so great a dignity, and was also a very proper man of personage, and very active in dancing and revelling."

On one of the grand nights of these same revels, "the beholders were so numerous that there was no convenient room for the actors," for whom no special stage had been erected; "in regard whereof it was thought good not to offer anything of Account, saving Dancing and Revelling with Gentlewomen; and after such Sports, a *Comedy of Errors* (like to *Plautus his Menechmus*) was played by the Players."

This is believed, though not unquestionably, to be a notice, and if so, the earliest, of the performance of Shakespeare's play of that name.

The next day the Prince of Purpoole, accompanied by the *Ambassador of Templaria*, and attended by eighty gentlemen of Gray's Inn and the Temple (each of them wearing a plume on his head), dined in state with the Lord Mayor at Crosby Place; and again later, at Shrovetide, the Prince of Purpoole and his company entertained Queen Elizabeth with a performance at Greenwich.

In art, as elsewhere, demand is responded to by supply: the creation of works of art is stimulated by opportunity for their exhibition or performance.

Seeing, then, that the representation of masques was regarded with so much favour in influential circles, it was

* Referring to *Staple* Inn and *Barnard's* Inn

natural that the close of the sixteenth century, and the first half of the seventeenth, should be signalized by the labours of a band of dramatists, architects, and musicians, endowed with singular fancy and culture in their respective departments, through whose combined efforts the masque attained to an elaboration and development previously unknown.

The most eminent of these dramatists were (taking them in chronological order):—

George Chapman	1557—1634.
Lord Bacon	1560—1626.
Thomas Campion	*c.* 1560—1619.
Samuel Daniel	1562—1619
Thomas Heywood ...	...*c.* 1570—*c.* 1640.
Ben Jonson	1574—1637.
*Thomas Dekker ...	...*c.* 1575—*c.* 1638.
John Fletcher	1576—1625.
Francis Beaumont	1584—1615.
Thomas Carew	1589—1639.
James Shirley	1594—1666
John Milton	1608—1674.

The stage-scenery, dresses, and mechanical effects were for the most part designed by the renowned architect—

Inigo Jones .. .. 1572—1652;

The scenes were painted by—

Nicholas Laniere, the younger 1590—*c.* 1668;

who also composed music for several masques, and took part in them as a singer.

The principal composers of the music were—

Thomas Campion (also dramatist)	*c.* 1560—1619
Alfonso Ferrabosco, the younger ...	1580—1652.
John Coperario	..*c.* 1580—*c.* 1650.
Nicholas Laniere, the younger, also scene painter and singer	1590—*c.* 1668.
William Lawes	*c.* 1590—1645.
Henry Lawes	1595—1662.
Simon Ives	*c.* 1600—1662.
Matthew Locke	*c.* 1610—1677.
Christopher Gibbons	1615—1676

The dances and groupings were arranged by—

Thomas Giles ... ... *c.* 1560—1640;

and Hieronymus, or Jerome, Herne, whose dates were probably much the same as those of Giles.

* Dekker's dates are both uncertain, but he was associated with Ben Jonson in devising the processional pageants for the coronation of James I., on July 25, 1603, and therefore was probably of about the same age.

In respect of the dates of their birth, the earliest and latest of these men were separated by about fifty years; but all of them may be regarded as having lived and worked more or less contemporaneously. John Milton, of course, stands out pre-eminent as a *poet;* but he was the latest of the above series of masque-writers, and is only known in this connection by a single, though surpassingly beautiful specimen, "Comus," written in 1634, in the design and structure of which work, apart from its elegant fancy, he may fairly be said to have reaped the benefit of the labours of his predecessors.

Ben Jonson was not only the most illustrious poet of the series, with the one exception of John Milton, but in the special line of the masque, though not one of the earliest born of those writers, he must certainly be credited with having led the way in its elaboration and development. Jonson himself divides his pieces into two classes, which he entitles respectively "Entertainments" and "Masques."

The *Entertainments* differ from the *Masques* not only in being shorter, but also in that the former simply presented loosely connected emblems, disguises, and verses of compliment, either as pageants for the street or as interludes for the house or private garden, which were exhibited or recited by pages and henchmen; whereas the masques became, in the hands of Jonson and his contemporaries, homogeneous structures combining by means of some ingenious fable, often drawn from the mythology of Greece or Rome, the various forms of poetry, music, and dancing. They were always presented with the aid of beautiful scenery and mechanical effects, as well as splendid costumes and decorations, thus being in remarkable contrast to the meagre mounting of contemporary stage-plays; the most celebrated masters furnished the songs and dances, and all that the kingdom afforded of vocal and instrumental excellence was employed to embellish the performance; for, as is said by William Gifford, the essence of the masque was pomp and glory, and it could only breathe in the atmosphere of a Court. The performances usually took place at Whitehall Palace, but sometimes in the mansions of the nobility (as in the case of "Comus"),* or in the dining-hall of one or other of the four Inns of Court, the connection of the Bar with these masques being then very intimate. The performers were for the most part amateurs of high rank and station, not only the prime nobility of both sexes, but even the King and Queen taking upon themselves the principal characters, though the songs were, doubtless, entrusted as a rule to professional musicians. For example, in the original edition

* Produced at Ludlow Castle, Michaelmas, 1634, with music by Henry Lawes

of a masque by Thomas Campion, presented at Whitehall on St. Stephen's night, December 26, 1613-14, on the occasion of the marriage of the Earl of Somerset with the Lady Frances Howard, there are at the end of the volume some pages of music headed "Ayres made by severall Authors set forth for the Lute and Base Violl, and may be exprest by a single voyce to eyther of those Instruments", the first of which *Ayres* is "A song made *and exprest* by Mr. Nicholas Laneir,"* and then follow "Three Songs composed by Mr. Coprario,† and sung by Mr. John Allen and Mr. Laneir."

Copies, some manuscript and some printed, of a considerable number of the masques of this period are preserved in the Library of the British Museum and elsewhere. The printed copies are almost invariably small quarto volumes, with fanciful title-pages and ornamental binding, at the end of which are often found a few pages of music, containing usually solo songs, composed for the preceding masque, but very seldom any of the choruses, unless by chance there are a few bars at the end of a verse. In most cases the remainder of the music seems to be irrevocably lost. These volumes were not printed beforehand for the use of the performers in learning their parts, but after, and by way of description of the performances.

A series of nine-and-twenty "Masques" and six "Entertainments," all written by Ben Jonson, have recently been edited by Mr. Henry Morley in a volume of the Carrisbrooke Library.

Ben Jonson's first recorded venture in the way of public spectacle seems to have been the arrangement of inscriptions, emblems, allegorical groups, and "Speeches of Gratulation" for the pomp of the passage of King James I. through the streets of London to his coronation on the 25th of July, 1603. Jonson was then twenty-nine years of age. He was joined in this work with Thomas Dekker, each poet publishing his own part of the work. The accounts of this pageant do not mention the designer of the machinery, but he was not likely to have been Inigo Jones, who at that time was established in Copenhagen as chief architect to King Christian IV., brother to King James's consort, Anne of Denmark, as she is often styled to distinguish her from Queen Anne of England.

Ben Jonson also wrote about the same time an *Entertainment* called "The Satyr," which was presented for the pleasure of James's Queen at Althorpe, near Northampton, when she was lodged there by Sir Robert Spencer, in the

* The proper spelling is Laniere. He was a native of England, but of Italian origin.

† Also spelt Coperario. His real name was John Cooper, which he altered after a visit to Italy.

course of her progress from Scotland to London for the coronation.

This piece is also known as "The Masque of Oriana," from the song in it which celebrates the Queen in her progress as "Oriana"; *quasi oriens Anna*, says its author in a note. It is styled an *Entertainment* by Jonson himself; but it is longer and far more coherent in design than most of its companions, and may be looked upon as its author's first step in the direction of the real masque, and as thereby justifying in some measure those who gave it its second title as "The Masque of Oriana"; but nevertheless, it maintains, negatively, its character as an *Entertainment* in that it was not performed by persons of high rank, and did not terminate with a masqued ball, but only with a show of *morris dancers*.

In the following year (1604) Jonson wrote a shorter entertainment called "The Penates," for presentation on May-day in the house and garden of Sir William Cornwallis near Highgate, on the occasion of a visit paid to Sir William by King James with his Queen and Court. They were received by Mercury and the Penates; Aurora, Zephyrus, and Flora sang their welcome; Maia addressed them from her bower; and Pan offered his cup of greeting from a fountain that ran wine.

The King and Queen both delighted in such luxurious pleasures, and Anne was a beautiful dancer at a time when dancing was regarded as a fine art. It was natural, therefore, that Jonson, having been thus commended to their notice, should be forthwith commissioned to write for the coming festivities of the Court in honour of the installation of the four-year-old Prince Charles as Duke of York, and the marriage of Sir Philip Herbert to the Lady Susan Vere; for which two-fold occasion he produced at Whitehall on Twelfth Night, 1604-5, "The Masque of Blackness"; the first of his pieces which he himself called a *Masque*, and the first in which Inigo Jones is named as his fellow worker, the description of the stage scenery concluding with this quaint paragraph: "So much for the bodily part, which was of Master Inigo Jones's design and act."

This masque was designed to please the Queen's fancy, by way of change from her fair ivory skin, to masquerade on that occasion with eleven of her ladies, as *Negresses*. She danced, it is said, with the Spanish Ambassador, who, when he kissed her hand, was not sure what might become the colour of his lips! This observation is not meant to imply that the Ambassador was one of the *actors* in the piece, but it arises out of the fact that in all these *Masques* the preliminary action and dialogue lead up to or *induce* (as the descriptions say) the appearance of the *Masquers*, properly so called; that is to say, eight, twelve, or sixteen ladies

or gentlemen (more frequently the latter, but never both together), who first perform a dance or two by themselves, and then proceed to take out from among the assembled company a corresponding number of partners of the other sex (whichever it may be), with whom they execute a series of pavanes, sarabands, corantos, and other courtly dances. The Spanish Ambassador, therefore, as an honoured guest, would naturally be taken out by the Queen, who led the masquers.

In order to show the stage of development represented by the "Masque of Blackness," and with a view to future comparison, it will be useful to give here an abbreviation of the original description.

First, for the scene, was drawn a landscape consisting of small woods and here and there a void place filled with huntings; which falling, an artificial sea was seen to shoot forth as if it flowed to the land, raised with waves which seemed to move and in some places the billows to break, as imitating that orderly disorder which is common in nature. In front of this sea were placed six tritons in moving and sprightly actions, with their music made out of wreathed shells; behind these, a pair of sea-maids, for song, were as conspicuously seated; between which, two great sea-horses, as big as the life, put forth themselves, the one mounting aloft and writhing his head from the other which seemed to sink forward; upon their backs, Oceanus and Niger were advanced.

Oceanus, presented in a human form, the colour of his flesh blue, and shadowed with a robe of sea-green; he was garlanded with alga, or sea grass, and in his hand a trident.

Niger in form and colour of an Æthiop; his hair and rare beard curled, shadowed with a blue and bright mantle; his front, neck, and wrists adorned with pearl, and crowned with an artificial wreath of cane and paper-rush.

By this, one of the tritons, with the two sea-maids, began to sing a song of welcome for Niger to the others' loud music, their voices being a tenor and two trebles. The song begins thus—

Sound, sound aloud
The welcome of the Orient flood
Into the West, &c

and concludes—

To prove that beauty best
Which not the colour but the feature
Assures unto the creature

After the song, Oceanus inquires of Niger "how comes it, lovely son, that thou, the Æthiop's river so far East, art seen to fall into the extremest West of me, the king of floods?"

Niger replies that he comes for the satisfaction of his twelve daughters, who have heard, to their great distress, by the songs of some few "poor brain-sick men, styled poets here with you," that before the sun's heedless flames were hurled about the globe, the Æthiops were as fair as other dames, but now—

> In respect of their complexions changed
> Are eachwhere, since for luckless creatures ranged,
> Which, when my daughters heard (as women are
> Most jealous of their beauties) fear and care
> Possessed them whole; yea, and believing them,
> They wept such ceaseless tears into my stream
> That it hath thus far overflowed his shore
> To seek them patience

Niger adds that in a vision his daughters have been bidden, for the restitution of their beauty—

> That they a land must forthwith seek
> Whose termination, of the Greek,
> Sounds TANIA; where bright Sol, that het
> Their bloods doth never rise or set.
> . . . . . .
> In search of which, have we three princedoms past
> That speak out *Tania* in their accents last;
> Black Mauritania, first, and secondly
> Swarth Lusitania, next we did descry
> Rich Aquitania: and yet cannot find
> The place unto these longing nymphs designed.
> Instruct and aid me, great Oceanus,
> What land is this that now appears to us?

Oceanus replies—

> This land, that lifts into the temperate air
> His snowy cliff, is Albion the fair,
> So called of Neptune's son, who ruleth here
> . . . . . .

Hereupon the Moon was discovered in the upper part of the house, triumphant in a silver throne, made in the figure of a pyramis. Her garments white and silver, the dressing of her head antique, and crowned with a luminary, or sphere of light: . . . . the sudden sight of which made Niger to interrupt Oceanus with an address to the Moon as "Great Æthiopia, goddess of our shore," whom he calls upon to "shine on my zealous daughters" and show them the place which will—

> Beautify them, which long have deified thee.

Æthiopia explains, with much hyperbole and circumlocution, that hers was the face seen by his daughters in the vision, and that their labours have their period here, for—

> This blessed isle doth with that *Tania* end
> Which there they saw inscribed, and shall extend
> Wished satisfaction to their best desires.
> Britannia, which the triple world admires

This isle hath now recovered for her name
Ruled by a sun, that to this height doth grace it
Whose beams shine day and night, and are of force
To blanch an Æthiop, and revive a corse
Call forth thy honoured daughters then,
And let them, fore the Britain men,
Indent the land, with those pure traces
They flow with, in their native graces
Invite them boldly to the shore;
Their beauties shall be scorched no more
The sun is temperate, and refines
All things on which his radiance shines.

Here the tritons sounded their shells, and induced the masquers, which were twelve nymphs, negroes, daughters of Niger, attended by so many of the Oceanitæ, which were their light-bearers.

The masquers were placed in a great concave shell, like mother-of-pearl, curiously made to move on those waters and rise with the billows; they were seated one above another, so that they were all seen, but in an extravagant order; and on the sides of the shell did swim six huge sea monsters, bearing on their backs the twelve torch-bearers.

The attire of the masquers was alike in all, without difference; the colours, azure and silver, but returned on the top with a scroll and antique dressing of feathers, and jewels interlaced with ropes of pearl.

For the light-bearers, sea-green, waved about the skirts with gold and silver. On the summons of the tritons the masquers descended, and then danced on the shore, every couple of nymphs, as they advanced, severally presenting their fans; in one of which were inscribed their mixt names, in the other a mute hieroglyphic, expressing their mixt qualities. Their own single dance ended, as they were about to make choice of their men, one from the sea was heard to call them with a CHARM, sung by a tenor voice. After which song they danced with their men several measures and corantos. All which ended they were again *accited* to sea with a SONG of two trebles, whose cadences were iterated by a double echo from several parts of the land; then Æthiopia addressed them in a farewell speech; after which, in a dance, the masquers returned to sea, where they took their shell, and with this full SONG went out.—

Now Dian, with her burning face,
Declines apace
By which our waters know
To ebb, that late did flow
Back seas, back nymphs, but with a forward grace,
Keep still your reverence to the place;
And shout with joy of favour, you have won,
In sight of Albion, Neptune's son

So ended the first masque; which, beside the singular grace

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of music and dances, had the success in the nobility of performance, as nothing needs to the illustration, but the memory by whom it was personated.

Here follows a list of the masquers, the first couple being the Queen and the Countess of Bedford.

The double echo referred to in the above description was a favourite effect of the masque writers, and consisted in successive repetitions of a more and more abbreviated portion of a line—as, for instance, in the duet in question:—

Do not let earth longer entertain you;
1st *Echo.* Let earth longer entertain you.
2nd *Echo.* Longer entertain you.

The music was, of course, so constructed as to adapt itself to this device.

Among those present at this performance there was not wanting the captious critic, who, in the person of Sir Dudley Carlton, speaks thus of the mechanical devices: "There was a great engine at the lower end of the room which had motion, and in it were the images of sea-horses, with other terrible fishes, which were ridden by the Moors. The *indecorum* was that there was all fish, and no water."

It will be observed that the "Masque of Blackness" is founded from beginning to end upon one single plot or subject, and neither in that masque nor in its immediate successors is found the sharply defined, extravaganza-like, introduction called the "Antimasque," the invention of which is usually attributed to Ben Jonson, and which occurs for the first time in his "Masque of Queens," the sixth of the series, and from that time forward became a feature of nearly all the masques of Jonson and other writers of the period.

These *Antimasques* were in the nature of parodies or opposites of the main masque, which they usually served to introduce. The poet was here free to indulge his fancy: "Satyres, Fooles, Wildemen, Antiques, Æthiopes, Pigmies, Beastes" (as Lord Bacon says) "came trooping at his call."

THE MASQUE OF QUEENS

CELEBRATED FROM THE HOUSE OF FAME

BY THE QUEEN OF GREAT BRITAIN WITH HER LADIES,

AT WHITEHALL FEB. 2, 1608 9,

DEDICATED

TO THE GLORY OF OUR OWN, AND GRIEF OF OTHER NATIONS, MY LORD

HENRY,

PRINCE OF GREAT BRITAIN, ETC.

Such is the title of this piece; in the preface to which Jonson says: "It was my first and special regard to see that the nobility of the invention should be answerable to the dignity of the personators; for which reason I chose the argument to be *A celebration of honourable and true Fame, bred out of Virtue;* observing that rule of the best artist* to suffer no object of delight to pass without his mixture of profit and example. And because Her Majesty (best knowing that a principal part of life, in these spectacles, lay in their variety) had *commanded me to think on some dance or show that might precede hers, and have the place of a foil, or false masque,* I was careful to decline, not only from others, but mine own steps in that kind; and *therefore* now devised that twelve women in the habit of Hags or Witches, sustaining the persons of Ignorance, Suspicion, Credulity, Falsehood, Murmur, Malice, Impudence, Slander, Execration, Bitterness, Rage, and Mischief, the opposites to good Fame, should fill that part, *not as a Masque, but a spectacle of strangeness,* producing multiplicity of gesture, and not unaptly sorting with the current and whole fall of the device.

"His Majesty, then, being set, and the whole company in full expectation, the part of the scene which first presented itself was an ugly Hell; and in respect all evils are morally said to come from hell, these witches, with a kind of hollow and infernal music, came forth thence. First one, then two, and three, and more, till their number increased to eleven, and, with their Dame, made twelve; all differently attired: some with rats on their heads, some on their shoulders; others with ointment-pots at their girdles; all with spindles, timbrels, rattles, or other venefical instruments, making a confused noise, with strange gestures. The device of their attire was Master Inigo Jones's, with the invention and architecture of the whole scene and machine."

From this preface we learn that the *Antimasque* was really suggested by the Queen; and that Jonson, with a true artist's instinct, was quick to avail himself of its capabilities.

To the foregoing description of this antimasque it is only necessary to add that the witches' scene is of considerable length, and consists of grotesque dances and incantations, with the customary recounting of malicious exploits. The fifth hag reports—

> Under a cradle I did creep
> By day; and when the child was asleep,
> At night, I sucked the breath; and rose,
> And plucked the nodding nurse by the nose.
>
> . . . . . .

* Horace. "Ars poetica."

The incantations grow in intensity and spitefulness, and finally one of the hags cries—

> Sprinkle your liquors upon the ground,
> And into the air, around, around!
> Around, around
> Around, around
> Till a music sound,
> And the pace be found
> To which we may dance,
> And our charms advance

"At which, with a strange and sudden music, they fell into a magical dance full of preposterous change and gesticulation; dancing back to back, and hip to hip, with strange fantastic motions of their heads and bodies. All which were excellently imitated by the maker of the dance, Mr. Hierome Herne, whose right it is to be here named.

"In the heat of their dance, on the sudden was heard a sound of loud music, as if many instruments had made one blast; with which not only the hags themselves, but the hell into which they ran, quite vanished, and the whole face of the scene altered, scarce suffering the memory of such a thing; but in the place of it appeared a glorious and magnificent building, figuring the HOUSE OF FAME, in the top of which were discovered the twelve masquers, sitting upon a throne triumphal, erected in the form of a pyramid, and circled with all store of light. From whom a person by this time descended in the furniture of *Perseus*, and expressing heroic and masculine *Virtue*, began to speak:—

> So should, at Fame's loud sound and Virtue's sight,
> All dark and envious witchcraft fly the light, &c., &c.

Virtue and his daughter Fame then call down the masquers, of whom eleven were Queens 'of times long gone' [Penthesilea, Artemisia, Candace, &c.], 'and the twelfth, and worthy sovereign of all, I make *Bel-Anna*, royal queen of the ocean; . . . . . which name I devised to honour hers proper by; as adding to it the attribute of *Fair*; and is kept by me in all my poems wherein I mention Her Majesty with any shadow or figure.'

"The masquers then descended, and again mounted into three triumphant chariots, four in each. The first four were drawn with eagles, their four torch-bearers attending on the chariot's sides, and four of the hags bound before them [thus establishing a connection with the antimasque]. Then followed the second, drawn by griffons (*sic*), with their torch-bearers, and four other hags. Then the last, which was drawn by lions, and more eminent (wherein Her Majesty was), and had six torch-bearers more, peculiar to her, with a like number of hags. After which, a full triumphant music, singing their SONG in praise of Fame, while they rode in state

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about the stage. Then they lighted from their chariots, and danced forth their first dance; then a second, immediately following it, both right curious. The first was to the cornets, the second to the violins After which, they took out the men and danced the measures, entertaining the time almost to the space of an hour with singular variety; when, to give them rest, from the music which attended the chariots, by that most excellent tenor voice and exact singer, Her Majesty's servant Master John Allin, a ditty was sung: and after it succeeded their third dance graphically disposed into letters, and honouring the name of the most sweet and ingenious prince, Charles, Duke of York; wherein the motions were so even and apt, and their expression so just, as if mathematicians had lost proportion, they might there have found it. The author was Master Thomas Giles. After this they danced gallhards and corantos. And then their last dance, no less elegant in the place than the rest, with which they took their chariots again, and, triumphing about the stage, had their return to the House of Fame celebrated with the last SONG, whose notes (as the former) were the work and honour of my excellent friend Alfonso Ferrabosco."

The masque had now attained to maturity; and in the binary form of the "Masque of Queens" is found that combination of extravagance and elegance in antimasque and masque which served as a model for all the subsequent works of that class, produced by Ben Jonson and other writers in an unbroken series, until the fall of Charles I., in 1649, and the establishment of the Protectorate, with its Puritanical influence, put a stop for eleven years to all kinds of festive entertainments.

After the Restoration of 1660, some attempts seem to have been made to revive the masque, but it never regained its old position at Court; and the entertainments called by that name were for the most part masqued, or fancy dress balls, rather than dramatic pieces. An exception was Crowne's masque, "Calisto, or the Chaste Nymph," performed at Court by the Princesses Mary and Anne with their courtiers, on December the 15th and 22nd, 1674,* and printed by the author in the following year. The music was composed by Mr. Staggins, who shortly afterwards was created a Mus. Doc., and became the first Professor of Music in the University of Cambridge.

After "Calisto," masques were sometimes performed by professional actors on the public stage for the celebration of royal weddings or other occasional events; but no performance on the old amateur lines seems to have been given

* The date given in Grove's Dictionary is 1675; but, on the suggestion of Mr Cummings in the "Discussion," I have examined the original edition of this masque in the British Museum, and find that the true date was 1674.

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until the revival of the "Masque of Flowers," in the dining hall of Gray's Inn, during the Jubilee Festivities of 1887; for which purpose the ancient office of *Master of the Revels* was revived there in the person of Mr. Arthur W. à Beckett; who, by a very few slight alterations, was able to bring the libretto into harmony with the particular occasion of that performance, and with the more refined taste of the present time. Some of the original music by Coperario was found and used; the remainder being supplied (as far as possible in the same style) by Messrs. H. F. Birch-Reynardson and Arthur H. D. Prendergast; the latter of whom acted as conductor. A complete record of this performance was compiled by Mr. Douthwaite, and is preserved in the Library of Gray's Inn.

In 1891 the Masque of Flowers, as thus revived, was repeated for a charitable purpose in the dining hall of the Inner Temple; and it was hoped that the Inns of Court might have seen their way to a Diamond-Jubilee revival of a masque by James Shirley, called "The Triumph of Peace," which, in 1633, was performed at Whitehall before Charles I. and his Queen and Court, by members of the four Inns and their assistants; and which was described by Whitelocke as having been the most magnificent show of the kind ever given. But the Benchers have other and less artistic schemes in view; and the history of the *Masque* is closed for the present.

DISCUSSION.

The Chairman.—Ladies and Gentlemen, the paper just read by Mr. Prendergast was a most interesting one, and I am sure we have all listened to it with a great deal of pleasure. Our first duty is to thank him very heartily indeed for the great pains he has taken to produce such an excellent paper.

(The vote of thanks was passed unanimously.)

The Chairman.—Speaking of the masque, Mr. Prendergast has not touched upon one branch of it—namely, that which appertained to the theatre. It was introduced in the time of Charles II. The play of "Timon of Athens" had a masque, for which Purcell composed the music. It is interesting to remember, as our lecturer told us, that the masque then came to its perfection. The literature of the masque is, too often, most horrible doggerel. In this respect even John Dryden does not come out very well. It is also worthy of note that in Scotland, at the christening of

James VI., they had a very remarkable masque, when wonderful fishes and sea horses, like those of which the lecturer spoke, were introduced. I forget where the christening took place, whether at Stirling or Linlithgow—I think Linlithgow.

Mr. PRENDERGAST.—At Linlithgow.

Mr. CUMMINGS.—The performance of Crowne's masque "Callisto" took place in 1674. I thought the lecturer said 1675; but it must have been in December, as it was a Christmas masque, and it is interesting to know that Princess Mary, who afterwards became Queen Mary, and Anne, who afterwards became Queen Anne, took part in that masque, which was given at St. James's Palace, the last one in connection with the Court. It is a very interesting record, but it is long since I looked at it. I remember, however, that all who took part in it were high personages. The most beautiful masque is that glorious inspiration "Comus," of 1634, the original manuscript of the music of which is in the British Museum, and we find that Lawes, the composer, has improved one line of the poet. The masques were more remarkable as spectacles than as exhibitions of literary work. I have not had time to look into the subject of the paper, but these few fragmentary thoughts have occurred to me.

Mr. PRENDERGAST.—Just a word as to the later masques performed on the stage: they were performed by professional actors and therefore did not properly come within the lines of the masque of the seventeenth century.

Mr. F. CUNNINGHAM WOODS.—There was one composer to whom allusion has been made by the lecturer to-day. I refer to Laniere. In the collection of portraits of musicians, at present in the New Examination Schools at Oxford, there is an oil painting of this writer or composer. Hawkins tells us but little of him. Mr. Prendergast in his excellent paper mentioned Laniere's name more than once, and I should be glad if he could tell us something about him.

The CHAIRMAN.—Laniere was music-master to the children of James I., and lived at the Palace. His portraits are very good. One of the paintings you refer to was possibly taken from the line engraving by Laniere himself.

Mr. WOODS.—Did he paint the scenes?

Mr. PRENDERGAST.—Inigo Jones designed the scenes and Nicholas Laniere painted them. There were two men named Nicholas Laniere; the elder being either the father or the uncle of the scene painter. The elder came from Italy, and settled in London in the time of Queen Elizabeth.

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THOMAS LEA SOUTHGATE, Esq.,

In the Chair.

MUSIC DURING THE QUEEN'S REIGN.

By W. H. Cummings, F.S.A.

Before speaking of the music of the Queen's reign, it may be well to produce some account of it when our beloved Queen was a girl: and here we can fortunately produce the testimony of a competent authority, Thomas Oliphant, commonly known as Tommy Oliphant, the genial and accomplished secretary of the Madrigal Society. He was born in 1799 and died in 1873, and although an amateur, cultivated music with an ardour and enthusiasm not always found, even amongst professional musicians. He sang bass in the chorus at the great Musical Festival held in Westminster Abbey in June and July, 1834. The Princess Victoria was then fifteen years of age.

I have here an interesting volume containing the programmes of that festival, together with a set of admission tickets and also a pamphlet, probably unknown to most of you, entitled "Comments of a Chorus Singer at the Royal Musical Festival in Westminster Abbey, 1834, by Solomon Sackbut." This Solomon Sackbut was our old friend Thomas Oliphant.

At that festival the patrons were the King and Queen, and the list of vice-patrons, presidents, and directors includes the names of the noblest in the land.

The orchestra, or band as it was called, numbered eighty violins, thirty-two violas, eighteen violoncelli, eighteen double-basses, ten flutes, twelve oboes, eight clarinets, twelve bassoons, ten horns, eight trumpets, eight trombones (divided into canto, alto, tenor, and bass), two ophicleides, two serpents, and three sets of drums. There was also a semi-chorus of picked voices: twelve sopranos (ladies and boys), eight male altos, eight tenors, and twelve basses; in this semi-chorus we find the well known names of Miss Birch, Miss Maria B. Hawes, John Goss (afterwards Sir John),

Hawes, and Walmisley the glee composer. The large chorus, exclusive of semi chorus, consisted of 112 sopranos (eighty-four ladies and twenty-eight boys), sixty male altos, fifty six tenors, and eighty-eight basses. You will note that no female altos were to be found in either chorus. A striking contrast to the arrangement of our own day, when lady contralti are the rule and male altos the exception—Indeed, in many choral performances there are no male altos. Of course I am referring to concert, not to church choirs. There were forty-five principal vocalists, including Miss Clara Novello, happily still living in Rome, honoured and beloved by her family and all who are privileged to know her.

I note also, as a matter of personal interest to myself, that my wife's father, John Hobbs, was one of the principal tenors, and that his father, a singing man of St. George's Royal Chapel, Windsor, was one of the alto chorus.

The grand total of the performers (forty-five principals, seven organists, 205 instrumentalists, 356 chorus) was 613. Imagine the effect of these combined forces in a building with the magnificent acoustic properties of Westminster Abbey, and I think you will agree with me that we of to-day are absolutely unable to show any musical festival which can be compared with that of 1834.

And now we can turn to Solomon Sackbut for valuable criticism on the music selected and of its performance. Sackbut has prefaced his criticisms with some remarks which seem to be applicable to our own time, and I venture to quote them. He says: "When a man sits down to write a critique, he ought to examine his own mind as to whether his opinions are likely to be influenced by any motive save that of setting forth to the world a true and impartial account, nothing extenuating, nor setting down aught in malice, but endeavouring as far as possible to render unto all their due This, I fear, can rarely be the case with those who are in the habit of writing accounts of public performances. One can generally detect in their remarks a lurking partiality for some particular party (for, unfortunately, party spirit runs as high in music as in politics), which of course leads to the inference that there is a secret interest in upholding certain individuals and lowering others."

Now let us examine the programmes; we find they were of a very miscellaneous character, commencing with Handel's noble Coronation anthem "Zadok the Priest," including selections from Haydn's "Creation," Handel's "Samson," Mozart's "Davidde Penitente" and Masses, Haydn's Masses, a recit. and air by Sir J. Stevenson, Handel's "Israel in Egypt," with interpolated vocal solos, Haydn's "Hymn to the Emperor," the so called Luther's Hymn, Handel's "Judas Maccabæus," Beethoven's "Mount of Olives," an Anthem by

Purcell with orchestra—these, and other pieces, with "The Messiah" to close the festival, made up a somewhat exhaustive four days' work, for which there appears to have been seven days' rehearsal, three at Wornum's Rooms in Store Street, and four in the Abbey. Solomon Sackbut, in criticising the "Creation," says that there is little of dignity or grandeur about the choruses, and if it had followed (instead of preceding) "Israel in Egypt" would have appeared very tame. He speaks of the folly of engaging foreign singers for such a festival; of Madame Stockhausen, "a first rate singer in her way, that is, if it had been requisite to have Swiss airs with variations at the festival; and I take the opportunity of remarking how very unnecessary it appears to me to have gone to the expense of having Italian singers at all." Of Braham we read, "To this succeeded 'Total Eclipse,' one of the masterpieces of that mighty master, Braham. The person, whether man, woman, or child, who can hear this unmoved, must have the heart of a nether millstone. It is usually said Braham is a stick of an actor, 'tis true his figure is bad, and his movements on the stage are not very graceful; but give him a dramatic scene, like the one in question, and show me the actor who will infuse a tithe of Braham's spirit into what he represents, or who will embody so completely before an audience the ideas of the author. Here we see Samson led forth blind, a spectacle to the assembled multitude, complaining in the bitterness of his soul of the loss of sight, that first of blessings. The conception of the singer is, throughout, the most perfect that can be imagined. The writer of these remarks has wept over the tragedy of Siddons and O'Neil; has sympathised nearly to suffocation with the almost too natural acting of Miss Kelly, and has blubbered like a child at Matthews' personification of Monsieur Mallet, but never does he experience the same intensity of feeling as during Braham's performance of this song, and 'Jephtha's vow.'" Of "Jephtha's vow," Solomon Sackbut says: "During the last twenty years I have heard Braham sing it scores of times, but never better than now. The best criterion of his undiminished excellence was the deep attention of the audience, and the tears which might have been observed, not only in the eyes of the fair sex, but also trickling down the rougher cheeks of the lords of the creation. Like Jephtha himself, *I can no more;* the rest must be left to imagination."

Whilst speaking of Braham, whom I knew personally, but never heard sing, it may be interesting if I narrate a conversation I had with the late Sir Michael Costa. He told me that when sent over to England by his master, Zingarelli, to be present at a performance of some new music by that composer, at Birmingham, he was quite unable to speak

English, but he heard Braham at one of the performances singing "Deeper and deeper still," and was immensely struck by the sensation produced at the conclusion of the recitative, and asked a friend, who spoke Italian and English, what was the matter. His friend replied: "He has just sung 'I can no more.'" "Poor fellow!" said Costa, "I thought so, when he left off." Costa related this to me in proof of the extraordinary dramatic genius of Braham.

Of Rubini and the foreign singers, Sackbut does not give a favourable account. Speaking of the aria from Mozart's "Davidde Penitente," he says: "I cannot with truth say that Rubini's execution of it was at all remarkable. Italians of the present day are surely the least general musicians of the world. They appear unable to discriminate between the lackadaisical lover-like style of the opera and the reverential style of the Church; both requiring pathos, but of quite a different kind. Everything with them is theatrical and exaggerated, tending solely to an exhibition of their own individual qualifications, generally at a sacrifice of common sense. Grisi's attempt at singing a movement from one of Haydn's Masses was a regular failure on the rehearsal day. She most probably expected the rehearsal to be similar to that of one of Pacini's operas, where a *prima donna* may take what liberty she pleases, and seemed much astonished at the strictness of time observed by the band. To say truth, what she had to execute was more like a hornpipe than a mass. What Haydn could have been thinking of when he wrote it I know not, but it would puzzle any one to form a connection between such music and the words 'Thou, Christ, alone art Holy.'"

There is an interesting reference to "Old Lindley, the prince of violoncello players, who ought not to introduce such a cadence as he did (in 'O Liberty'), except in his own solos, where of course he may do as he pleases. If he knew as well as I do the general feeling of an audience as to his genuine playing and his cadences, he would never make another—at all events in a song."

I am afraid Lindley never saw this criticism; at all events, he did not heed it, for I well remember his performance of the *obbligato* to this same air in Exeter Hall, in later years, and my utter astonishment at the length and diffuseness of his cadences. Of Beethoven's "Mount of Olives" Sackbut says: "The grand feature was the 'Hallelujah' chorus. If Handel had never written the one in 'The Messiah,' this might have been considered the finest thing of the kind; but it will not bear comparison with that masterpiece. There is too much difficulty of execution in the fugue, owing to the rapidity of the time, for performers ever to sing it with comfort to themselves."

Here we may take credit for this generation; now a days a chorus makes very little difficulty over that "Hallelujah," and many far more elaborate movements.

The performance of "The Messiah," on the last day, seems to have been particularly successful. Braham, however, was out of tune in "Comfort ye," but recovered himself and sang as well as ever in "Ev'ry valley." Of Mozart's additional accompaniments Sackbut says "My own opinion in this particular instance is that, beautiful and elaborate though they be, they rather mar the simplicity of Handel's ideas by their constant motion." It is noteworthy that "He shall feed His flock," and the second part, "Come unto Him," were allotted to two singers, the first, Miss Masson, with distinguished success, the second, Madame Stockhausen, not so effectively.

Of the "Hallelujah" we read: "The winding up, where all the voices join together with the stringed instruments, sackbuts, psalteries, and all kinds of music, is overwhelming. My blood ran cold, and I felt as if I could have died with pleasure the next moment."

So much for the festival of 1834.

I shall not enter into details of music of 1837, the year of the Queen's Accession, that has already been done by several writers. Nor need I speak of the music of the Coronation, that too has been sufficiently discussed; but I shall introduce to your notice the work of a worthy resident in London in 1839, the year after the Coronation. His book is entitled "Geoffry Shortbow, or the country amateur in London, giving an account of the musical movements in the Metropolis during the season of 1839." This work is a reprint of letters which appeared in the "Cheltenham Looker-on" during that year, and Geoffry Shortbow, the author, was John Parry, the elder, who, by the way, was Secretary of the Royal Musical Festival in Westminster Abbey in 1834, Treasurer of the Royal Society of Musicians, an excellent and an efficient musician and antiquary. This gentleman was described by Mr. Curwen in his paper "Music at the Queen's Accession," read before the Society of Arts in March last, as being "the Grossmith of the day and taking his farewell in 1837." A curious error, for the popular performer and humorist, John Parry, the younger (son of the man who retired in 1837), had not at that time even commenced his career in the particular line which made him famous as pianist and entertainer.

Geoffry Shortbow, writing on the 16th January, 1839, describes a visit to Dragonetti in Leicester Square, where he found his sitting room filled with half-a-dozen double-basses, several violins, violoncellos, harps guitars, innumerable curiosities, antique furniture, pictures, prints, and, above

all, some dozens of dolls dressed in the costumes of various countries. In the midst of this sat "Il Drago," as he is called, in his morning gown and wearing a velvet cap. Dragonetti's English was somewhat difficult to comprehend, when speaking of another person he always, regardless of sex, used the pronoun *he*, and equally erroneously described himself as she. Speaking of the Queen he said "He tont like de English moosick—but she like de English moosick vere much." Meaning "the Queen does not like English music, but I do."

Shortbow also attended the "Ninety-eighth Anniversary Festival of the Madrigal Society, in the Freemasons' Hall, Sir John Rogers, a Devonshire amateur (composer), was in the chair, with the Duke of Cambridge on his right hand and Lord Saltoun on his left, the former a good performer on the violin and the latter a superior guitar player, both excellent judges of music. About 150 persons dined, and when the cloth was removed the different voices were thus arranged—twenty-five trebles in the centre, with Mr. Hawes the conductor on an elevated platform, twenty-five tenors and fifteen altos on the right of the Chairman, and about thirty basses at the president's table and on his left hand; the guests who were not singers were seated at the back of the president on a platform. The sublime canon 'Non nobis Domine' was sung by this host of human voices, with a grandeur of effect and solemnity that it caused me to shed tears. About fifteen compositions, mostly two centuries old, were sung with a prodigious fine effect; the Duke of Cambridge sang out of the alto or counter-tenor book with Sir George Smart."

There is also an account of a visit to the English Opera House, where he found sixty-two first-rate performers in the band, who played on this occasion the overtures "La Gazza Ladra," "Clemenza di Tito," "Guillaume Tell," "La Dame Blanche," and "Fra Diavolo," besides a number of waltzes and quadrilles.

He also mentions his attendance at the Orchestral Concerts, in Hanover Square, which he says will not compare with those at the English Opera House, where, moreover, the price of admission is only one shilling.

In a letter dated the 31st of January, he tells us that the Society of British Musicians (established in 1834) had just given their inaugural concert of the season. The first thing performed was a Symphony by a young man of the name of Macfarren—a Miss Calkin played the pianoforte very capitally, and Mr. Willey gave us a most brilliant solo on the violin. These, with three clever overtures by Bennett, Hopkins, and Griesbach, constituted the instrumental portion of the concert, which was performed in a very spirited

manner by a numerous band, led by Dando. The vocal part was well sustained by Miss Rainforth, Miss Dolby, Miss Horton, Messrs. H. Gear, Stokes, and C. Purday.

On the 5th February, Shortbow writes an account of the first "Classical Concert," given by Mori and Lindley. Dragonetti exhibited astounding skill in a Corelli Trio, with Lindley and Lavenu as his coadjutors. The rest of the instrumental performance consisted of a Nonetto by Spohr, Quartets by Beethoven and Haydn, and a splendid Quintet by Mozart for piano, oboe, clarinet, horn, and bassoon, most exquisitely played by Anderson, Barrett, Lazarus, Platt, and Baumann. The other artists were Mori, Tolbecque, Moralt, and Card. The singers, Miss Birch, Mr. Bennett, and Mr. Stretton, who acquitted themselves well.

The same letter tells of a visit to "The Melodists' Club," founded in 1825, where some forty amateurs and professors of music dined together. "After dinner 'Non nobis' was finely sung, and then a splendid grand pianoforte of Broadwood's was placed in the centre, on which Moscheles, who is decidedly one of the first musicians of the age, performed an extemporaneous Fantasia most inimitably, he took for his leading motivo a few bars from Weber's overture to 'Euryanthe,' which he varied in the most masterly manner, now in the right hand, now in the left, then in both, and working the subject into a climax that quite electrified the company." A solo on the violin, by the younger Mori, followed, then one on the flute by Richardson—songs and glees were sung by John Parry, jun., Fraser, Ransford, Fitzwilliam, Bellamy, and Blewitt. This club gave annual prizes for the encouragement of the composition of songs, duets, and other vocal music, and, after a useful career, ceased to exist sometime in the fifties. Its motto, however, should survive for the instruction of those that come after—

The soul of music, melody.

On the 7th of February our author attended the quartet concert given by Blagrove, Gattie, Dando, and Lucas. "A new quartet, by Mendelssohn (the modern Mozart), was performed for the first time; the second movement is in the Turkish style and is exceedingly lively and pretty. The company evinced a strong disposition to encore it, on which Blagrove, the leader, looked up towards the Royal box, which was occupied by the Duke of Cambridge and suite, to ascertain whether it was His Royal Highness's pleasure that the movement should be repeated, when the Duke, with that kindly feeling which he inherits from his revered sire, the good old King, cried out 'Let's have it over again'; this courtesy was followed by a round of applause. In the course of the evening John Bull took an opportunity of showing his independent spirit. The Duke of Cambridge re entered the

box at the commencement of the second part, with Sir W. Curtis, while the Misses Broadhurst were playing a duet of Onslow's, and he spoke, unthinkingly, rather *forte*, when a general 'Hush! hush! hush!' was heard in the body of the room, on which His Royal Highness smiled and bowed. The singers were Miss Mason and Balfe, who acquitted themselves well in some classical compositions. The performance concluded with a splendid Quintet by Beethoven in C major, Op. 29, capitally played by the four artists already named and Mr. Willey, the leader of the promenade concerts."

"Barnett's opera 'Farinelli' was brought out at Drury Lane on Friday, the 8th February. Of course I went, and was pleased with the instrumentation, but there was a lack of the soul of music, *melody*, that was felt by all present. It is a thousand pities that our modern composers will mar their works by imitating the German school in their accompaniments; if they introduce a pretty air, they so overload it with chromatic harmonies and florid passages for the wind instruments, that it becomes completely lost to the audience, for it can scarcely be expected that a single voice can make its way, in soft parts, through an orchestra of seventy instruments, all thundering out at once. Bishop, who is considered the first of our dramatic composers, wrote some lovely things while he depended on his own resources; but when Rossini and then Weber's music became popular in this country, he must fain imitate their style, and the consequence was a falling off, if not a decided failure, in all he produced, when he departed from his own beautiful style. But to return to Barnett's opera, it is the opinion of all the musical men who were present on Friday evening that, as a composition, it does honour to our country, the concerted pieces and choruses are most masterly in their construction, and will improve on acquaintance—but the libretto was poor in the extreme, the character of Farinelli was represented by Balfe instead of a soprano as the original was; it should have been such a representative as Don Giovanni had in Madame Vestris some years ago. Poor Balfe did all he could for the composer, but he became quite hoarse, and was incapable of finishing what he had begun so well, owing to a long rehearsal which had taken place in the morning, at which he had to sing fifteen pieces of music, and a very long part to speak, so that before the labours of the evening commenced he was completely exhausted."

I select another letter, dated 19th February, for a description of Moscheles' *Matinée Musicale* at Hanover Square Rooms. He commenced with a Fantasia of three movements, composed by Orlando Gibbons; this was succeeded by two of Scarlatti's Harpsichord lessons, a Prelude by Sebastian

Bach, and Handel's "Overture" and* "Alexander's Feast" Moscheles also played three of his own characteristic studies, "Bacchanale, Affection, and Terpsichore." Beethoven's grand Trio in D, Op. 70, was splendidly played by Moscheles, Mori, and Lindley.

The Society of British Musicians gave another concert with a clever Symphony by Calkin and the first movement of a new Pianoforte Concerto by Brinley Richards. This gave promise of something superior hereafter and was loudly and deservedly applauded.

Shortbow tells us that the promenade concerts were removed to Store Street, the Lord Chamberlain having refused permission for giving concerts at Covent Garden Theatre on Wednesdays and Fridays during Lent. At the concert in February the programme included the Overtures to "Egmont," "Figaro," "Freischutz," "Guillaume Tell," "Le Pré aux Clercs," and "Fra Diavolo"; also compositions by Musard, Lanner, and Strauss. At a second *Matinee* we find Moscheles performed a fugue by Bach, another by Mozart, a duet by Mendelssohn for piano and violoncello, assisted by Hausmann, and concluding with a grand "Galop Chromatic" by Liszt, "which was a complete steeplechase sort of thing, that went over hedges and ditches, rivers and brooks, helter skelter, tremendously difficult, but Moscheles kept his seat and came off most triumphantly. Mr Benedict accompanied the vocal pieces very well. His Royal Highness the Duke of Cambridge was present."

I now turn to a description of a Philharmonic concert. Shortbow says: "I had heard much of the far-famed Philharmonic band, but I had no idea that it was anything like what it really is until I heard it last night. As it may prove interesting to your musical readers, I will give you an enumeration of it: thirty-two violins, ten tenors, eight violoncellos, six double basses, two flutes, one piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, and kettle-drum; seventy-five all first-rate performers, besides extra solo players on the pianoforte and various other instruments, and six conductors who direct in rotation. The Society was established in 1813 for the cultivation and performance of the higher order of instrumental compositions, and the programme for the first concert of the season was as follows: Beethoven's Symphony in D, No. 2; Mozart's Symphony in C, No. 1; Romberg's Overture in D, and W. S. Bennett's Overture 'Parisina'; Mendelssohn's Pianoforte Concerto, No. 2, exquisitely played by Madame Dulcken, and a Fantasia on the flute charmingly executed by Mr. Richardson. The vocal portion was ably sustained by Miss Birch, Miss Hawes, Mr. Manvers, and Mr. Phillips.

* "And" is probably a misprint for "to"

Mori led the band, and Sir George Smart conducted. I really can scarcely find words to express both my astonishment and delight; for here it is not the quantity but the quality of the component parts of the orchestra which constitutes its superiority over all others. I have heard Dragonetti declare that the Philharmonic band, composed as it now is, would produce a more powerful and a finer effect than an orchestra of double the number composed of indifferent artists, for there is scarcely a violin player engaged at these concerts who is not capable of leading an orchestra."

In March our "Shortbow" notes that at the concert of ancient music, at the conclusion of Handel's Coronation anthem, "The King shall rejoice," in the final fugue on the word "Hallelujah," all the company, among whom were the Duke and Duchess of Cambridge and their daughter, the Duchess of Gloucester, the Duke of Wellington stood up The principal singers were Miss Romer, Miss Woodyatt, Miss F. Wyndham, Messrs. Hobbs, Terrail, Allen, Stretton, and Phillips, who sang a number of classical songs with much success, with the exception of Allen, who with a very little high tenor voice made choice of "Why does the God of Israel sleep," a song that even Braham, in his most palmy days, could scarcely accomplish. "Why will these young men commit themselves in this manner? I could almost find in my heart to apply the last line in Gibbons's madrigal, 'More geese than swans now live—more fools than wise.' Lindley in the accompaniment to 'Softly sweet in Lydian measures,' well sung by Mr. Hobbs, delighted everyone."

In April Shortbow writes of Mr. Anderson's glorious performance of Beethoven's Concerto in E flat, and Mr. Blagrove's splendid skill in Spohr's Dramatic Concerto for the violin, at a Philharmonic Concert. In the same month he attended a concert given by a German pianist, Fräulein Bott, who, amongst other items, performed a Fantasia in E flat minor with the left hand only. Shortbow very sensibly says, "As providence has blessed Miss Bott with two hands, she ought to use them both; for wonderful and dexterous as her performance on this occasion was, it was lost upon those who could not see her movements, she sat close to the right hand corner of the instrument, so as to have a full command of the whole of the keyboard; she played a long introduction, sweeping in arpeggio from the bottom to the top, and back again; then commenced a subject with her thumb, touching a bass note with the little finger, then playing an accompaniment with her first, second, and third fingers; but Dohler has done all this, although Miss Bott said in her programme that it was the first attempt made of the kind. All that can be said of it is that, as far as ingenuity and strength of wrist went, it was all very well, and when the old

pensioners at Greenwich and Chelsea hear of it, they may set to and practise the pianoforte."

I note that Shortbow attended the annual festival of the Royal Society of Musicians, and that he refers to the fact that they expended in the course of the year £2,381 in charity. I am happy to say that last year this noble society exceeded that amount by more than a thousand pounds.

On the 1st of May our Shortbow was present at an "Ancient Concert"—it was the seventieth anniversary of the Duke of Wellington's birthday. Lord Burghersh had selected for performance, as appropriate for the occasion, "'See the Conquering Hero comes,' when the well known music commenced the whole audience rose in a body, simultaneously, and among them the noble Duke himself; but the Duke of Cambridge took him by the hand and requested him to be seated, while around him stood the Duchess of Gloucester, the Duke and Duchess of Cambridge, the Duke and Duchess of Beaufort, the Archbishop of York and family, Lord and Lady Burghersh, the Earls of Cawdor, Bandon, and Devon, the Archbishop of Armagh, Lord and Lady Maryborough, Lord Littleton, Lord Wrothesley, and about 400 persons of rank and fashion."

In this month Rooke's new opera, "Henrique, or the Love Pilgrim," was produced, when Mr. Harrison, the tenor, made his first appearance. Shortbow says "Harrison possesses a high clear tenor voice, a good figure, and a pleasing countenance, and will, with study and stage practice, be a valuable acquisition to our dramatic singers." An opinion fully justified in after years.

On the 28th May Shortbrow writes: "All the world and his wife attended Benedict's concert on Wednesday morning. The boxes in the great room at the Opera House were all occupied, the body of the room was filled, and the orchestra was crowded with ladies and gentlemen who had paid 15/- each, instead of a band, so that there were in and about the saloon (including seats in the windows) upwards of 1,300 persons. All the opera singers assisted, also several others, and the performance, as far as I could judge, afforded satisfaction. I was much pleased with Pauline Garcia, whose voice is a splendid one, and her style is good; but, unfortunately, her face is by no means prepossessing—in short, she is the reverse of pretty."

This latter quotation should serve as an encouragement to young artists; Madame Garcia, in spite of natural disadvantages, has by her indomitable perseverance and well cultivated talents made a name second to none on the operatic stage.

In June we have records of the first appearance of Mario in this country. He had been announced to sing at a

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Philharmonic Concert, but a rumour was spread abroad that he would not do so on account of sore throat, and he failed to attend the rehearsal. Shortbow hints that as he was engaged by Laporte for the opera—who was anxious to have the prestige of his first appearance—"Mario was not suffering from sore throat, but from Laporte influenza"—possibly he was right, for Mario did sing at the concert after all, and gave a French romance for which he was encored; he also sang in a duet from Rossini's "Comte Ory" with Dorus Gras. Shortbow says: "He is a good looking young man, possessing a high tenor voice of a powerful and firm quality."

The last record I shall refer to is the performance of "The Messiah" in June, for the benefit of the Royal Society of Musicians, at Hanover Square Rooms. It was produced by an orchestra and chorus of 130 first-rate vocal and instrumental performers. The soloists were Madame Stockhausen, Miss Birch, Miss Hawes, Mrs. A. Toulmin, Miss Wyndham, Mrs. W. Knyvett, Messrs. Braham, Bennett, Stretton, and Phillips, and was rendered *without* Mozart's additional accompaniments. Shortbow says "that a short time previously a performance of 'The Messiah' had been given with Mozart's additional accompaniments, and that a London paper commenting on the fact said 'that the oratorio was always long and tedious, and to make it still longer they had added Mozart's accompaniments to it.'"

I have come to an end of this account of music in London in 1839. In that year orchestral concerts were given by the

Ancient Concerts—now defunct.
Philharmonic—still vigorous and progressive.
Società Armonica—defunct.
The British Musicians—defunct.
Classical Concerts—defunct.
Quartet Concerts (Mori and Lindley)—defunct.
Neate's Soirées—defunct.

Look at the advertisements of the Jubilee year and make a comparison: orchestral concerts, quartet concerts, Monday and Saturday popular, pianoforte and violin recitals abound—indeed, it seems that we get more music now in one month than they had in the whole of the year 1839. Of choral societies there were the Choral Harmonists, the Cecilian Society, and others, but above all the Sacred Harmonic Society, founded in 1832, which probably did more to popularise and diffuse a knowledge of oratorio music than all the other associations put together. As a boy I sang at the Choral Harmonists, as a man I sang solos at the Cecilian Society, and I have a similar pleasant association with the "Sacred Harmonic Society"—the dispersion and break up of which must be deeply deplored by every true musician, but we must bow to the inevitable, and gratefully recognise the fact that oratorio

is now given a hearing at the Albert Hall, the Queen's Hall, and in numberless suburban centres; it is much to be wished that societies for the practice of combined choral and instrumental music should increase and multiply—indeed, we may reasonably hope that the time is not far off when every town and village of moderate dimensions will have its flourishing and vigorous musical society.

It is imperative that I should say something of Cathedral and Church music. My own recollection of that in St. Paul's Cathedral dates not very long after the Queen's coronation, and I should like to correct an impression which has obtained considerable publicity, that the music in the Cathedral was rendered by a diminutive choir of four male voices and full organ; as a matter of fact—and remember I was choirboy in St. Paul's—the lay choir consisted of six men and eight boys, ridiculously few in all conscience, but it must be borne in mind that there were also twelve minor canons, all of whom were selected because of their skill in music, who were expected and were prepared to take their part in the music of the services. I well remember fifty odd years ago Dr. Vivian, the succentor, singing the bass in Weldon's anthem "In Thee, O Lord," and doing it with fair skill and voice. I could adduce other instances of the singing of the minor canons if it were necessary, but I only desire to point to the fact that weak as the music was, the accounts given are terribly exaggerated. Happily the choir at St. Paul's, and indeed at most of our Cathedral establishments, is now worthy of our church and nation.

Church music in our parochial establishments has passed through some curious phases—sixty years ago tunes were dragged at such a slow pace that it was difficult to recognise accent or rhythm—they frequently were florid and in triple time, with more than one note to a syllable; then came a period when some enthusiasts told us that tunes should be syllabic, and nothing composed later than the seventeenth century should be heard in church; then we had the Gregorian or dry Psalter period, and seemed to be approaching that happy time desired by some good folk, when the Church would have only *one* creed, *one* chant, and *one* hymn tune. A reaction set in with Hymns Ancient and Modern, and folks who gave up drawling took to singing the hymns faster than they would comic songs, and we were provided with music (and sometimes words) of the super-sentimental kind. A happy medium, and a wholesome book of words and tunes is still a need for churches and congregations.

Sixty years ago organ playing was not what it is to-day; in the first place, there were no organs duly supplied with pedals and the necessary mechanism; all were tuned to unequal temperament, which restricted the natural development of

organ-playing, and players were obliged to confine themselves to the harmonies of the simpler keys, and had moreover to crowd chords into the right hand part, playing octaves when required with the left hand. Now all that is changed, we have not only some of the finest organs in the world, but also, as is universally conceded, the most accomplished organists.

And what of the theatre and the opera? Frequent and earnest efforts have been made during Her Majesty's reign to establish a national opera—all have failed, but we are not defeated; our English musicians are gifted and well educated, and will make further efforts—perhaps, more failures; but their endeavours must eventually be crowned with success. Have you ever seen a salmon ascending stream confronted by a high waterfall; have you noticed how he leaps and fails, and leaps again, but nothing daunted makes further and more vigorous attempts, until he conquers the obstacle; so will it be with our young and rising composers. There is only one thing which can absolutely prevent success, a bad libretto—our English folk demand and will have a good book; with Shakespeare they believe that "the play is the thing." Wagner has shown, by his genius, that the opera of the future must be a composite of good things—good music, good words, good situations, and good dramatic action. Moreover, are we native Britons asking too much if we plead for a little encouragement from rank, wealth, and fashion? In Germany the people are patriotic, and support and encourage their own flesh and blood and their native language; in France we find a similar condition of things; but here in England, although there are signs of improvement, there still is too much predisposition to patronise foreign products, because they are foreign.

Time will not permit me to touch on many points in connection with my subject I should like to introduce, but there is one which may not be omitted—musical education. Sixty years ago most of the good old-fashioned folk looked upon music as a luxury, somewhat effeminate, and only to be studied by professors or wealthy and idle dilettante—the people could, in their estimation, have no need for musical education. Happily a few strong-minded men thought otherwise, notably Lord Brougham, and endeavours were made to include music amongst the subjects to be taught in our national schools. The time was ripe for action, the people were beginning to feel their need for music—but alas! professional musicians, as a class, were too much engrossed in their own daily routine of duties to recognise the splendid opportunity which was presented to them, and so partial and tentative efforts were made to bring music within the reach of the multitude. Joseph Mainzer,

a teacher of vocal music in Paris, was induced by Chorley to come over here, and he lectured and gave singing lessons to classes. I well remember his appearance at the City of London School, where I received my general education, being at the time a chorister in the Temple Church, and I was present at several of his lecture singing-lessons. Finally, John Hullah, in 1840, having become enamoured, from personal inspection, of the Wilhem teaching in Paris, introduced that system of singing from a fixed tonic-name into this country. Hullah had the warm support of the government, and his system had a long trial, but from its scientific falseness it was bound to fail, and, notwithstanding the enthusiasm of the Hullah-ists, it did fail lamentably, affording an opportunity for the late Mr. Curwen to reintroduce the ancient, right, and only true method of singing from a movable tonic and tonal relationship. The skill and vigour of the tonic sol-faists cannot but be admired by all honest musicians, and we can only regret that they should have engrafted on a perfect system the parasite of a new notation. Let us hope that wise and far-seeing as the present leaders of that system are, they will soon recognise the drag which the letter notation imposes on the progress of school singing and musical education generally.

I have as yet only spoken of people's music as connected with general school education, and if we consider special music schools for professors and experts we have indeed cause for rejoicing. At the commencement of the Queen's reign the Royal Academy of Music was the only establishment in this country where a student could obtain a professional training. All honour to that old institution, which has nurtured so many of our prominent musicians, past and present. The Academy has had its periods of shade as well as sunshine, and but for the noble and disinterested efforts of its professors some years since would have ceased to exist; happily it weathered the storm and still survives, green, hale, and hearty. *Then* it stood alone, *now* it has many rivals in London: the Royal College, the Guildhall School of Music, and others in the metropolis and the provinces. I am disposed to say the more the merrier. We ought never to rest satisfied until music, and the power of reading and appreciating music, becomes universal; people ought to feel the need of, and require daily supplies of music, just as much as they require their daily budget of news in the morning and evening papers. You will perhaps think me too enthusiastic, that I estimate too highly the value of the art I progress and live by—listen then to the words of Gladstone: "They who think music ranks amongst the trifles of existence are in gross error, because from the beginning of the world down to the present time it has been one of the most forcible instruments of training, both fo

arousing and for governing the mind of man. There was a time when letters and civilisation had but begun to dawn upon the world. In that day music was not unknown. On the contrary, it was so far from being a mere servant and handmaid of common and light amusement, that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of man."

We have, in the year of jubilee, great cause for congratulation as to the advance of music, not only in the estimation of the lettered class, but also as an art which has come within the grasp of the horny-handed sons of toil. Its beneficent operations are surely destined to a yet wider expansion; the juniors amongst us who will see something of the youthful years of the twentieth century will undoubtedly witness a development of music in this country undreamt of by our grandfathers and grandmothers; only the other day, shortly before he died, Brahms said to a friend: "The future musical country is England, there music is being studied in a thorough and right manner." That was of course said in reference to our music schools, but I am looking for the effects of true music teaching in our common schools. Who knows what dormant genius is lying there only awaiting the magic touch of the teacher! As the poet says—

> The soul of music slumbers in the shell
> Till waked and kindled by the master's spell.

DISCUSSION.

THE CHAIRMAN.—Ladies and Gentlemen, it will be our first duty and pleasure to heartily return a vote of thanks to Mr. Cummings for his excellent paper. He has poured out the result of his wide reading for our service; I have no doubt we shall benefit by it, and still more so when we read the paper in our volume of the year's "Transactions." He has given us a graphic picture of music during the Queen's reign. It has been historical, critical, and ethical, and has been of so wide a character that it is impossible to discuss the many phases of the art with which it dealt. I will first ask you for a vote of thanks to him for the paper, and then make some brief observations.

(The vote of thanks was then passed.)

The CHAIRMAN.—I want to say a few words on one particular phase of the subject—namely, its educational side. Mr. Cummings, in the latter part of the subject, touched upon this. I may possibly be charged with talking "shop," but it is not quite so. Mr. Cummings has been showing us the difference which existed before the Queen's reign and that which subsists now. He has led us through a long period in a very masterly way up to the present time, with its music and popular opportunities. The most hopeful feature is the general spread of education and love of music which is growing upon us all. I want to say a word as to the culture of music now going on in the Universities. Many of you present are graduates, and before I came here I looked up the old rolls for information as to the number of gentlemen graduates (for there were no ladies then in the Universities) at the commencement of the Queen's reign, and who were alive then. There were but nineteen of these when the Queen came to the throne. I wrote the names down and will read them to you. The first name is Dr. Crotch, who composed an oratorio at eight years of age, and was Principal of the Royal Academy of Music; Dr. G. Baker, organist of some important churches in the Midlands; Wm. Horsley, organist of Charterhouse and a friend of Mendelssohn; W. Vicary, at Magdalen College, Oxford; Mr. B. T. Essex, of whom I know nothing; Dr. Joseph Pring, a vicar-choral of Bangor, who was in a way notable for taking action against the Dean and Canon of the Cathedral—the money allocated to the choir went wrong, and he brought an action against the authorities which was carried on for years before settlement; Mr. McMurdie, a Professor at the Royal Academy of Music and director of the Philharmonic, born in 1814 and died in 1878; Mr. B. W. Marshall, organist of Christ Church, St. John's, and All Saints', Oxford; Dr. Stephen Elvey, who many of us knew, organist of New College and Choragus, who pedalled very well despite his wooden leg; Dr. T. Busby, an eminent classical scholar and writer born as far ago as 1755; Dr. W. Carnaby, organist of Hanover Chapel; P. A. P. Bridgetower, a mulatto, and for whom Beethoven wrote the "Kreutzer" Sonata; Dr. T. A. Walmisley, of King's College University Church, Trinity and St. John's Colleges, Cambridge, Professor at the University and a great friend of Mendelssohn. He declared that Bach's B minor Mass was the greatest work that had ever been written, and that the time would come when Bach's music would be played by organists and sung by choirs to the delight of the people, a prophecy which has been fulfilled; Dr. John Jay, a violinist and composer; B. I. Camidge, organist of York Minster, a member of a singularly musical family—father, son, and grandson were organists of the Minster; Dr. G. U. Chard, of St. Paul's, and organist of Winchester Cathedral; Dr. C. Hodges, a Bristol musician,

organist of Trinity Church, New York—the present organist, Dr. Bennett Gilbert, also an English graduate, I may say, is coming back to England; Dr. Jno. Smith, of Cambridge, and Professor at Dublin University. Mr. Cummings dwelt upon the fact of wider education, and what I have just read is significant of the wider and higher culture of music, for now there are 520 members on the roll of the Union of Graduates in Music. This says something for the extension of the study of music during the Queen's reign.

Mr. F. G. Edwards, referring to the Westminster Abbey performances of 1834, said that among the tenor players in the orchestra appears the name of W. S. Bennett. John Hullah and G. A. Macfarren sang amongst the basses, and Henry Smart, then of Blackburn, was one of the alto singers.

Mr. Prendergast.—I think you are mistaken in saying that Walmisley was organist at King's College. He was Professor of Music at Cambridge, organist of Trinity and St. John's, and also University organist, but I am tolerably certain he was never at King's, where Pratt was succeeded by Amps. I might mention that in the days of the fifties there were only one set of professional choirmen of Cambridge, who on Sundays did duty at the following services—viz., Trinity at 8, King's at 10 and again at 3.15, John's at 5; Trinity at 6.15, and on certain Sundays the New and King's boys sang an anthem in St Mary's Church at 2 o'clock. The lecturer did not say anything about the state of music in the Universities.

Mr. Cummings.—I was obliged to say nothing about that as it would take an hour of itself.

Mrs. Webster.—Mr. Chairman, Ladies, and Gentlemen, I would like to say a few words on behalf of the ladies. Mr. Cummings has hardly touched upon them, and during the Queen's reign they have made great strides in the musical profession. Ladies form a large factor in the educational question of music, and many of them are exceedingly suitable for this work because they know so well about child life, and the great field woman will have is in elementary teaching. In 1886 a lady gave a paper at this Association, then Miss Oliveria Prescott, and some others, and now that University degrees are to be given to women this sphere will be more widely extended. In the Edinburgh University I understand that ladies sit side by side with gentlemen in the music classes, and that they are working up for degrees. Last April we heard at this Association a paper from the only lady who has taken, by examination, the degree of Doctor of Music. Others have taken the degree of Bachelor of Music and I hope that some day ladies will rank well as composers.

Mr. CUMMINGS.—I only had to deal with facts and therefore could not touch that point.

Mr. WALTER MACFARREN.—I wish to add my thanks to Mr. Cummings for his interesting paper. I was a chorister at Westminster Abbey when the Queen ascended the throne. There were then ten boys and nominally six men, but it was rarely these six gentlemen were present. I have known many a time when the services have been performed by one or two only. If they could not attend they were supposed to send deputies, which they often omitted to do. The music at the Coronation of Her Majesty, in which I assisted, was very grand, and its grandeur was considerably augmented to my youthful imagination by the fact that all the orchestral performers wore red coats; Sir George Smart, the conductor, had in addition enormous epaulets on his shoulders, and the leader, François Cramer, one epaulet, being, I suppose, in accordance with etiquette. I could go on hour after hour recounting my musical experiences of sixty years, but must not further detain my hearers. I must, however, mention the name of one lady musician; I allude to Mrs. Bartholomew, who throughout this reign has done such valuable work. One remark she once made to me was very humorous. She said: "I was organist of St. Vedas for fifty years and served high, low, and middling clergymen, but that which pleased me the best was when the Rev. Pelham Dale was inhibited, and I received a year's salary for doing nothing."

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