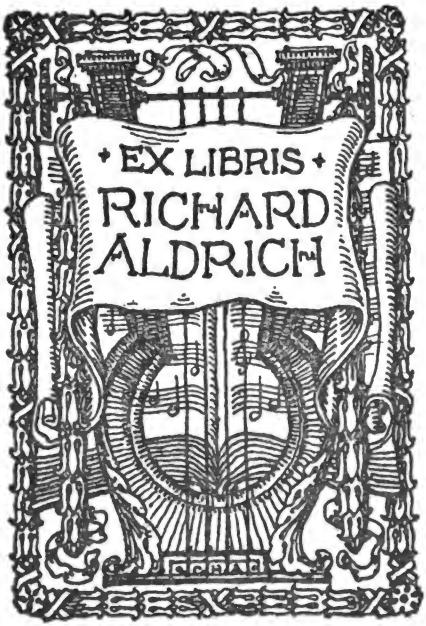
PROCEEDINGS OF THE MUSICAL ASSOCIATION

Musical Association (Great Britain)



PROCEEDINGS

OF THE

MUSICAL ASSOCIATION

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

FOUNDED MAY 29, 1874.

EIGHTH SESSION, 1881-2.

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

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FROM THE LAWS AND REGULATIONS.

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Should Members desire to withdraw from the Association, they should give notice to the Hon. Sec. on or before the 31st of October.

NO NEWLY ELECTED Member shall be entitled to attend the meetings until the Annual Subscription be paid.

Members are privileged to introduce one visitor at each meeting; they will write their names in the members' and visitors' book on entering. No admission tickets are necessary.

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Any person desirous of being admitted into the Association must be proposed by two Members.

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Members in the country or in town may forward to the Hon. Sec., Treasurer, or any Member of Council, the names of candidates for election. When duly nominated and seconded, they will be balloted for at the ensuing monthly meeting, before the reading of the Paper of the day.

November 7, 1881.

G. A. MACFARREN, Esq., M.A., Mus. Doc.,

Vice-President, in the Chair.

ON THE ARRANGEMENT OF THE STOPS, PEDALS, AND SWELL IN THE ORGAN.

By R. H. M. Bosanquet, Esq., M.A.

My attention was recently drawn to this subject in designing a small organ of three manuals, which has been built for me by Messrs. Gray and Davison. After the organ was so far completed that the design could not be altered, my attention was drawn to certain Resolutions and Recommendations put forward by the College of Organists. These have the most desirable object of securing uniformity in the arrangements under consideration. They differ in many essential points from the arrangements I have adopted, and, considering the great authority with which they come to us, I have, with some diffidence, desired to secure a little further discussion of some of the points at issue, that we may consider whether the Resolutions and Recommendations in question may not be susceptible of some amendment.

Uniformity in these matters is doubtless most desirable, but it seems to me questionable whether it may not be dearly bought at the sacrifice of points of principle. If I can show that the arrangements advocated are in any respect opposed to principles of convenience, I think I shall have made out a case for further consideration of the subject.

The first topic is the arrangement of the stops of the different departments of the instrument. The Resolutions in question place the stops of the great, choir, and solo organs on the right hand of the performer; those of the swell, pedal, and the couplers on the left, according to the scheme:—

Swell.	Solo.
Pedal.	Great.
Couplers.	Choir.

Now there are principles involved in any arrangement of this

description which are clearly stated in Hopkins's book on the organ, and will, I think, be admitted without question by most players (Hopkins, 2nd edition, 1870, p. 283):—

(1) As a rule the left hand can be more easily spared for a moment than the right.

(2) The great organ stops are more frequently brought under the control of the feet of the performer by composition pedals than those of any other department.

Inference: that the great organ stops should be placed on the right, in which I quite agree.

But the writer proceeds: "The swell and choir organ stops are not nearly so often acted upon by composition pedals."* Here we must observe that it is now scarcely correct to associate the swell and choir together in this respect. In organs even of moderate size the swell is almost always acted on by composition pedals, while their application to the choir does not take place, at least in ordinary instruments. I therefore agree with Hopkins, in opposition to the Resolutions of the College of Organists, that the choir stops should be on the left. But it appears to me that on the principles just enunciated the swell stops should be on the right, at least in cases where they are adequately controlled by composition pedals. This point was brought to my notice by the arrangement of the stops in the organ at Magdalen College, Oxford. As I shall have to refer to this instance again, I may as well shortly indicate the general distribution:—

Positions of Stops in Organ at Magdalen College, Oxford.

Choir (in 1 column).	Couplers (in 1 column).	Solo (2 stops). Great (in 1 column).	Swell (in 1 column).
Pedal (4 stops).			

For a good many years I have frequently had the opportunity of watching the service-playing on this organ; and there can, in my opinion, be no doubt as to the convenience in this case of having the swell stops on the right, even though the compositions are not as complete as they would probably be in a new organ. If the swell and great organ stops are both on the right, it becomes unnecessary, so far as the numerical balance of stops is concerned, to place any others on that side; and I think that it is a decided inconvenience in the organ above mentioned that the two solo stops are on the right side. In shifting them while playing, I notice that the player nearly always puts the left hand over. Hopkins expresses no opinion on this point;

* This passage continues: "Moreover, as the numerous delicate shades and varieties of tone are produced from those departments chiefly—leaving the great organ for broad contrasts—the left side appears the most proper one whereon to place their draw-stops."

but the principles above mentioned decidedly lead to placing the solo stops on the left.

As to the pedal stops and couplers, there can be no doubt that the "Resolutions" are right in assigning them positions on the left.

To resume, therefore: I would ask if it is not worth further discussion whether it is not better to put the swell stops on the right, and the solo and choir on the left—in these respects varying the scheme of the College of Organists. Of course these principles can hardly be applied to organs with two manuals: in these cases the balance of the number of stops will generally require the swell stops to be on the left.

I think, however, there is much to be said in favour of a general recommendation that a third manual should be adopted, even in small instruments, in preference to having a large number of stops with two manuals only; and, in any case, the arrangements of a two-manual instrument can hardly be so complicated as to cause inconvenience to a player by divergence from the type to which he is accustomed. In the small organ recently constructed from my design, the swell stops were placed on the right, as in the organ at Magdalen College; the choir, couplers, and pedal on the left; and, as far as I am competent to judge, the arrangement was most convenient.

The next point I wish to mention is the arrangement of the stops of each department. The principle to which I attach importance here is that the stops of each department should, as far as possible, be arranged in a single column—not in masses, in the modern fashion. The stops of the great, swell, and choir organs at Magdalen are arranged in this way, and of course it was common in old organs. The single column is the form in which specifications are always drawn. Consider how easily and rapidly the eye runs over the specification in this form, and how long it often takes to make out and remember the composition of a mass of stops of the modern type. In the largest organs I believe double columns would be sufficient, and these are not so very much less clear than single columns.

The next point is as to the pedals. I entirely agree with the "Resolutions" that the pedals ought to be parallel. I have never been able to understand how legitimate passage-playing could be carried out on a radiating pedal-board, which is so narrow in scale towards the back that it is hardly possible to put down the pedals singly in that region. As to the concavity recommended, I do not myself think it of much importance. On the whole, I rather prefer the pedals flat; but I had my recently built organ provided with a pedal-board of slight concavity, and it is not inconvenient. As to this point of concavity, I should mention that some uncertainty has arisen, owing to the description of the curvature as that of

an arc of a circle having a radius of eight feet six inches. Organ-builders, though intelligent and practical, do not all know what a radius means; and, a short time ago, I was introduced by an excellent country builder to a most astonishing-looking pedal-board, in process of construction, as the new pedal-board of the College of Organists. The *diameter* had been taken as eight feet six inches, instead of the radius, so that the pedal-board was curled up at the ends in a most curious way.

The remaining point in connection with the pedals arises on the resolution that the front of the short keys form an arc of a circle having a radius of eight feet six inches. I have had some experience of pedal-boards made like this, or nearly so; I think them most inconvenient, and this feeling is shared by others. Quite recently, without any mention of the subject on my part, the organist at our college chapel had a pedal-board of this description altered back so as to have the fronts of the sharps in a straight line, on the ground that he disliked the new arrangement. I have tried to analyse the reason, and, as far as I can make out, it is that by the curved front of the sharps the available portion of the ends of the pedal-board is brought too far forward under the seat, so that there is the same difficulty in getting at the ends as if the whole pedal-board were too far under the seat. That is my suggestion.

As to the swell. The first Recommendation of the College of Organists is, "that the consideration of organ-builders be directed to the widely expressed desire for some means of operating on the swell in addition to the ordinary swell pedal." Quite independently of this recommendation I designed the new swell action from the back of the seat which was applied in the organ recently built for me. It is particularly in connection with this new action that I regret that so few of the members of the Association responded to my invitation to see the instrument. Our excellent secretary, whom I must take this opportunity of thanking for his kind assistance, was however there. There is a movable back to the seat, to which a breast-strap is attached. By leaning forward lightly against the breast-strap the swell is opened. It was demonstrated, on the occasion in question, that it was possible to play such a piece as the first movement of the First Sonata of Bach, or the opening of the Passacaglia, with employment of the swell throughout, while both feet were engaged with the pedals as they ought to be. At the same time my impression is that the employment for which it will be felt as the greatest relief is the use of the swell during accompaniment. There are two classes of players in this respect at present. The one do not attempt to use the swell while the pedals are going; the others habitually keep one foot on the swell pedal, sacrificing the continuity and effect of the pedal part to that necessity. Of course there are some artists also who succeed in doing

wonderful things with the present imperfect means, but I think even they will probably feel the new action a relief, when they have got accustomed to it. I must admit that I was struck with the difficulty which appeared to be felt by some practised players in discarding the swell pedal and trusting to the new contrivance: but I cannot doubt that this difficulty would disappear with a few days' practice.

The second Recommendation of the College of Organists is that there be some contrivance to fix the swell pedal at any point. This has been met by a contrivance of Messrs. Gray and Davison: the swell pedal hitches of itself at any point when the foot is removed; it acts independently of the back swell action. As to the composition pedals. I think it may almost be laid down as a principle that the various *piano* compositions should lie together. No player is, I believe, quite above the possibility of making a mistake in the composition pedal he touches; and where there are many such pedals they must all lie rather close together. The risk of putting down any *ff* pedal when *piano* is meant seems to me a thing to be avoided. I have placed the *piano* for the pedal organ and couplers about the middle, and the *piano* for great and swell on both sides of it, the *ff*'s being at the two ends. I should say that, as I am accustomed to play on a small organ, I have not formed any decided habits in any of these respects, and I seem to myself to look on the various schemes with an unprejudiced eye.

If I have seemed presumptuous in expressing my opinions so freely, I beg pardon. My object is to elicit the views of those better qualified to judge than myself.

DISCUSSION.

The CHAIRMAN having invited discussion—

The SECRETARY said: It appears to me that Mr. Bosanquet attaches an undue amount of importance to the position of those stops that are controlled by composition pedals. For my own part I regard composition pedals really as necessary evils. They are terribly convenient things, and induce a player to use just a few stereotyped forms of his organ, instead of using the instrument in its almost infinite variety, simply because certain stops can be conveniently shot out by composition work. Mr. Bosanquet rather deduces an argument from Mr. Hopkins's book than quotes it. I think it is not stated in plain words that the choir draw-stops should be on the left hand.

Mr. BOSANQUET.—Yes; Mr. Hopkins states quite clearly that he prefers the choir on the left.

The SECRETARY.—As against that I may state that I was a good deal concerned at the College of Organists in drawing up these Resolutions. We were much guided and influenced by Mr. Hopkins's experience, and he generally concurred in the Resolutions. I believe we are all very much in the position that has been described: that is, all of us who have an instrument cast in a certain form, if it is not easy of control, we are disgusted with it, and are always talking about its inconvenience, but we grow attached to the habit of finding our stops in certain positions. When the College of Organists first took action in this matter they were at great pains to ascertain the most common and familiar arrangement, and generally—if no principle to the contrary was involved—they recommended those arrangements which were most common and usual. One chief object was that players in going from instrument to instrument should not continually find themselves adrift. With regard to the new method of controlling the swell, I am not sure that anybody trying it for the first time would be able to judge impartially of it. For myself, when I was strapped in, I felt in a very helpless condition, and I could not but remark that even an experienced player—for Mr. Bosanquet will allow me to say that he played the organ as though he had considerable experience—made a great many involuntary actions of expression; for instance, when he had to turn over there was a *crescendo*, and at sundry other places a *crescendo* came when it was not wanted. At the same time I am quite sure it is not a matter to be judged too hastily from such accidents as these.

The Rev. J. HELMORE.—May I be allowed to ask Mr. Bosanquet whether it would be practicable to make the swell to open by pressing backwards instead of forwards?

Mr. BOSANQUET.—Yes, in fact I got the idea of the back swell—the very one which I am speaking of—from one made by Mr. Cooper, which was in St. Sepulchre's some years ago. It was an arrangement in which you leaned back to open the swell. But, as the swell is always the top row of keys, and you have to stretch out your arms to reach them, you cannot under any circumstances lean back when you want to play with any power. Mr. Cooper, as I am given to understand, used this arrangement solely for the purpose of obtaining a full *crescendo* climax on the great organ when he had the swell coupled to it; it was not intended for action on the swell by itself. It occurred to me that the natural position to obtain emphasis was leaning forward; when you press a considerable number of keys down it is more natural to lean forward than to throw yourself back at the same time; for instance, if you watch any player—I do not care how quiet

he may be—if he has a lot of very full chords to play, he will lean forward in putting them all down, so that the accent is obtained by a very natural and almost automatic process in that case. The only difficulty was in connecting the forward motion with the action on the swell. I imagined a lot of difficult and roundabout ways of doing it in the first instance; and this strap, which I think was suggested by Messrs. Gray and Davison, proved the simplest outcome of it altogether. You fasten it in a moment with the buckle, or you might fasten it more easily than by a buckle if you think fit. It may be buckled as tightly or loosely as you like. I do not think if it were pretty loosely buckled it would cause those effects to which Mr. Higgs alluded, and I confess I do not think there was very much of that. I think, considering one's natural want of experience with the arrangement, that it was wonderful to have so little of that. No doubt everything of this kind must have these defects. The swell pedal unquestionably has its defects, and the only way in which those difficulties are so well got over is by the long constant practice that excellent players have had with it. I think if they were to give anything like the same constant practice to this new arrangement they would soon find it a very effective thing indeed. You might unbuckle the strap swell when you want, and you can use the swell pedal quite independently of the strap.

Mr. Somers Clarke, jun.—I have not had the pleasure of seeing the organ Mr. Bosanquet speaks of, but I should be obliged if he would explain to me how the strap was applied. It strikes me, in the case of country organists—one very often sits under very curious performances in the country—and I cannot help thinking that if the performer were strapped in, that with every movement from one side to the other, for pulling out the stops and so on, the result would be very alarming. Would it be easy for the player to get in and out? because very often you see that the player moves backwards and forwards from the instrument; he does not wish to sit on the stool longer than is necessary.

Mr. Bosanquet.—I fastened an ordinary strap to the back of the seat, which turned on hinges; at first it was rather heavy, but I got them to lighten it, and eventually it moved very freely indeed. There are a couple of holes, I think, about the height of my shoulder; from this I pass the strap under my arms, and just buckle it. Most people can fasten a buckle very readily. It takes me about four to five seconds, but it would be easy to make a simpler fastening still.

Mr. Somers Clarke, jun.—Have you tried it with a surplice on?

Mr. Bosanquet.—No, but I do not think there would be any difficulty about that. I have used it sometimes passing

over the shoulder. I will explain another modification of the affair that I had completed quite roughly on our organ at St. John's College. It was fitted by a country builder, and in some ways I think the arrangement is very good. [Mr. Bosanquet drew a sketch illustrating the arrangement.] There was an arm fastened to the floor behind the seat, which carried an upright lever; from the top of that a strap passed through a couple of holes and passed round the performer. This is more easily done than in the arrangement of the organ by Messrs. Gray and Davison. In the organ by Messrs. Gray and Davison the seat was necessarily fastened down; * the adjustment of the movable back at the bottom did not admit of being disturbed, but the other is more simple to make, and it has the great convenience that it does not involve the fixing of the seat. But the great difficulty is in getting the mechanism to act lightly enough. It is essential that it should be comfortable that it should be very light indeed. I have been able to get this machine to act with sufficient lightness to be quite comfortable; but the one of Messrs. Gray and Davison was very light. It is possible in playing a delicate passage to give a decided accent on any particular note, almost on any part of the note; to play suspended notes where you want to give a slight accent at the beginning of the bar; it was possible to give an accent in the most perfect way, with hardly any movement at all. Anybody knows how easy it is to give considerable effect by slight accents delivered in that way, but ordinarily it has been quite impossible to do that whilst playing a pedal part at the same time.

Dr. GLADSTONE.—It seems to me that the most serious objection is that it would be almost impossible during the course of the same piece to fix the swell pedal if the strap has once been used—say, for instance, if you wished it for a climax.

Mr. BOSANQUET.—There is no difficulty at all in that. You only put your foot on the pedal and fix it: the two things do not interfere with each other. It works backwards and forwards without doing anything when the swell pedal is fixed.

Professor MONK.—I suppose that some of us will remember that in one of the organs exhibited at the 1862 Exhibition the movement of the swell and the motion of the Venetian front was controlled by the mouth of the player by such a mouthpiece as that of the clarinet, for instance. Of course there the pneumatic apparatus was present in the whole instrument, and the moment a slight impetus was given by the mouth of the player various examples of bellows power were brought into use, and themselves lifted the front. I think we have all

* This has since been found unnecessary.

of us felt how great a luxury it would be to be able to control the movement of the front of the swell without using the pedal, especially by the freedom which would be given to the two feet. Having ventured to say this, I will also venture to say a word or two on my own behalf, entirely unconnected with the observations of the present paper. Some little time ago I had an idea that it might possibly be an advantage if some little movement could be given to the seat itself. This is entirely, of course, a matter of experiment. I got a personal friend of mine, who is connected with some branches of the organ trade, to make me a seat which would revolve. It was capable of receiving from the performer just a slight impulse in a direction either to his right or to his left. The motion is, of course, and must needs be, of the slightest. It seems just this, that the seat following the effort of the player, goes towards his right for the high part of the board, or towards his left for the low part of the board, and goes with him to the slightest extent. As I have said, this is quite an experiment, but I have had it fitted, and find it answer very well.

Mr. BOSANQUET.—Does this affect the swell in any way?

Professor MONK.—Not in the slightest; I simply avail myself of the opportunity just to mention what is of itself too trifling a matter to be brought before the Association as a separate subject. I have one of these organ seats with me, and if any gentleman will be at all interested in seeing it I shall be very pleased to show it to him at the close of the meeting.

Dr. GLADSTONE.—May I ask one question with regard to fixing the swell pedal?—the only pedal I have had any experience of (of that kind) being one with more than one notch, which caught at one particular point in its descent, not at any other. That in the wretched instrument at the Bow and Bromley Institute not only stops when you do not wish it, but refuses to keep closed when you do. I do not know what is the cause; whether it is the vibration of the bellows, or what it may be, but something certainly causes this swell pedal to open of its own accord. It seems to me that the old-fashioned principle is the safest, but I should like to know a little more about the one mentioned.

Mr. BOSANQUET.—This is not my contrivance at all. Messrs. Gray and Davison are responsible for it. I do not say that on the whole I should advocate it very strongly, or that I attach very great importance to it, but certainly it answered its purpose as far as I could see entirely. The principle of it is this: that about two inches from the end of the pedal is put a button rest, which is connected with a catch, which works in a rack. When you touch this button the pedal is released from the rack, and so long as you keep your foot on it the pedal is free to move, but as soon as you take your foot off

the button, the pedal sticks in the rack. The only difficulty I have found is to get the pedal to close exactly. There is some force requisite to depress the button. Under these circumstances it seemed to me if one was not very careful the button would rise before the pedal had entirely completed its upward course, and become hitched before it had reached the top. But I think that is to be got over if you cut away the top tooth. It is not adopted for the first time in my organ; I believe it has been in use for some other instruments made by that firm, and has given satisfaction. At all events there it is, and it undoubtedly effects the purpose when you get accustomed to it; but, like other things, it needs a little practice. Sometimes the person puts his toe on the end of the pedal, and tries to force it open without touching the button; and it will allow of that being done, but you cannot force it up again. I think, with a very little attention, you would be able to use it with more convenience. I only use it when I want to keep the pedal down for a considerable time.

Mr. Stephens.—It appears to me the process is not quite complete, because it does not enable you to fix the pedal exactly where you wish it. The rack must be fitted with notches after all, and you are at all events at the mercy of the notches. I think the great desideratum is to be able to fix the pedal exactly where you desire it. There is a certain amount of quality obtained by coupling the swell reeds to the great organ, and you cannot arrive exactly at what you wish unless you can fix the pedal where you desire. It appears to me a very desirable thing to be able to do so, but it appears as if the invention has yet to be made which would enable you to accomplish so desirable an end. With regard to the mode of using the swell of Mr. Bosanquet, I have not had practical experience, and I fear I should find it very awkward at first, and that I should be giving my listeners the idea that I was very much troubled with spasms, and, to use an organist's language, we should certainly have involuntary *crescendos*.

Mr. Bosanquet.—Perhaps Mr. Stephens is not acquainted with the modern balance swell pedal, which does attain the object he speaks of. You work the pedal by the toe and the heel, and the shutters of the swell are placed vertically instead of horizontally.

Dr. Gladstone.—That is like the one at the Bow and Bromley Institute: you cannot close it quickly if you wish, and it will not remain closed when you have closed it.

The Chairman.—I think, ladies and gentlemen, this subject has now perhaps had your full attention. Another paper of great interest is waiting for your audition, but before proceeding with that I think we must give our thanks to Mr. Bosanquet, and also to Professor Monk, for the opportunity he has given us of inspecting his new invention.

The SECRETARY.—With the Chairman's permission, I should like to say one thing in relation to Mr. Monk's kind offer to exhibit his new organ seat. It will be in the memory of those present at the general meeting last week that the Council called attention to a little incident that happened about this time last year, when Dr. Stainer brought down some curious MS. horn music, which excited a good deal of interest. The Council think the Musical Association might be made very useful if those members who have portable curiosities of any kind, such as books or instruments, would kindly bring them for exhibition. If any one will communicate with me I shall be glad to announce their intention to exhibit anything curious at any of our meetings.

ON THE BEATS OF MISTUNED HARMONIC CONSONANCES.

By R. H. M. Bosanquet, Esq., M.A.

The present Paper forms a continuation of one presented to the Association a short time ago. The subject was first put prominently before the Association in Mr. Spottiswoode's Paper "On Beats and Combination Tones." I subsequently showed some of the elementary experimental methods by means of which I attempted to deal with the questions raised. Since that time I have been placed in possession of much larger means for dealing with these questions. I propose to give to-day some account of the experiments and results I have since arrived at. The apparatus does not differ in principle from that formerly exhibited to you; and as the improvement in its efficiency is principally due to the introduction of a large bellows driven by a steam-engine, and the experiments themselves are not suitable for verification by an audience, I have not attempted to bring any of the apparatus here.

The practical question I have dealt with is, What are the actual sounds produced where consonances such as the octave, twelfth, fifteenth, &c., are slightly mistuned?

König has established that beats are heard in these cases, even when the notes employed are of great purity. He did not ascertain experimentally the nature of the beats—that is to say, what the notes were that varied in intensity; and did not prove to my satisfaction that the beats consisted of sounds other than musical notes. My efforts have been directed to supply this information by simply listening to the sounds, which were produced continuously and for a long time together.

Experiments.

The engine and bellows* being adjusted to run continuously and quietly, I began to follow the course of König's experiments at the point where he deals with the combinations of the note C, following his form not accurately, but with such divergences as the difference in the apparatus suggested. After going through one or two sets in the way hereinafter described, I concentrated my attention on the analysis of beats,

* See *Philosophical Magazine*, October, 1880.

and specially on those of mistuned consonances of the form $h : 1$. It will be seen that after a time I entirely discarded resonators, having convinced myself that, so far as they were concerned, the beats of mistuned consonances, other than unisons, with the beat notes, difference and combination tones of all orders, and, in fact, all that I had to observe, were of a purely subjective nature, and were extinguished by resonators properly used, so far as my arrangements enabled me to perceive.

The mode in which I then pursued the observations on the beats of the mistuned consonances in question was, to adjust the notes and leave them sounding uniformly and continuously by the hour together. I then walked about the room, listening to the combination in all the various forms in which it presented itself; went outside and came in again, always keeping in view the question—what are the sounds that these beats consist of?

It is hard to believe that a question to which the answer is tolerably simple could be so difficult. Yet it is *very* difficult; it is one of the most difficult things I ever tried to do, to analyse these apparently complicated sounds into their elements by the ear alone. And when I state my results, I must not be taken to mean that the elements I mention are all that are present. In fact, one of the great difficulties is that there appear to be such a number of different sounds. Some of these are probably due to the imagination; others probably exist in small intensity. And I am satisfied that there still exists a large field of work in the further prosecution of this subject. But of the main result I have no doubt whatever, and that is:—

The beats of mistuned consonances of the form $h : 1$, where h is nearly some whole number, consist mainly of variations of intensity of the lower note when the beats of the harmonics are eliminated.

I was prepared for this result in the case of the octave by my preliminary experiments (*Philosophical Magazine*, viii., p. 293), but did not proceed further till I had verified it and got my ear to perceive it readily under the new conditions, which required two or three days. I then got Mr. Parratt to come and listen. He was much disturbed by the trifling noises from the engine, belts, &c., and I blew the bellows myself for a time. Eventually he came to the same conclusion, but with an amount of hesitation and difficulty which showed me what an important element practice is in these observations.

I then started these observations with the mistuned twelfth, proceeding in the same way. I seemed to have the same difficulty as before in seizing the phenomenon; and when I eventually decided that these beats were also on the lower note, it was not in pursuance of any preconceived conclusion; for I had no idea at that time of the explanation I now give,

and certainly none of the presence of the second difference-tone, or its identity with one of König's beat notes.

Having got so far, I found the remaining verification, of the beats of the mistuned double octave, somewhat easier. These are also on the lower note when they are heard. I have never heard the beats of a mistuned consonance with any wider interval, with the notes I employ, as clear and unmistakable phenomena. Such beats may be discernible by more acute ears, or with notes of a more powerful quality, as they were discerned by König. But in such cases it will be incumbent on the observer to purge the beats from the suspicion of containing the beats of harmonics, as I have done.

Mr. Parratt subsequently convinced himself, as before, that the beats of the twelfth and double octave were all heard on the lower notes. I endeavoured, as far as possible, to make his observations independent by avoiding communicating my conclusions to him beforehand.

The elimination of the beats of the harmonics depends on the following considerations: The notes employed were examined, with and without resonators, as to the presence of harmonics. These, so far as they are objective, are readily detected with resonators. The beats of the harmonics, where they existed objectively, were also examined with resonators. After a little practice the sound of these beats became familiar enough to prevent their being confused with the beats of the low notes, and the two sets of beats could be observed independently.

The only harmonic that exists in these notes in sensible intensity is the twelfth; and this does not appear to originate in the same manner as the principal note. It is heard separately, as it were, and as if it had an independent origin. It seems probable that it arises in connection with the movements of the air about the mouthpiece, and not by resonance in the cavity of the bottle, like the principal note. At all events, whatever the cause may be, the effect is that the presence of this note is readily distinguished and allowed for, and there is no risk of its being mixed up with the rest of the phenomenon.

The notes employed are of moderate strength. It seems to me that the employment of notes of great power is open to the objection that it introduces all sorts of transformations depending on the greatness of the displacements; and in this respect alone König's procedure is open to considerable objection. I have confined myself to notes of moderate strength lying in those regions of the scale which are in ordinary use in music. It is phenomena thus presented that we really seek to understand; and I do not think that any thing is gained by pushing the investigation into those extreme regions where

it is possible and highly probable that the ordinary laws of hearing become modified.

The first series of notes examined in the above manner were the set of pairs :—

$$\begin{array}{l} C : c \\ C : g \\ C : c' \\ \hline C : e' \\ C : g' \\ C : c'' \end{array}$$

The beats produced by mistuning, when cleared of the harmonic beats, were heard only in the first three cases.

The second set of pairs was :—

$$\begin{array}{l} c : c' \\ c : g' \\ \hline c : c'' \\ c : e'' \\ c : g'' \end{array}$$

The beats in question were only heard in the first two cases.

The third set was :—

$$\begin{array}{l} c' : c'' \\ \hline c' : g'' \\ c' : c''' \end{array}$$

The beats in question were only heard in the first case.

In the few experiments hitherto made with notes of higher pitch, the beats of mistuned consonances of the form $h : 1$ were not heard when the beats of the harmonics were eliminated, unless the power of the notes was very greatly increased. In this region, however, König's own observations are very full and complete.

We notice at once the decrease in the range within which the phenomena are heard as we rise in the scale. This is at once accounted for on the hypothesis of transformation, by the consideration that the displacements to which the higher notes give rise are much smaller than those of the lower notes. If we knew the law of the decrease, we might obtain a relation between the coefficients of the different terms in the expression for the character of the transforming mechanism. König has attempted to formulate a law of decrease; and I have done so on a previous occasion; but this part of the subject is as yet too hypothetical to admit of satisfactory treatment.

Objective and Subjective Phenomena.

Resonators.

On beginning work I endeavoured, in the first instance, to ascertain what evidence resonators are capable of furnishing as to the nature of binary combinations. There are a few points in connection with their use which require attention.

I have always found difficulty in getting results of a definite character with resonators, whether applied directly to one ear in the manner described by Helmholtz, or connected with one ear by means of a flexible tube, as practised by others. There are three difficulties which occur: (1) pressing the tube or orifice into the ear is apt to close the inner passage of that organ; (2) if the tube or orifice is applied lightly, it does not completely occupy the passage, and external sound comes past it into the ear; and (3) it is impossible so to stop the unused ear as to prevent the external impressions from arriving there and causing confusion.

The method I ultimately adopted was as follows: A copper tube of $\frac{1}{4}$-inch diameter was bent into a semicircle, the diameter of which was nearly 8 inches. At the middle of the tube, and at right angles to its plane, another copper tube was inserted, 2 inches long, which tapered down to an orifice $\frac{1}{8}$-inch in diameter; this served to communicate with the interior of a resonator by means of a small flexible tube. The extremities of the semicircle were turned inwards and upwards; and into them two brass tubes were inserted, $\frac{3}{4}$-inch long and $\frac{1}{8}$-inch in internal diameter, screwed on the outside. Over each of these was fitted a brass tube, screwed inside, carrying an ivory nipple, such as is used for ear-trumpets. I generally covered the nipple with a couple of thicknesses of thin india-rubber tube.

When used, the semicircle is passed under the chin with the resonator attachment projecting in front. The nipples are at first screwed back as far as possible, brought opposite the orifices of the ears, and then screwed forward until they enter the ears. They are then gradually advanced until the passages are closed to external sounds. Something depends on the way the tube is held. With practice it is possible to hold it so that the passages are closed to external sounds without screwing the nipples in very tight. When they are screwed very tight it is rather unpleasant, and even painful. But it is necessary constantly to be on one's guard against being deceived by an occasional entrance of external sounds if the nipples are not quite tight. This instrument was made for

me some time ago by Mr. Walters, of Moorgate Street; it has already been described ("Proceedings of the Musical Association, 1879-80," p. 18).

The resonators I employ are bottles fitted with corks having apertures of various sizes. I sometimes tune them with water, in the same way as the bottle-notes; sometimes I insert tubes into the apertures to lower the pitch. A bit of small glass tubing passed through the cork is connected by an india-rubber tube with the above-described ear-piece.

By means of these arrangements I some time ago examined the nature of the ordinary first difference tone, and convinced myself that it is not capable of exciting a resonator (*loc. cit.* p. 20). This conclusion has also been arrived at by others.* In short, the difference tone of Helmholtz, or first beat note of König, as ordinarily heard, is not objective in its character. It is therefore subjective. (See Helmholtz, "Tonempfindungen," fourth edition, p. 259.) In making the experiment of listening for the difference tone through a resonator, it is necessary to be careful that the ears are both closed to external sounds; otherwise the external notes will penetrate through, the difference tone will appear, and the completeness of the cut-off effected by the resonator will be entirely lost.

When beginning the regular course of experiments according to the general outline of König's work, I was careful, in the first instance, to examine the various masses of sound presented, with resonators arranged as above indicated. In examining, for instance, the intervals made by the note C with the various notes of the octave above it (up to *c*), I first fixed the resonator at some one pitch, and then ran the movable note up through the octave. Then, as this did not seem a good process for analysis, I set the mistuned octave beating, or any other combination it was desired to examine, and ran the pitch of the resonator up and down with water to see if anything could be detected. And here I came across an observation that puzzled me for some time.

Suppose the mistuned octave C : *c* was sounding, and I examined the lower note with the resonator: sometimes it appeared loud and steady, at other times as if beating powerfully. On removing the resonator attachment from the ear, the lower note was always heard to beat powerfully. The explanation was simple. When the nipples of the resonator attachment fitted tightly into the ears, nothing reached the ear but the uniform vibrations of the resonator sounding C. But if there was the slightest looseness between the nipple and the passage of either ear, the second note (*c*) of the combination got in, and gave rise to the subjective difference tone (first beat note of König), by interference of which with

* Preyer, "Akustische Untersuchungen," p. 13.

the C I explain the beats on that note. *These beats are therefore subjective.*

A considerable number of combinations, including examples of the principal forms of beat, rattle, or roll, were examined in this way; and when the precautions above indicated were attended to, the results were in all cases to negative the objective existence of all forms of beats and beat notes or difference tones, except the beats which arise from the interference of approximate unisons, which beats arise from both notes acting on the resonator simultaneously. This of course includes the beats produced by objective harmonics.

Course of General Experiments.

The following is the detailed examination of the combinations of the note C, made in a continuous and connected manner. The results have a general correspondence with those of König. The numerous rattles and rolls of beats mentioned were not further analysed for the most part: the analysis of these is very difficult; and, as has been already stated, a separate investigation is required in every such case. Some attention was devoted to beats of the mistuned fifth, both in the case mentioned and in others; but no final result was arrived at. In two different cases of mistuned fifths (2 : 3, nearly), I had a strong impression that the note 7 formed an important part of the beat. This would be a summation-tone of the second order, thus $2 \times 2 + 3$. I am confident that it did not arise from harmonics.

These experiments were made after some experience had been gained:—

C_1 : C.
Rattle up to—
C : F.
Slow beats up to—
C : G, smooth fifth. Roll only perceptible when the ear is held close to the two sources of sound.
——, 5 beats sharp. Perception of pitch very difficult in this part of the scale. There is a heavy beat like a knock, which appears to affect the whole mass of sound.* The low beat of C_1 is only distinguishable with difficulty, or hardly at all.

(Another occasion.) Mr. Parratt describes the fifth C : G, beating slowly, as consisting of E♭ and C_1 in addition to the primary notes; the mass of the beat is at

* I take this entry to show that no progress had been made with the resolution of the phenomenon into its elements.

least partly on E♭. I do not hear the E♭, but seem to hear the note E.

(Another occasion.) Mr. Parratt is clear that the beat of the mistuned fifth C : G is on C_1 alone; but he still hears the E♭ in the mass of tone. I seem to hear the beats both on C and C_1; but I have a difficulty in separating the octaves in this deep pitch.

——, 8 beats sharp. Clear rattle, with suspicion of roll beside it.

——, 10 beats sharp. Beats just distinguishable. Roll.

C : B♭. Rattle emerges.

Below—

C : *c*, 8 beats can be counted.

——, 4 beats very distinct. Consist entirely of variation of intensity of lower note. This effect is very clear and remarkable.

——, a very slow beat flat. Here it was easy to recognise the effect of the shift of phase in the apparent great increase of volume of the lower note at one period of the change. The upper note was not perceptibly affected.

C : *c*. A slight rich roll with smooth tone. The production of the roll depends a good deal on the phase, as is seen by leading up to *c* with a very slow beat.

The twelfth of the C was plainly distinguishable, but it appeared to keep separate from the mass of tone; it was perfectly steady and unaffected by combination with *c*.

C : *c*, 2 beats sharp. Phenomena undistinguishable from 2 beats below.

——, 4 beats sharp. Perhaps a little less roll in the strong part of the beat.

——, 8 beats sharp. The mass of the beats is of pitch near C; but the exact pitch is very difficult to distinguish. It is a deep heavy rattle, quite distinct in pitch from the upper note.

C : *e*. If there is any slow beat in passing through this, it is very difficult to distinguish. I am inclined to negative it.

C : *f*♯. Roll.

Slow beats up to—

C : *g*. These beats consist of alternations of intensity of C. They are more difficult to count than those of C : *c*. I counted them at 5 below.

——. Slow beats above.

C : *b*♭. Rattle, turning into beats easily counted at 4 below *c'*. These beats also consist of variations of intensity of the lower note.

C : *c'*. The beats above *c'* were also counted at 4 above, while the engine was going, without difficulty.

Above this, in the neighbourhood of the binary consonances C : e' &c., I have never been able to obtain slow beats in such a way that they could be readily perceived (even without the engine) or certainly counted.

The mode adopted to examine cases in which the beats could not be perceived was to introduce a third note, such as c', which gave beats with the C, and tune it true. Then any note, such as e' or g', could be readily tuned so that the whole three notes gave 1, 2, 3, or 4 beats. When this had been done, the intermediate note c' was removed. If the pair examined was capable of giving beats at all, they should then have been audible.

The details of the above course furnish no new results; I have not, therefore, thought it worth while to give similar courses for other sets of notes. Those results which are worthy of mention have been already stated.

Theory of the Beats of Mistuned Consonances of the form h : 1.

Let n be the frequency of the lowest note, m the number of beats per second. Then the mistuned octave is $n : 2n \pm m$; the mistuned twelfth is $n : 3n \pm m$; and so on.

Beats of the mistuned octave:—

$$n : 2n \pm m.$$

Number of beats $= m$.

m variations of intensity of the lower note (n) are produced by interference of notes n and $n \pm m$; and $n \pm m$ is the first combination tone (difference tone of form $p - q$) of the primaries n and $2n \pm m$.

This rests chiefly on the observation that the beats, when the octave harmonic is eliminated, consist entirely of variations of intensity of the lower note.

The existence of the first combination tone in question ($p - q$) is well known. It is easily demonstrated in the neighbouring case of intervals not far removed from the fifth, when the beats of the first two combination tones are specially prominent (secondary beats of König).

Beats of the mistuned twelfth:—

$$n : 3n \pm m.$$

Number of beats $= m$.

m variations of intensity of the lower note (n) are produced by interference of notes n and $n \pm m$. And $n \pm m$ is the second combination tone (difference tone of form $2p - q$) of the primaries n and $3n \pm m$.

This rests also chiefly on the observation that the beats,

when the third partials are eliminated, consist entirely of variations of intensity of the lower note.

The existence of the second combination tone in question ($2p - q$) is demonstrated in many cases by König. It is easily heard in the case of intervals near the octave high in the scale. It is also easily detected by the secondary beats which it forms with the first combination tone in the case of intervals near the fifth—also less easily by the secondary beats which it forms with the third combination tone in intervals near 2 : 5, at which point the second and third combination tones coincide.

Beats of the mistuned fifteenth or double octave :—

$$n : 4n \pm m.$$

Number of beats $= m$.

m variations of intensity of the lower note (n) are produced by interference of notes n and $n \pm m$. And $n \pm m$ is the third combination tone (difference tone of form $3p - q$) of the primaries n and $4n \pm m$.

This rests also chiefly on the observation that the beats, when the fourth partials are eliminated, consist entirely of variations of intensity of the lower note.

The existence of the third combination tone in question ($3p - q$) is demonstrated in many cases by König. It is heard not so easily as the lower combination tones, in the case of intervals near the twelfth high in the scale. It is also less easily detected by the secondary beats which it forms with the second combination tone in the case of intervals near 2 : 5, at which point the second and third combination tones coincide —also, much less easily, by the secondary beats which it forms with the fourth combination tone in the case of intervals near 2 : 7, at which point the third and fourth combination tones coincide.

Beats of the mistuned tierce (two octaves and a major third):—

$$n : 5n \pm m.$$

These beats are much less easily detected in pure notes of the ordinary strength than any of the foregoing. They are recorded by König; but I have never heard them clearly. As it is certain that König's notes were not perfectly pure, and he does not analyse the beats, we cannot tell whether the variations of the lower note were produced in his experiments. If they were, they are to be accounted for in a similar manner.

Number of beats $= m$.

m variations of intensity of lower note (n) are produced by interference of notes n and $n \pm m$. And $n \pm m$ is the fourth combination-tone (difference-tone of form $4p - q$) of the primaries n and $5n \pm m$.

The existence of the fourth combination-tone in question $(4p-q)$ is demonstrated directly by König in the case of intervals near the double octave $c''' : c^{v}$. It is also less easily detected by the secondary beat which it forms with the third combination tone in the case of intervals near 2 : 7, at which point the third and fourth combination tones coincide.

Beats of the mistuned consonance of the nineteenth are recorded by König :—

$$n : 6n \pm m.$$

Number of beats $= m$.

m variations of intensity of lower note (n) might be produced by interference of n and $n \pm m$. And $n \pm m$ is the fifth combination tone (difference tone of form $5p - q$) of the primaries n and $6n \pm m$.

The existence of the fifth combination tone in question $(5p-q)$ is not anywhere directly demonstrated. Secondary beats, which might be produced by its interference with the fourth combination tone, are recorded by König in the neighbourhood of the interval $c : d''$.

Beats of the mistuned consonance 1 : 7 are recorded by König. These might be produced by a sixth combination-tone (difference tone of form $6p-q$) of the primaries n and $7n \pm m$.

Beats of the mistuned consonance 1 : 8 are recorded. These might be produced by a seventh combination tone (difference tone of form $7p - q$) of the primaries $8n \pm m$.

As far as my own experience goes, however, I have no direct and palpable evidence of beats of mistuned consonances higher than 1 : 4, or of the existence of combination tones higher than the third $(3p - q)$ in recognisable intensity. Up to this point the phenomena are quite clear; and there is no possible doubt as to their nature.

But in considering these limited results it must be remembered: (1) that I have restricted myself to notes of very moderate intensity, so that the phenomena might correspond as nearly as possible to those which are presented to our ears in practice; and (2) that, although I was unable to get rid entirely of the presence of upper partials in all cases, yet the phenomena were subjected to a careful and prolonged analysis by listening under varied conditions, until the effect of the upper partials could be separated out and eliminated with certainty. And we have at all events no security that these upper partials did not give rise to many of König's results; indeed, it is almost certain that they must have entered into those results.

Conclusions.

There can be no doubt that the beat notes of König are the same as the higher difference tones of Helmholtz; that they

really exist; and that they are the cause of the beats which are the subject of this paper. There can be no doubt also that these beat notes or higher difference tones are capable of originating directly from the primaries without the intervention of the lower difference tones. The theory of this question is somewhat abstruse, and is unsuitable for a communication to the Musical Association. I have attempted to deal with it elsewhere.* This removes the objection raised by König and others to the theory of difference tones as commonly stated.

The actual beats heard in consonances such as the octave, twelfth, and fifteenth, when cleared of the beats of harmonics, consist of variations of intensity of the lower note of the combination. These beats are caused by the interference of the lower note of the combination in question with the beat notes of König, or higher difference tones of Helmholtz, in the manner already detailed.

DISCUSSION.

Mr. A. J. Ellis, F.R.S.—I wish I had had the opportunity of reading Mr. Bosanquet's printed paper on this subject, so that I might have known some of its details. At present I can only express my great gratification that this very difficult subject is being investigated by so competent an observer, and that he has got results of very considerable acoustical importance, which show that these beats are variations of intensity, and not, as was supposed, beats of the upper partial tones, or anything of that kind. I suppose your theory of the way in which they are produced is published?

Mr. Bosanquet.—It was read before the Physical Society a year ago, and was published in their "Proceedings" about the middle of this year.

Mr. Ellis.—It is a mathematical theory?

Mr. Bosanquet.—Yes.

Mr. Ellis.—One is often obliged to leave out a great deal of detail to get it into mathematical form, as Helmholtz has done in a great many cases, which is always more or less hazardous. May I ask if you are able to attack the whole problem, or are you only able to attack it when reduced into a very abstract form?

Mr. Bosanquet.—To attack the whole problem would need an intimate knowledge of the whole framework of the ear. One is obliged to frame certain hypotheses.

Mr. Ellis.—Another point of great importance is that the

* *Philosophical Magazine*, 1881. Series v., vol. xi., p. 492.

beats are subjective, not objective. I consider that of very great importance to establish. I did not quite collect from your observations whether you got that result with regard to the composition of the difference tones which König made out to consist of particular beats.

Mr. Bosanquet.—I consider those are prior to the beats; that the so-called beat tones are really the difference tones of different orders, and it is by their dissonance with other notes that the beats appear. It so happens that it does not matter whether you reckon forward or backward; you come to the same thing.

Mr. Ellis.—I think it will rather revolutionise our ideas in many respects of the theories of the beats of dissonances, because when you have very compound tones beating together, such as these reed tones, of course you have only a succession of simple tones which are beating together, and therefore it is only a greater complication than this simple one; and I think it is rather opening out a new view of the subject, which I am very glad has been opened out by a person who is capable of doing it in a scientific manner, like Mr. Bosanquet. In König's paper, which was brought forward at this Association by Mr. Spottiswoode, who translated it, there were a great many gaps left to be explained, and it was not at all clear what the beats were which were produced. I think the acoustical world may be very much indebted to Mr. Bosanquet for his observations on this subject, especially for his having succeeded in bringing out something like a mathematical theory of the subject.

Mr. Blaikley.—I should like to join in thanking Mr. Bosanquet for having taken up this subject and working it out so thoroughly. It is a matter of very great interest, and, owing to the great difficulty different observers have of really judging what they do hear, it has certainly become confused. Shortly after the time that Mr. Spottiswoode read his paper here, I had an opportunity in Paris of seeing Mr. König and speaking with him on his experiments; and my own opinion was rather different to his as regards the extent of purity that existed in the tone of his two large forks. He took a pair of forks, a mistuned octave, and there was a beating note heard. He said to me, "You hear distinctly—there can be no doubt about it—that the beating note is the lower one." I could not say that I heard it so. I heard distinctly the octave beating, and I said, "It is the upper fork beating with the second partial of the lower fork." He said, "The second partial does not exist in sufficient strength to be heard." It is just a question of the difficulty two observers may have, both competent to hear these notes, to observe exactly what does take place. I am sure, when we come to hear Mr. Bosanquet's paper fully, we shall be all much interested in informing our-

selves of the methods he has taken to eliminate all chance of error as regards what is actually observed in the matter.

Mr. BOSANQUET.—The only indications given in any of Mr. König's papers as to the nature of the notes that vary in intensity is in one place where he is speaking of the beats of a mistuned octave, where he says distinctly that the effect is that lower and higher notes appear alternately. I have never had the opportunity of experimenting with any good example of a continuous-sounding fork, and I have always thought, in the small observations I have been able to make with forks that are only struck or bowed, that his description appeared to be very accurate, as far as I could judge. It always seemed to me that there was some wave in the octave as well as in the lower note.

Mr. BLAIKLEY.—In those cases where the forks were only bowed or struck, his strong point was that the beat was on the lower fork only, as I understand. I have no doubt, now, it was both the lower fork and the octave. What was beating to me was the octave, and I could not get that out of my head, so that I did not observe the beat, if there were any, on the lower fork.

The Rev. T. HELMORE.—Is it not true that different human ears hear very differently?

Mr. BOSANQUET.—I think very possibly, but there is scarcely any instance to my knowledge where any definite difference that would depend on the mechanism of the ear has been satisfactorily proved. There is one small difference, I believe. I have succeeded in proving a difference in what would be called a damping power between Mr. Parratt's ear and my own—the gentleman with whom I have made a great many observations. But the difference is so small that it might possibly be due to errors of observation. It cannot be said that there is anything approaching a mechanical difference between the ears of different people in the broad sense, that is at all demonstrated. Of course in the nerve power of the ear there are differences of an enormous character, but that is quite a different thing to the mechanical constitution.

The Rev. T. HELMORE.—A friend of mine was exceedingly fond of music, and had a good ear generally, but he could not hear the chirping of crickets or grasshoppers when I could hear them very distinctly.

Mr. BOSANQUET.—In that sense there is a difference. Those differences may be due to the absence of the top of the mechanism of the ear. I was thinking of the ordinary region of the scale.

The CHAIRMAN.—Ladies and Gentlemen, I think I may have the privilege of offering to Mr. Bosanquet, and to the other gentlemen who have favoured us with their remarks on this subject, your cordial thanks. It is of great consequence

to us musicians that persons with also a capacity for music are now devoting attention to the scientific elements of which music is composed. It has been in former times much to be regretted that when physicists directed their care to musical subjects they had not a practical knowledge of music to bring to bear on the investigation. So while musicians were striving in one direction, and men of science were working in another, the results of their labours were not united, because they did not come together on sympathetic grounds. Very large advances have been made in the investigation on the scientific side of music in recent years, and there can be very little question that practical music itself, and the theory of harmony more particularly even than the structure of instruments, will derive some light from all the investigations which are being made. The point which is brought before us this afternoon appears to be urgent, and one which will be of great importance to the future attention of persons who may thoroughly investigate it. I believe that beyond what is at present obvious to our general capacity to understand, there is a deep-lying truth in what is put forward, and that it will be of very great consequence to us all to come to a clear comprehension of it. It is a very interesting point which was just mooted, as to the different powers of different ears. I could cite many instances of persons who could hear lower or higher notes than others were able to detect, and that bears also upon the question of the possibility that smaller animals can hear acuter sounds, and that the larger animals can hear graver sounds than our ears can detect. Another very important point for reflection is as to how far one's own inclinations are concerned in the supposed fixity of the sound that is offered to the attention, and how far subjectivity and objectivity are to be taken into account in the analysis of a given sound. That it has not escaped the care of Mr. Bosanquet and his previous ally in his observations, Mr. Parratt, helps very much to give us confidence in the remarks that have been brought before us, and for my part I tender to the reader of the paper my best thanks, in which I hope you will all concur.

Mr. Bosanquet then proposed a vote of thanks to the Chairman, which was carried unanimously.

DECEMBER 5, 1881.

JOHN STAINER, ESQ., M.A., MUS. DOC.,

VICE-PRESIDENT, IN THE CHAIR.

THE CULTIVATION OF CHURCH MUSIC.

By W. H. MONK, Esq.

Two accidents in combination must form my excuse for the present attempt to address you on so important a subject as Church Music. I was asked to read a similar paper at the recent session of the Church Congress at Newcastle. After my return in the middle of October, and while my mind was still occupied with the subject, our worthy Secretary inquired whether I could occupy a blank unexpectedly occurring in his arrangement of papers for the Musical Association. With great diffidence I inquired whether he thought an afternoon might be thus occupied, and he was good enough to say it was a "grand subject," and would be acceptable. But I must disclaim any intention of going into any one of the practical parts of the subject, since to do so within an hour's compass, in a way worthy of this Association and of my audience, would be simply impossible. What I really wish to do is to put before you certain facts as regards the "Cultivation of Church Music" in England, with a proposal for a distinct step in advance, which I trust you may be disposed to encourage.

In the year 1861, just twenty years ago, it occurred to some eminent persons that it might be beneficial to the Church if some of the "burning questions" which interest her members could be discussed in a more or less public way, and in a friendly spirit of co-operation. The fruit of their deliberations was the so-called "Church Congress" held in that year, and for the first time, in Cambridge.

In the following year, 1862, a similar session was held in Oxford; but at neither of these did the subject of church music obtain a place. In 1863, however, at the third session, at Manchester, a paper on this subject was read by our own President, the Rev. Sir F. A. Gore Ouseley, Professor in the

University of Oxford, illustrated by a choir under the direction of Dr. E. G. Monk.

It will be desirable to give the shortest possible account of this and of similar papers in subsequent years. I should like to put before you, in as few words as possible, what has been said on a subject of natural interest to a musician at this series of meetings of the only Church organisation that has entertained the subject at all. Sir F. Ouseley on this occasion traced the growth of church music from the ordinary reading voice, not musical, through the employment of the monotone and the choral recitative, as used in the preces, versicles, responses, &c., to the measurable Psalm-chant; thence to the service and the anthem. The programme of the illustrations will best indicate the contents of the lecture itself:—

Gloria to Benedictus in G minor. Farrant.
Gloria to Jubilate in A. Croft.
"Hosanna to the Son." Gibbons.
"Thou knowest, Lord." Purcell.
"God is gone up." Croft.
Hymn 193, "Hymns Ancient and Modern," to the Old 113th ("the finest of all metrical tunes").

A shorter paper was afterwards read by Dr. Monk on "Congregational Music: its Desirableness, and the means of its Cultivation." A reference to the published report of this meeting reminded me that I addressed a few words to the members, in which I ventured to point out the great difficulty arising from the unfortunate ignorance of the great body of the clergy of the subject, and their consequent inability to take part in its *direction* in church; and a similar deficiency on the part of many a good organist, unable to sing, and therefore to act with effect as choirmaster.

In the year following (1864) the Congress met at Bristol, when the chief speaker was Professor Hullah, who took occasion to advocate the employment of women's voices in church choirs: "One about to organise a new choir is surely not called upon to prove why women *should* sing in it, but has rather a right to ask why they should *not*. The reasons should be very weighty which could justify the inhibition of one-half the human race from exercising to the glory of God gifts with which He has often so richly endowed them, and which they are so often enabled to cultivate to such high excellence."

A second paper was read by the Rev. Dr. Hayne, on "Congregational Chanting, with something to say on the three Systems: 1. That of single chants; 2. That of double chants; 3. That of Gregorian tones." He expresses his "conclusion (arrived at after great practical experience) that

the best and most satisfactory system is to have both choir and congregation singing in unison, the one leading and the other vastly increasing the effect by bringing out the melody with the massiveness and power only to be secured by the union of many men's voices." Many a choir, whose present singing is weak and miserable, might by this means offer in God's house a really good musical service.

A third paper was read by Mr. C. L. Higgins on "The Management of the Choir, and the Arrangement of the Musical Service"; and the Rev. R. Rayson, Precentor of Worcester, the Dean of Ely (Dr. Goodwin, now Bishop of Carlisle), and others, spoke. The former complained of the too frequent omission of all music from the service for Holy Communion.

In 1865 the Church Congress met at Norwich, and the reader of the only paper on music was my lamented friend the late Rev. Dr. Dykes. It was historical, from the Canto Fermo to Wesley; and the following programme was sung in illustration by the cathedral choir:—

The Ambrosian "Te Deum."
Anthem, "O give thanks." Aldrich (Palestrina).
Merbeck's Creed.
"If ye love Me." Tallis.
"Blessed be the God and Father." Wesley.

The writer went rather minutely into the vexed question of chants, Gregorian or Anglican, and into the rationale of the "Musical Edition of the Book of Common Prayer," edited by Merbecke, the year after the publication of the First Book of Edward VI. It is a most thoughtful and suggestive paper, as those who knew the author would expect, and well worth perusal.

The place of the next meeting was York, in the following year (1866), and a lecture was then delivered by Sir Roundell Palmer on "English Hymnody, with reference chiefly to its use in the Public Worship of the Church of England." The *musical* part of the subject is excluded in the first sentence, and it seems difficult to explain why, notwithstanding, a selection of hymns was sung by a choir under the direction of Dr. E. G. Monk.

In 1867, at Wolverhampton, the Rev. Sir F. A. Gore Ouseley read an important paper on the "Musical Training of the Clergy," from which I extract a sentence or two: "I should very much like to see much more encouragement given to the study and practice of music among undergraduates. Unmusical authorities in the universities *naturally* disapprove of, and therefore discourage, the cultivation of music. They regard it simply as a form of idleness, and as an obstacle to classical and mathematical studies. And it must be admitted

that it may easily became so, if abused. But, under proper regulations and restrictions, the study and practice of music afford advantages which more than outweigh the dangers and drawbacks to which they are subject." He goes on to describe the failure and abandonment of an attempt, some years before, to found musical classes in Oxford under the Professor of Music, aided by the Choragus and Coryphæus of the University.

At the same meeting a paper was contributed by the Rev. Thomas Helmore, on "Choral Music, with special reference to the Joining of all the People in Sacred Song." It treats of the means of sustaining the choral service in the constitution of choirs, and the dissemination of the power of singing: and it recommends that the character of the music to be sung should be: 1. Holy (as expressing more strongly than the loosely employed "sacred," the first requirement in this, as in everything connected with the worship of the Most Holy God); 2. Best of its kind; 3. Devotional, rather then sensational. Some excellent remarks will be found as to church music in its ancient *liturgical* use.

In October, 1868, the Church Congress met at Dublin, and it was natural and fitting that a lecture (with illustrations by a choir of about 200 voices), should be delivered by Sir Robert Stewart, Mus. Doc., Professor in the University. Of the ability displayed in this lecture I need not speak, but I may show its extent by quoting the programme of illustrations:—

Psalm 105: Tate and Brady (Tune, "Missionary"), as an example of the pompous bass solo for the parish clerk, followed by a puling duet for two lonely trebles; with a chorus joining in, with a false accent, of the old debased order of things.

Of Polytone and Monotone: from "The Merchant of Venice."

Tallis's Responses: 1. The Plain Song in Unison; 2. In Soprano, with harmonies below; 3. In Tenor, with harmonies above.*

Anabaptists' Chant ("Le Prophète"). Meyerbeer.

Portion of Te Deum. Tallis.

Two Gregorian Chants (Psalms 93 and 30).

"No tocaran companas" (Spanish song and chorus, with Gregorian phrase and responses).

"God save the King" (Coronation Anthem). Handel.

"Let all men praise the Lord" ("Hymn of Praise"). Mendelssohn.

* He speaks of the practice of singing the upper part of 3, believing it to be *the* way, instancing: "and at the Savoy Chapel, they sing the treble parts only of Tallis's responses, the Plain-Song being omitted, like the part of Hamlet on a celebrated occasion. But this mistake is committed *everywhere*."—Page 414 of Report.

" Sleepers, wake!" (" St. Paul "). Mendelssohn.
Duet, " Zion spreadeth her hands " (" Elijah "). Mendelssohn.
[The chorus sings an old chant, supposed to be the earliest music extant to the " Sursum corda."]
" Kiss the Son, lest He be angry " (Anthem). Mendelssohn.
Chorus, " Requiem eternam," and Solo Chant, " Te Decet Hymnus " (" Requiem "). Mozart.
Three Hymn Tunes.
Portion of Creed. Gibbons.
Gloria Patri (Canon 4 in 2). Travers.
Portion of Magnificat. Aldrich.
Anthem, " O where shall wisdom be found?" Boyce.
Recitative and Chorus, " And I heard." Dr. John Blow.
Motett, " Blessing and glory " (I suppose wrongly ascribed to J. S. Bach).

The paper contains some remarks in defence of Gregorian chants: " In the Psalter and Canticles, the Gregorian chants seem to me the best; but any good single Anglican chant of moderate compass will answer remarkably well: sung, *of course, in unison* by the mass of the people: and if there be a choir, they can be set to sing the harmonies."

At the Church Congress at Liverpool, 1869, there was no strictly musical paper, though, in the course of the discussion on " The Capabilities of our Cathedrals " and the " Improvement of the Church Services," speeches were made containing many incidental sentences of interest to church musicians.

At the meeting at Southampton, in 1870, there was no musical paper.

Of the proceedings at Nottingham, in 1871, I have not been able to see a report.

In 1872, at Leeds, the Rev. Sir F. A. Gore Ouseley was again the chief speaker, taking for illustration :—

The Psalm-Chant, &c.
The Service: Gloria Patri from the Jubilate. Croft.
The Anthem: " Call to remembrance." Farrant.
" Hosanna." O. Gibbons.
" Teach me, O Lord." Rogers.
" O God, Thou art my God." Purcell.
" Wherewithal shall a young man." Boyce.
" Praise the Lord." Goss.

In a short section on " Hymns," he instances " La Suissesse au bord du lac," sung to an English hymn in a crowded church in London: " How can such tunes—in 6-8 time, in tripping measure, in secular style, with associations of secular and even amorous and questionable words—how can such tunes conduce

to devotion? How can they enhance the perfection of sacred art? How can they fail to degrade that which they seek to exalt? How can they result in aught but the disgust and discouragement of all musical churchmen, the misleading of the unlearned, the abasement of sacred song, the falsification of public taste, and (last, but not least) the dishonour of God and His worship?"

Dr. Stainer also read a paper, in which he "arranged church music under different styles, regardless of date, into the following classes: 1. A plain accompaniment of a given melody, called 'simple harmonic'; 2. The contrapuntal; 3. The dramatic. A large number of compositions consist of a combination of all these styles, which may perhaps form a fourth class—say 'composite.'"

Dr. Spark, the Rev. J. H. Sheppard, of Thurnscoe, and the Rev. J. R. Lunn, of Marton-cum-Grafton, and others also spoke.

In 1873, at Bath, a paper had been promised by Sir Herbert Oakeley, but, failing through a serious accident at the last moment, his place was supplied by Mr. Barnby, who read an interesting expression of his views as to the existing state of church music, "pointing out in what respect the service may be thought to have fallen short of the high aim it is intended to fulfil, and indicating the means by which a greater completeness of result may be obtained." He divided the service into "two great classes—the congregational or parochial, and the cathedral or meditative." Of the former he says: "It will, I think, be conceded that the congregational services of our Anglican Church were based on the principle that every one in the assembly has a right—nay, even an obligation—to take a part in the service, beyond that of a silent auditor. I do not think," he goes on, "that the introduction and development of music in the service was ever intended to do away with this right. But this principle involves, to my thinking, a second, namely, that of singing in unison, inasmuch as this is the only form which admits of a whole congregation joining without a violation of the laws of harmony. Among other advantages connected with the unison system is the opportunity offered for utilising fine voices and correct ears where there is no technical knowledge of music."

He goes on to lament the want "of a better and more efficient class of choirmasters than we have yet seen. We want men, not only of musical, but of intellectual cultivation, capable of explaining clearly and fully to their choirs and congregations the scope and context of every composition they undertake." He contrasts the large number of efficient executive organists, and the very limited supply of efficient choirmasters. In many churches the zealous clergyman and congregation expend much strength on the desirable object of procuring a fine

professional choir. "Would it not be a better investment of energy and money to seek out and adequately remunerate a really thoughtful and efficient choirmaster?"

On the second (the cathedral or contemplative service), he protests alike against the ultra-conservative spirit of antiquarianism which insists on keeping everything old simply because *it is old*, and the startling tendency to innovation in the easy admission of new compositions because they are new. And he cites a sentence from the Preface to our Prayer Book, condemnatory of both. He also protests in energetic terms on "the appointment to musical offices in cathedrals of candidates unable to properly fulfil their duties, either as lay clerk, choirmaster, organist, lay vicar, or precentor."

At the Brighton meeting, in October, 1874, two separate occasions were given for the discussion of musical questions, in a paper read on the Tuesday evening by Sir F. A. Gore Ouseley, on "The Management and Training of Parochial Choirs, and the Organisation of Diocesan Choral Festivals"; and in another, on the "Progressive Character of Church Music," on the Friday, by Dr. Stainer. Sir F. Ouseley commences with a sentence or two I will transcribe: "It is difficult in these days to realise fully the ordinary state of our country choirs a century ago. And yet unless we do so we shall be unable duly to appreciate the vast improvement which has taken place in them in our own days. Forty years ago this process was already going on, and people then drew very favourable comparisons between the church music of that date and the church music of half-a-century sooner. By recalling our own early recollections, then, and regarding them as an advance upon the ruder and more imperfect attempts in our grandfathers' days, we shall be able, perhaps, to conjure up a tone-picture of the fearful chaos of hideous sounds which was accepted in those days as sufficiently tuneful for the service of the sanctuary." He then draws a picture of the improved state of things, with the larger use of organs or harmoniums, the institution of the chancel choir, as against that of the west gallery, and the formation of diocesan choral festivals, as to which he recommends a different arrangement in successive years. One year, small country gatherings; the next year, district choral meetings; and the third year, one large central festival in the cathedral church. (These recommendations have since, I believe, been pretty generally accepted.) Many details are discussed, which it is not necessary to allude to.

Dr. Stainer's paper was in great part historical, largely seasoned by the originality of treatment we should expect from him. The programme sung by the choir was as follows:—

"Laudate nomen Domini." Dr. Tye.
"O bone Jesu." Palestrina.

" Tu es Sacerdos." Leonardo Leo.
" Ave verum." Mozart.
Hymn, " Holy, holy, holy." Crotch.
" O Saviour of the world." Goss.
" Jesu, our Lord." Gounod.
" We have heard."* Sullivan.

In the year 1875 the meeting at Stoke-on-Trent discussed a paper by the Rev. John Ellerton, on " Hymnody," and another on the same subject full of most interesting and instructive details " On Performance of the more simple kinds of Church Music," by Mr. E. J. Hopkins.

At Plymouth, in 1876, there was no musical paper. The same at Croydon in the year following, and at Sheffield in 1878.

At Swansea, in 1879, there was more than one meeting in which church music had mention : at the first of which " Hymns and Hymn-Books " was the subject, and at the second the Rev. Thomas Helmore advocated the " Special claims of the Ancient Plain-Song," in continuation of his previous paper at Wolverhampton. There was an interesting paper by the Rev. William Pulling, rector of Eastnor, Ledbury, and chaplain to Earl Somers, giving details of the origin and aims of " Hymns Ancient and Modern."

At Leicester, in 1880, there was no paper on church music.

A review of what has been said at the several meetings of Church Congress from 1861 to the present time amounts to this : that on several occasions on which choirs were provided for " illustrations " the meeting was regarded in the light of an entertaining contrast to the heavier task of other discussions—a little bit of a lecture, and a little bit of a concert. Sometimes the music sung exhibited no great research, and might have been often heard in the cathedral in the course of the year ; the subject was conveniently treated " historically," and the illustrations were a refreshment. At other times music from the congregational point of view—chanting, hymn singing, and the writing of hymns, with the formation and management of choirs, or of choral associations—has been similarly brought under notice, until, one would think, everything has been said over and over again, till there can be nothing left to discuss. In 1876, 1877, 1878, and 1880 no attempt at all was made, as if there was a general conviction of this kind. This year (1881) for the first time a difference of proceeding was adopted, and instead of the speakers being left to themselves for a subject, the following was given : " The Modes in which Religious Life and Thought may be influenced by Art," *i. e.* by

* Founded to a great extent on one of the Gregorian Tones: " I have selected it to show how great and impressive their influence is, even when handled with all the freedom of treatment which the nineteenth century teaches."

architecture, music, and painting. Mr. Bodley was asked to speak on the first, Mr. Gambier Parry on the third, while the second fell to me. I think I shall bring the proposal on which I am desirous of asking your opinion more clearly before you, if I may be allowed to quote some paragraphs from my paper, on this occasion.

There are two methods in which church music acts on the religious life and thought: in the production of the *material*, or in church composition; and in the treatment of that material in its performance.

To the former of these I shall presently ask attention as infinitely the more important; but it is desirable to say something on the latter, for to many its interest is stronger and more constant. Be the material (the composition) ever so fine, its application to the religious life of the day is dependent on its exhibition in performance from time to time on living agency. The day is past, we may hope, when a suspicion attached to this word "performance." It is impossible for church music to exist without due care and preparation, and what has been thus prepared culminates in performance. The word has a lower and a higher meaning, and we use it in the latter.

Treating, then, the performance of church music as an element of religious culture, can anything be said likely to afford improvement of the systems of the present, or to point to an advance in the future?

If the papers read before the Church Congresses of past years testify to any one thing more than another, it is to the great progress already made in church music; and we see here, as in so many other movements for good, that the impetus has come from *below*. At Wolverhampton, in 1867, Sir F. A. Gore Ouseley spoke *specially* of the great improvement in *rural choirs:* "I think it may be asserted, without fear of contradiction, that the zeal and energy of the clergy in promoting the development of choral resources in their churches is, after all, the *mainspring* of all the great musical Church revival to which I refer." We owe a great debt of gratitude to those who have had the work of training the choirs of the country associations. There are, however, some points in their past history which suggest something for the future. In the first place, *all* the choirs of the district do not join, and every fresh year an opportunity *not* to join is given in the very words of invitation. In every little village, it has to be freshly decided, "Yes" or "No." Of course, if the answer is "No," there is no *choirmaster* for that year, so that the training is intermittent, and may be interrupted for a year or more, and, in the year it is accepted, is not more than sufficient for getting up the music incidental to the coming "meeting." Then, again, which are the choirs that say "No"? I greatly suspect, the *best* on the one side, or the *worst* on the other. We want some machinery,

then, which will unite *all*, and that constantly, and so keep the choirmaster at work, not for the festival of the year specially, but permanently, for the improvement of the choirs under his care.

But there is another point. The choirs now forming the District Association are, for the most part, the strictly *rural* choirs. They, perhaps, have their meeting in a grand town church; but I think the choirs of *these* churches do not join! The work of the Association does not commend itself to them; they think they are beyond it, and are perhaps right. We will come back to them presently; but I have just another word to say about music in the villages.

It would seem, I dare say, very difficult to many a good priest directing his own little choir, weak and shaky, because mainly composed of boys and a few adults, more women than men, to realise that this may be in any sense grand and noble. But there is one way which will do much more towards it than any one who has not given it a *fair* trial would think. You have a man or two, tenor or bass, not possessed of much voice or *well* able to hold his own against the three other parts of the harmony. Persuade them, in the whole service, to sing the melody in octaves.

Some time ago I was present at St. Paul's Cathedral on one of those occasions on which the choir is very fine and powerful, and the church full to overflowing. For lack of a better place I stood against the west door. As long as the chant was in *harmony*, the total of its effect might have been summed up in the conviction "that *music* was going on." But the Gloria Patri was in unison; in a moment everything was changed; it was like a sudden broad bright ray of sunlight in the midst of darkness. The whole atmosphere seemed full of tone, broad and massive, of glorious fulness, while every word, for the first time, was heard distinctly. The same lesson is taught once or twice a year, at the Festivals of the Gregorian Association. To the lover of well-balanced vocal harmony there is no doubt a certain rudeness in this octave singing, perhaps associated in the mind with the well-known fault in harmony called "consecutive octaves"; but there are many ways of showing how noble and satisfying the octave really is. Professor Hullah said years ago, "We shall never have congregational music till the *men* of a congregation sing"; true, if you can only get them to sing the melody in unison, you are half-way to as noble an expression of church music as one need hope or wish for.

A few weeks since I was the guest of an old friend in his country parish, for a Sunday. It was wet, and a small congregation and still smaller choir was the result. A boy or two and one man would, in many similar parishes, form the choir. But this gentleman had five sons—one of them a

tenor, the others more or less bass or baritone, but with good healthy lungs, and no *mauvaise honte*. The service, sung throughout in unison, with no conscious effort or pretension, and supported by the tones of a small and bad harmonium only, was, like the other instance mentioned and in a far different *locale*, as a reply to our question of to-night, well-nigh perfect. I cannot drive this lesson too strongly, nor too heartily recommend a broad unison service in village churches. In the hymn (the "anthem" of the Office), one or two verses may be sung in harmony for pleasure's sake.

But what shall be said of the town churches, and of the excellent choirs often to be found in them? The change which some of us can remember must be quite as great here as in the quiet country. How many of these churches had choirs thirty years ago? In London, at that time, you might certainly have counted them on the fingers of your two hands (of course, excluding St. Paul's, Westminster Abbey, the Royal Chapels, the Temple, and Lincoln's Inn). *Now*, a London church might almost as well shut its doors as expect to go on without one. But such choirs do not join the District Association, as a rule. Is there not room for a "fresh departure" here? Let me suggest it, not in the direction of the country choirs, but in that of the cathedral. Now in many of our cathedral towns a special choir has been got together for Sunday evenings and other special occasions. To this one would wish the greatest possible success, which indeed it generally achieves. But this is not what I wish to advocate. I want frequent association of the town choirs of a diocese generally with the cathedral choir—in fact, two choral associations, the higher of which should include the cathedral choir as its nucleus and the cultivated town choirs as its great body, kept distinct from the Association of Village Choirs. It should go on all the year, meeting constantly at convenient intervals, and frequently for service in the cathedral. Sometimes the service might be held on a Church festival like Ascension, when a grand service at the mother church might both teach the lesson and assist in observing the day. At other seasons, a day near the great feast may be chosen (after it, not before), say December 26 (St. Stephen) or 27; perhaps the evening of Shrove Tuesday; Easter Monday or Tuesday; Whit Monday or Tuesday; Trinity Monday; St. Michael and All Angels—All Saints' Day; and some day in the middle of the Trinity season, as might be convenient. By this succession of services *throughout the year* the joint action of mother and daughter churches may be maintained in perpetuity, and at frequent intervals. The idea, of course, includes *practice*, united and constant, which should be directed by the cathedral organist and choirmaster personally, or some other musician able to command

entire and willing obedience. If I suggest a large amount of work for this officer, outside his present sphere of duty, you will not think the scheme complete unless I add that it should be properly paid for.

One cannot arrive at this point, and escape the general question of cathedral work and cathedral pay. I cannot be wrong in asserting that the former suffers from the frequent meagreness of the latter. Some of our cathedral lay-clerks are shamefully underpaid; so that the addition of some other calling is absolutely necessary to existence, while any provision for old age is impossible. Out of a dozen choirmen, eight or ten may outlive the vigour of their voices many years. No wonder, then, if the cathedral services suffer. Some of the choirs are half-full of voices which should have been renewed years ago, but it would be cruelly unjust to compel retirement. Here, as elsewhere, the action of the Cathedral Commission has fatally crippled the chapters. To quote Mr. Beresford Hope, addressing the Congress at Norwich in 1865: "The cathedrals had fallen asleep, and were rocked to a rude waking by a panic-struck commission, whose leading idea seems to have been to increase their usefulness by cutting off the supplies which allowed them to be useful."

We see clearly enough what a fatal error this was. In every cathedral of the land the *public voice* now cries out for increased power and efficiency, but the means have been taken away. The laity demand more and younger choirmen, but the chapter can do nothing. Till their old members are laid to rest, they must be sustained and allowed to sing, for there is no chance of their superannuation, nor can their numbers be increased. The money that should be forthcoming for this purpose has been directed to another channel. The same misfortune has befallen some of the minsters, now, as Mr. B. Hope said, "pluming themselves for their flight into Cathedral Dignity" (as Sherborne, Southwell, St. Albans), where there was formerly something like a provision for cathedral service, now cut down to an extent that it is absolutely impossible to perform the music set down to be sung.* A reference to the various papers to be found in your own Reports will exhibit dignitary after dignitary lamenting the inability of the authorities to move. Thus, the Dean of Chester, speaking in 1869 of the Choristers' School there, says, "I wish we had funds to do more"; and an application to the Commissioners the year before had brought the reply, "We are powerless." They seem to have tied up the hands of everybody else, and finished by tying themselves up.

* Reference is particularly made to Southwell, where from a choir of three voices on each side (A.T.B.) the Commission suppressed the alto from one side and the tenor from the other! The Antiphonal Service was, of course, at an end.

I need not expatiate on the importance of this part of the subject. We *all*, I think, agree upon it. But it has so much bearing on the subject of to-night that I cannot forbear quoting two *great authorities*, whose opinions you will appreciate *ex animo*.

The first is the revered Bishop Hamilton, at the time Precentor of Salisbury, and afterwards, as Bishop, Precentor of the Province of Canterbury, who, in his answer to the Cathedral Commissioners, says: "The giving of greater musical power to the choir of the cathedral seems to me so essential to the realising the primary object of our foundation, that I could even strongly recommend that one of the four existing canonries should be suppressed, and its share of the corporate property appropriated to the improvement of the stipends of the present lay vicars, and the increase of their numbers, if funds cannot be obtained for this object without such a sacrifice." (Quoted by Mr. Street, at Liverpool, 1869.)

The second comes even nearer home, for he is no other than the living Bishop of Carlisle, present on this very occasion. Speaking in 1865 at Norwich, as Dean of Ely, he says: "The cathedral ought to be the music-school of the churches in the diocese. It seems to me unspeakably important that the service in the cathedral should be of the highest order of chastened beauty; of course, also, all the accessories of worship, and especially the behaviour and character of all who take part in it, should be, as nearly as possible, faultless. But the point upon which I wish just now to lay chief stress is the music. I would have the service elaborate and erudite, not necessarily florid, to an extent which would be inadmissible in parish churches, because this is necessary in order to stimulate both composers, teachers and singers of church music, and still more because the music of the cathedral, if really cared for and worked at conscientiously by the cathedral body, will have a reflected influence of considerable magnitude and importance upon the music of the parishes. Music in churches, and the preaching of the Gospel in churches, are not matters to be set upon the same level; but having reference to the constitution of human nature, and the necessity of making the dwellings of the Lord of Hosts 'amiable,' I think it difficult to overrate the importance of the cathedral service being regarded throughout the whole diocese as the very best that the diocese has in its power to offer to God. It would be invidious to attempt to point to cathedrals in which this great opportunity of usefulness is improved, and to other cathedrals in which it is neglected; but my subject requires the remark, that in this department there is a great opportunity, which, without any change in the existing constitution of our cathedrals, may be turned to

great account for the benefit of the diocese and the Church at large."

But we must approach the consideration of the more important of the two methods by which music acts on religious life and thought: the production of the material—or Church composition. When the suggestion already made for the higher association of cultivated church choirs has been carried out, and they are at work together, another want, of which I have yet given no hint, will be created. It will be found that they want music of a character fitted for the use of large bodies of choristers, of a style large, lofty, sublime, and fitted to the recurring festivals of the Church's year.

There is in existence, it is true, a large and varied collection of English church music, in the volumes of Boyce, Arnold, Page, and others, some of which have every claim on attention, and which the formation of these permanent bodies will resuscitate. Much of the finest English cathedral music is now disused, from the weakness in numbers of the choirs. Much fine church music, worthy of perpetual preservation, has also been produced within our time; and we shall not "willingly let die" the writings of such living men as Ouseley, Stainer, Sullivan, Armes, Steggall, Hopkins, &c., or of such departed heroes as Goss, Attwood, Wesley, Croft, or Purcell. Intermingled in publication with these, however, is a large collection of compositions, designed for use by a choir more remarkable for the possession of one or two sweet voices than of a numerous and powerful chorus. I allude to music in which a sweet melody and an effeminate harmony are the staple; and which will certainly be found of little or no use to the proposed "higher choral associations." The church anthem of the length and pretension of Bach's "Blessing and Glory," Mendelssohn's "Lauda Sion," Bennett's "Woman of Samaria," the "Chandos Anthems" of Handel, Stainer's "Daughter of Jairus," Armes' "St John the Divine," Caldicott's "Widow of Nain," is the Church composition of the future, in combination with settings of the Church's own canticles such as we have recently welcomed from like sources.

Such of these as we have already will, however, soon be exhausted, and there is a lack of compositions strictly adapted to the whole course of the ecclesiastical year. J. S. Bach wrote a great variety, of great beauty, but of a complexity and difficulty which will often be found embarrassing; moreover, the English of those that have been translated is hardly satisfactory, and has an exotic feeling which is uncomfortable and strained—the common lot of all translations. We should aim at possessing a great variety by our own countrymen to words direct from English Holy Scripture, or from the Prayer-Book Psalter.

Composition of this high aim requires encouragement on the part of the Church. In particular, distinct encouragement to high design in composition should be afforded to young men. I was this year chairman of a committee invited by the Royal Academy of Music to adjudicate the annual prize for composition called the Lucas Medal. Five compositions of considerable length, for chorus and orchestra (without solo voices) were sent in, any one of which I should have been proud to conduct. They exhibited a command of counterpoint, and a knowledge of choral and orchestral effect, of which the Academy may well be proud. In model, these are precisely what the Church wants; and there are scores of young men who can thus write, and in time would produce great works, and reflect honour on the Church of their fathers. But composition, like other arts, requires practice, and repeated opportunities of production. This can only be the lot of a young man if he has money to spend. To print such works is somewhat costly, and the musical publishers can hardly be expected to take the risk of it; nor can the youthful composer. Moreover, it is while he is still young and in the disability of poverty that the vein of composition should be kept flowing. Ideas are then fresh and spontaneous. A few years later, and the cares of life interfere; his facility becomes less: the golden time has passed, and with it the disposition to write.

Now the Church rejoices in the prosperity of many societies with objects more or less religious, taking up work which seemed to have been forgotten in her corporate capacity. I venture to put before you a new proposal for the formation of a society on a broad and national basis, having for its object the "encouragement of church music, and especially of church composition." I do not know what the incomes of the great Church Societies are: "The National Society," the "S. P. C. K.," the "Bible Society," &c. Would it be deemed absolute madness to prefigure the establishment of a society for the promotion of church music, with a spending income one-twentieth in amount of that lately spent by Government on the encouragement of singing in elementary schools, on a principle involving absolutely no return for the money? I venture to say that such a society, with a small practical directorate, would in twenty years do an enormous work for the Church. She has not yet lifted a finger, nor said one word towards this object. She has no musical agency whatever. Wonders have been done without it by individual energy, of which we now enjoy much fruit. Is it worth while to try what a little generosity and loving fellowship will do in this new direction?

An important advance has been made, of late years, as to which there are two things to be said: a word of praise, and

one of caution : I mean as to the employment of the orchestra in church. Churches of large area and great height are so peculiarly favourable to the effects of the orchestra that, as an encouragement of religious thought and feeling, *in church*, there is probably no musical agency within our control at all comparable to it. And some music of the great masters is so imbued with true Church feeling that one would never wish to listen to it anywhere else. If you wish to test this, hear Bach's sublime "Passion Music" at the Albert Hall, and then at St. Paul's. It is quite true that the home of the Oratorio proper is in the Church. It is to be noted, however, that many compositions with which we are familiar under the title "Oratorio" are thus misnamed. Some of Handel's, unless under great excision and censorship, are utterly unfit for such a purpose. But my word of caution is not as to these, but to the growing habit of getting together a so-called orchestra of anybody who will come, apparently with little regard to ability, to proportion, or to rehearsal, and setting them to accompany a small choir, in a church far too small for the purpose, in music with which neither choir nor orchestra have more than a very small acquaintance. I have known some dismal examples. Depend upon it, the orchestra is only to be introduced when it is of really good quality, in a church of ample dimensions, and under the control of a master. The House of God must not be made a "place of experiment."

Nor do I feel quite comfortable on the question of "Organ Recitals," to which there is, just now, a growing inclination. It may seem hard to raise the voice of objection. There is no one instrument so sublime in tone, and capable of such infinite variety, as the church organ ; but it is because of its connection with the daily office of praise that one would desire to guard its use ; just as one would guard the church itself, as a building, from use for *any* other object than the worship of God. At any rate, the feeling of this connection should be maintained on every public occasion, without exception. The organ should only be touched as an adjunct to this worship ; and if, for the nonce, it be used as a solo instrument, it must be made to conduce to true religious thought by the unvaried solemnity of its utterances. The young player would be too apt to think of the brilliant and dramatic, in place of the appropriate. As we go on, it may be possible to inculcate this lesson in the training of young organists. I have known sad indications of the want of such feeling: as, for example, in a solemn musical celebration of the Holy Eucharist concluded by Mendelssohn's "Baal, we cry to thee," or a discourse on the duty of penitence grotesquely capped by a merry operatic overture. I am sorry to hear that our American cousins are rather given to this kind of impertinence. In large towns, the temptation to exceed will be less as the number of available

concert organs increases. As for anything like a concert in church, under guise of a church meeting, especially with payment for admission, it should not for a moment be admitted as *possible*, though I am sorry to think it is sometimes a fact.

I am tempted here to make a remark as to general everyday appropriateness of the music selected, to the *season of the Church's year*. I remember to have seen, in the service paper of one of our Midland cathedrals, one of the most penitential of the anthems of Tallis put down for use on Easter Monday ("I call and cry"). I should draw the line much more strictly than the mere exclusion of such a mistake as this. It is not sufficient that the general character of the music for a festival be in *harmony* with the day, it must be actually *pertinent* to it; and more than this, the music fitted for a certain time should be kept out of performance at any other. In this way the whole progress of the Church's year should be traceable in the music, and a favourite hymn or anthem should never be used *only* because it is a favourite. The want of this principle, I am sure, does harm to Church feeling; for example, when a favourite tune, like that by Dr. Dykes for the "Hymn for those at Sea," is used for anything and everything of a metre to fit it, its character goes for nothing. I know that the composer felt this as a downright injustice to his own musical knowledge and taste; but, alas! some of our foremost churches have led the way in this very misappropriation.

For a similar reason a Psalter should be used, and used fairly, in which chants of an appropriate character are fixed to each Psalm, and these should not be departed from. If one may modestly mention one's own efforts in wedding music to words, I may say that in "The Psalter with Chants Ancient and Modern," the treatment of one Psalm (say, *e.g.*, the 107th) was the result of many days' thought and labour. Yet a musical amateur will sometimes put aside such a result without a moment's hesitation.

And this reminds me that I must say one word more as to the selection of music for the District Choral Associations. This is important, because it usually lasts long in all the churches using the book. I must think that its selection by a musical committee—nine-tenths of whom disclaim musical knowledge—as at present, is not always or entirely satisfactory. There are instances of the attendance of certain choirs being dependent on the selection of some favourite tune suggested at committee. As a whole, I consider the music now put before the choirs much weaker than it need be for this or some such reason. Let us hope that the widespread technical knowledge of the art, which is now reaching all classes, may in time tell in this direction. It requires something more than

an ear for music to decide on matters of musical composition, or the admission of a new tune into the service. It is not the pretty tune that is the most fit, nor the most popular that is the most worthy of popularity. Some of the melodies of Moody and Sankey, or of the "Crown of Jesus" collection, are popular enough—but it is quite another question whether they are worthy of association with God's worship. Are they and the hymns they accompany not rather the exponents of a somewhat unwholesome and sentimental feeling, too personal and effeminate for public worship? I ask you to compare the Old 100th sung lustily by men, or "Now thank we all our God," "O sinner, lift the eye of faith," or some of the old Psalter tunes of the age of the Reformation, the Old 113th "From highest heaven the Eternal Son," or Handel's "Rejoice, the Lord is King" with such a hymn as "Safe in the arms of Jesus," sung in like manner, and to tell me what you think of the effect of the two on the religious mind? I believe that the two styles I mention produce very different effects as to reverence or irreverence (*i.e.*, familiarity), and a higher or lower conception of the great object of worship. Can familiarity with trifling adjuncts—the secular song adapted to sacred words, the opera chorus made into a hymn-tune—produce, think you, anything like the idea of worship?

But we want more musical education yet before people will be ready to accept the best. When contributions towards the musical edition of "Hymns Ancient and Modern" were invited, eighteen years ago, my house was full of the MSS. tendered for acceptance from all quarters, and the tune of which I received the greatest number of copies was an adaptation of a chorus in Weber's "Oberon." Judging from the pressure put upon us from without for more pretty and modern tunes when the last edition was in preparation, I should hardly say that the public taste had meanwhile improved. Yet the question of taste, I am sure, is a most important one, and in dealing in whole or in detail with the service of the sanctuary, we must never forget that it is not a question of what shall be pretty, "nice," and agreeable, but what is noble, lasting, and sublime. Why? The pretty, the agreeable, the popular, is the attribute of the man—earthy; the noble, the lasting, the sublime, is that of the worship of God.

I have troubled you with all this detailed account of Church Congresses (with which probably a large proportion of you never cared to meddle) with the ulterior object of pointing out that, after all, and in view of the very small amount of practical suggestion these twenty years have there produced, there is no *other* organisation in the Church which has all this time even touched it. Some will perhaps remember that Convocation has once or twice mentioned it; if I remember rightly, however, only on the question of an "Authorised Hymnal,"

and always with the declaration that the time has not come for interference by authority in that question.

Then there are several organised bodies of professing musicians, such as the College of Organists, Trinity College, each doing the work it has laid down for itself in its way and limitation; and there is the Royal Academy of Music, and the more modern "Training School for Music," labouring in the general cause of musical education. What I should like to see established is a society for the special encouragement of church composition *per se*, and that on a plan calculated to encourage the young. To musicians of my own age this should present itself as something like a *sacred duty;* and I think I can see the way to it. Of course we shall want money, but if we show a good case it need not be difficult to raise it.

To put a practical case, on the supposition that we have raised our first £100. I should propose to invite compositions of a certain length and aim, and under musical conditions to be expressed, to be sent (if a disagreeable word must be used) in friendly competition under the disguise of a motto; the undertaking to be that the cost of setting up the type and provision of stereotyped plates and the printing of a first edition would be defrayed for the composition accepted, the copyright being vested in the composer. This, I think, might be the first step, as bearing fruit in the most desirable form of encouragement to the young; but, if fortune favour the exchequer, it would be most grateful to the management of such a society (I am speaking hypothetically) to be able occasionally to commission a work from a well-known composer.

Lay such a work before a publisher, and he will tell you, with all the goodwill to say something kinder, that he is already overburdened with offered works, and that if he does purchase your copyright the MS. will probably remain unused for long years, till you and it are forgotten.

I have said how important it is to enable young men to produce compositions before they have got into the rut of daily lesson-giving: a rut from which it is painfully difficult to escape, once your chariot-wheels have sunk into it. It will occur to you how the lives of many now celebrated composers illustrate this. Take Mozart as an instance. Our own Sterndale Bennett was another striking example of the value of youthful inspiration. How charming the works of his youth, and how much more numerous than afterwards, when the unceasing toil of teaching became the routine of a second nature! For the youthful composer we may hope there is a better prospect opening, for there is a greater demand for works of the higher aim, because amateurs are better educated to appreciate and cultivate the higher works of art. A curious and welcome testimony to this fact accidentally caught my

eye the other day. I see that of the Organ Primer of Dr. Stainer there have been 20,000 copies sold; so that there must have been within the last two or three years as many persons studying the king of instruments. Who would have thought of this number?

I am particularly anxious that if such a society can really be formed, it should be in great proportion by those of our own profession. I now take the liberty of asking your advice upon it, and I must bring these remarks to an end by expressing my earnest hope that I may not be thought to have used the accidental opportunity put into my hands otherwise than worthily, in thus bringing a new proposition to receive your criticism. Outside the profession and among churchmen, as such, I have reason to think we should not lack sympathy. I have just mentioned the bare proposal as it stands before you to a few such, personally known to myself; and I am at liberty to mention as ready to give a general approval to my idea, without being bound to further details, the following, among others: The Bishops of Lichfield, Carlisle, Edinburgh, Dover, and Ely; the Deans of Manchester and Wells; the Archdeacons of Southwark (Cheetham) and Northumberland (Watkins); the Warden of St. Augustine's, Canon Barry, Rev. Professor McCaul, Sir F. Ouseley (Oxford), Sir Herbert Oakeley (Edinburgh), Sir Robert Stewart (Dublin), and Dr. Garrett.

DISCUSSION.

The CHAIRMAN having invited discussion—

The Rev. T. HELMORE said: I will just say that I think we are all very much obliged to Mr. Monk for the paper he has read, and that he has given us so much to think about that there is not time to consider it. If it were possible to have an adjourned meeting, and then talk over these things, I think a great deal might be said which would be most *à propos*. As to the formation of this society which he wishes, of course the design is most excellent, but I see very great difficulties in the way. With regard to the giving of prizes, allow me to say, as a member of the old Madrigal Society, we have lately set a good example in that way, a gentleman having come forward and given a good round sum of money, which is invested for the purpose of giving a prize every year for the composition of madrigals. If this association were to endeavour to do something of the same kind, and some of our rich friends were to give us a similar donation, we, the Musical Association, might give some prize of this kind for Church music. I do not like

to detain the meeting with many remarks at the present time, as there are so many points in the paper, but with regard to one subject perhaps I may say a word. In my experience I have heard a good deal of congregational singing in harmony which was very fine indeed—for instance, I have heard the popular mass at Cologne Cathedral, where a great number of people were singing, and singing in parts. I conceive, if the music is well known, and the harmony is properly printed and circulated amongst the musical population, singing in harmony in congregations ought to be no great difficulty. I may say, as far as personal enjoyment in the worship of God is concerned, in sacred song it is more pleasant to many people to sing in harmony than in unison. Singing in unison is a very fatiguing thing, I find myself, although you would suppose I would rather have taken the other tone, from the circumstance that I have done a good deal for Gregorian music, which is generally sung in unison. I remember some years ago that most excellent man, Canon Melville, had a large congregation of educated people, and they sang in harmony very delightfully; and at Bradford, and other places in the north of England, I have heard congregations sing in harmony very fairly; so that I think it is just as well for us not to suppose it is necessary to have unison singing in order to have good congregational singing. At the same time I quite agree that there are circumstances and occasions when singing in unison is very much finer, and in large congregations, such as in a cathedral, there is no doubt the words are much more distinctly heard at the bottom of the cathedral when sung in unison than when sung in parts. At the same time, in small bodies, my own feeling is that harmony is more effective than unison. If you can get a large body of unison, it is very fine; but if there are but a few, harmony is better. I would also remark this, that the directors of music do not appear to me to make the most of their materials. If they would only take care to have the music arranged for the kind of voices at their command, they would have a much better effect than they sometimes produce. Another thing, with regard to the suppression of the poor altos, I must say I think a great deal might be done in the way of training up both female voices and boys' voices as contraltos. We only select choirboys as trebles, but there are just as many boys who have a compass from fiddle G up to D on the fourth line who might sing a second part which would be very effective. I tried that some years ago, at St. Barnabas', and the effect was very good. I set about half the boys to sing second trebles. I also heard it in Germany, where the St. Cecilia Choir met at Ratisbon. In conclusion, I should like to propose a vote of thanks to Mr. Monk for his very interesting paper.

Mr. W. H. CUMMINGS seconded the motion, and suggested that the discussion should be adjourned.

[The question was put to the vote by the Chairman, when it was determined to continue it.]

Mr. W. H. CUMMINGS said: I feel very strongly that we are much indebted to Professor Monk, but at the same time the whole question turns, I think, on that of education. In the first place, for instance, our clergy need to be educated musically. It is quite clear that every privilege has its duty, and the exercise of a privilege without the accompanying duty becomes really tyranny. As the clergy chiefly have the management of music in churches and cathedrals, if they know nothing about the subject how is it possible they can exercise their privilege properly? It is impossible. Then I pass from that for a moment to speak about unison singing. Speaking of the feeling of choirs, I know that unison singing is irksome; and, curiously enough, the less education they have had the less they like unison singing; but I protest against it also as a musician. If I heard Dr. Stainer accompany unison singing it would be very good; but it is my misfortune sometimes to go to a church where there is a clever organist who is fond of unison singing to show off his want of skill, and the harmonies he manages to produce are so horrible that were I not a good churchman I should be much inclined to run out of the place. I think, therefore, unison singing is very full of danger; it is really a trap for the organist, and the younger and more enthusiastic he is, the more likely he is to fall into the trap. Here education and good art would help him. I remember an instance of a very clever organist, who perhaps is not quite so devotionally disposed as he might be, who told me that he rejoiced in unison singing because it enabled him to introduce such a lot of harmonies from Gounod's "Faust," particularly in the creed. Now I maintain that such a man ought not to be permitted to fall into such a trap. It would be a great advantage if he had no unison singing and was compelled to play exactly the music set before him. For my own part I do not think it is absolutely necessary in parochial churches to have unison singing. Clearly it is the duty of the people to learn how to sing, and if the clergyman were to tell them, "I have qualified myself for my office by studying music. You come here to take part in the music, as it is your duty to do in church; why do not you study to acquire some knowledge of music, so that you may be able to take your own part properly?" We should find the result perfectly good. Even if it were not so, and there were some who sang in unison, every musician knows that the rule against consecutive octaves does not apply in melody: it does not matter how much it is doubled; it does not hurt you at all when the harmony is

going at the same time. Therefore I feel, in parochial churches especially, harmonious singing is far preferable to unison. In a cathedral, as at St. Paul's, it is another matter, but the instance given just now by Professor Monk is weak. He spoke of the words having become so distinct immediately; but, if you remember, the words were the Gloria Patri, which, if a musician or a churchman did not know, even if it were sung in Latin, Greek, or Hebrew, it would be very wonderful; so that I think it was not so much from the distinct enunciation as from the fact of its being that which all must know from their earliest childhood. The example would have been more pertinent if it had been in the middle of some psalm with which he was not familiar: no doubt in Mr. Monk's case it would be very difficult to find one, but to an outsider that would be a better test. Still, the cases of St. Paul's and a parochial church are quite different. For my own part, I strongly advocate harmonious singing. I like Mr. Monk's idea of establishing a society for church music, but I do not think it would come within the province of this Society. The thing is far too large, but I feel it would be a very grand thing to do. For myself, personally, I thank him very much for the suggestion. I believe it is the only thing that can be done to raise up a race of church composers. I believe in the past the church composers have not been so numerous as they might have been, because there was so little encouragement; and there again the fault has always been that the clergy, the deans and chapters, have offered no encouragement. When Wesley's and Purcell's works were published by subscription, I believe there were not more than six cathedrals which subscribed for them. It is within my own knowledge that in one cathedral, a daughter of one of the canons having written a most miserably wretched anthem, it was foisted into the service three or four times a month; and an excellent man, a precentor, used to horrify me by having "The Frog's Galliard" performed to some sacred words. That kind of thing to the feelings of an earnest churchman and musician is horrible. If the heads of the establishment do these things, how can you look for better from those who are supposed to be subordinate? This proposal for a church musical society on a good, grand basis would receive support probably from the clergy generally, even those who know little about music, but whose hearts are in the right place, and desire to have things put on a proper footing; and I am sure it would receive the earnest support of professional musicians who have the good of religion and the service of the Church of England at heart.

Mr. R. Hopper.—There is one point which has not been noticed, which is, I think, the most important of all. I am an old organist, and I can always get congregational singing

by one means, and that is by playing slowly. I think the present rate of playing hymn-tunes is really fatal to good church music. I was organist for some time at Stepney, where there is a very poor congregation, but there every Sunday the church was filled with sound, and the effect was magnificent. I should like to have some other opinion on that subject, but my own is that such rapid singing is fatal to a good effect. I speak from personal experience, and I have again and again attempted to introduce slower singing, but the clergy have objected to it and stopped it.

Major CRAWFORD.—I should like to make two or three remarks upon the question of unison singing, without going into the question of unison *versus* harmony, in which I should, perhaps, agree with Mr. Cummings. I would point out that a very large number of the original tunes produced at the time of the Reformation were written as melodies without harmonies. Most of the early German chorales were written simply as melodies, and all the tunes used by the Reformed Church from the time of Calvin were of that character; and in that Church, down to the present day, when harmonies were introduced, the melody alone was permitted to be sung. Harmony was never on a single occasion used in the Reformed churches. All the harmonised versions produced by Bourgeois, Goudimel, and others were simply for private use, and though it was tried on several occasions to introduce them into the churches, this was never permitted. Calvin was strongly opposed to it, and incurred a good deal of obloquy from musicians on that account. He had however some reason on his side, because he was afraid of what was then called "curious music," and I dare say Mr. Helmore knows what that was. He wanted to prevent that, and therefore confined the Church strictly to unison singing. Those two well-known tunes of which Professor Monk has spoken, the Old 113th and the Old 100th, were both from the Genevan Psalter, and written in unison only. They were afterwards introduced into England and harmonised.

Mr. DE PONTIGNY.—Was it left to the organists to harmonise them in different ways as they pleased?

Major CRAWFORD.—They had no organs for some time. With regard to singing without organs, the most effective singing I ever heard was in the Greek Church. I heard a very fine service when I was in the Russian dominions, and the effect was magnificent. There was no organ, and no instrument of any kind. The whole service, from beginning to end, was unaccompanied, but they never lost the pitch.

The Rev. T. HELMORE.—Was it in unison?

Major CRAWFORD.—No, in harmony. The voices, too, were magnificent, both the men's and the boys'. With regard to unison-singing there is one great difficulty, that you have

voices of different kinds—basses, tenors, trebles, and altos, all to sing in unison. You must contract your compass very considerably, and the result is, you will find that the greater number of these old tunes are written within a narrow range. If you go to the range which ordinary tunes are written in, you take the basses up goodness knows where, and the other voices down—and, in fact, it cannot be done. Therefore you restrict your limit of melody very considerably, and you exclude a great number of popular favourites among modern tunes. They could not be sung in unison. They are either too high for some or too low for others.

Mr. W. H. CUMMINGS.—Major Crawford has given an example of what was used in the early Reformed Church of Switzerland, but that is not the case now. They now sing in harmony.

Major CRAWFORD.—It is only within the last fifty years.

Mr. W. H. CUMMINGS.—I am only speaking from my own experience. Now they have harmony and organs. I have some early tunes printed in the sixteenth century, in four parts, and printed in Switzerland or France, or in England. The fact that the melody was put in the tenor would rather seem to imply that the harmonies were intended to be sung by the choir, and the majority would only sing the melody, and that would stand out, which seems to have been a very good, wholesome arrangement, the descant being sung by some members of the choir. They presumed the melody would be sung by the mass of the people, who had tenor or soprano voices, and, therefore, put it in the tenor part with the harmonies above it.

Major CRAWFORD.—As a matter of fact, until the last few years harmony was strictly forbidden in Switzerland. It was contrary to church law.

Mr. HIGGS.—It seems to me we are dealing very much with a question which is outside the main part of Mr. Monk's paper, although it is exceedingly interesting, namely, the comparison of unison and harmony singing; still, if I followed the paper rightly, Mr. Monk simply recommended singing in unison for village or rural churches, and I think we are judging of the matter rather from town experience. I must say it seems to me a most unnatural proceeding, where there is the capacity to sing in harmony, to put bass voices, for example, at their worst, and ask them to sing in unison or octave with tenors or trebles. Evidently, in endeavouring to sing with the other voices, they *would* be to a certain extent at their worst. There would be some gain in rural districts, in that it would necessarily be only very simple music which they would attempt to sing in unison; but I think it would be a very serious and retrograde step to go back from the marked improvement which we can remember has taken place in town

churches. I must thank Mr. Monk for giving us his paper, and say how sincerely I hope the main scheme of his paper will bear fruit; I mean that plan for the formation of a society for the encouragement of church music.

Dr. GLADSTONE.—May I say one word about the alto voices alluded to by Mr. Helmore? It was stated by Mr. Cummings that the use of boy altos was peculiar to Norwich Cathedral. It is true that only boy alto voices were used when I first went there, some years ago, but the system was found to be most unsatisfactory in every way. The boys can only sing mostly on the worst and coarsest part of their voices, and their voices do not blend with the others at all in part-singing. Therefore it was found most unsatisfactory, and the result was that, to the first vacancy that occurred while I was there in the staff of lay clerks, a man alto was appointed. I find now they are advertising for a second, and I have not the least doubt that a custom which has been found to work so very badly will die out.

Mr. DE PONTIGNY.—Could a boy alto become a man alto?

Dr. GLADSTONE.—Their voices break like the others, of course. It seems to me that the adult alto voice is unsatisfactory for want of encouragement—so few men are encouraged to use that voice. Most boys, as soon as they are able to sing, after losing their treble voice, begin to sing bass or tenor; and I cannot help thinking that if in cathedrals boys were encouraged, when their voices break, as soon as they begin to form again, to use the head voice, and prospects were held out to them if they did so that they might find work in the cathedral eventually, these voices might be greatly improved. I found it in one remarkable instance to work well with two boys in a choir I was connected with. They had been propping up the soprano part for some time, and were screaming up to F and G long after their voices were broken: I found when I went to the choir they both possessed uncommonly good head voices, and naturally I turned them into altos, and very good altos they both made. It seems to me that, if they were encouraged to use the head voice, many more altos would be produced than we have at present.

Mr. W. H. CUMMINGS.—I do not remember Dr. Buck's choir at Norwich, but they had boy altos for something like thirty years, and Dr. Buck's had the reputation of being the best English cathedral for music; whether it was so or not I cannot say. I will point out another instance of a male alto: John Barnett, the composer of "The Mountain Sylph," made his first appearance on the stage of Drury Lane as an alto boy, singing the celebrated "Blow, gentle gales," in which the alto part was very important. That was his first appearance as a musician, and he made his reputation as an alto boy. I am not an advocate of the use of alto boys, but speak merely as matter of convenience. As an old cathedral boy myself, I

know that our cathedral music needs male altos, and if we do not have male altos the English school of glee-writing must die out; therefore I should be very glad to see male altos encouraged.

The Rev. MARMADUKE BROWN.—I think where there are boy altos used in choirs it is usually because they cannot pay men: they use the inferior article when they cannot get the superior. If boy altos are to be used, it will be necessary to give special training to the alto boys' voices; not attempt to train them in the same way as the others, but try to give them more tone.

The Rev. T. HELMORE.—I must demur to the term "inferior voices." I think the true cultivation of the voice on sound natural principles would do away with male alto voices. I think you ought to substitute for alto voices the *tenore leggiero* of the Italians. If you have that, then it is good; but I do protest most fervently against the notion that boy contraltos are inferior to men altos.

The Rev. MARMADUKE BROWN.—I do not mean in that sense at all.

The Rev. T. HELMORE.—I object to the term "inferior article." If vocal music is to go on, we must not care about these altos in glees; glee-singing, although very pretty, is a far inferior kind of music if you take a wide view of the subject. If you want to have a really good voice, you must adopt the Italian mode of training and get rid of all falsetto.

The CHAIRMAN.—I think our friend Mr. Monk has been very much too kind to us, for amongst the things we are invited to discuss I find Church congresses, Gregorians and Anglicans, Church festivals, choir-singing, unison-singing, unison-singing at St. Paul's, the Government grant, orchestras in churches, prize anthems, the pace of hymns, and now we have got into a discussion on alto voices and boy singers. I will leave unsaid a great deal I should like to say if time had permitted, but I will for the few remaining minutes direct your attention to Mr. Monk's proposition for a society to encourage church music. I am not sure I am very much pleased with it. I have a good notion that the best men somehow manage to come to the front. I had always held the opinion of Mr. Monk until I was put in the position of an umpire with regard to compositions—that if you gave prizes an immense amount of hidden talent would turn up; but somehow or another it never does. I think Mr. Helmore will bear me out in this, that in the Madrigal Society, which offers a ten-guinea and a five-guinea prize, and takes the most liberal view of what a madrigal may be, yet one year we had to withdraw the ten-guinea prize. As to prize anthems, I do not know whether many of you are aware that many years ago Miss Hackett gave a prize for anthems, and a great many anthems were

written for it, but it seemed to me that the prize did not bring out the best class of art. People who send in for prizes do not write spontaneous music; it is like a man who is asked to write an exercise for his musical degree; he feels it is a horrible bore, pulls down a book of words, and sits down and writes what is absolutely dry and uninteresting as a rule. I am afraid the class of music called up would not be as satisfactory as Mr. Monk thinks. I am also afraid the association would inevitably tumble to pieces on account of its own differences of opinion. There are very strong and marked differences of opinion amongst church musicians as to what church music should be. I had once to examine for that Lucas Medal at the Academy, and I must say, as far as technical training went, the compositions sent in were very creditable indeed to the teachers. I should have liked to have given the prize to the composition showing some spark of new life and vigour in some form or another, not simply because it was highly respectable. I arranged them in my own pocket-book privately, according to what I thought the merit of the works; I could not be at the last meeting, and the result was I found that the anthem selected for a prize was one nowhere near my calculation at all. If you have that kind of association, it will have either fights amongst itself as to what ought to be good church music before giving the prize; or each side will make a compromise, which will mean that the thing shall be of no particular mark at all; or it will fall into the hands of one school, either the old school or the new school. If it should do that, I should be sorry to see the association formed; for the man who joins any association or gives anything to an association which pledges itself to a particular line of thought, whether in politics, religion, or art, practically when he sends his subscription is signing away his personal liberty. He has to go with a batch of people and vote as they do. I see many difficulties, and I do not see the amount of unrewarded and unfostered talent Professor Monk anticipates. I am sorry to say it, but I know it is so. We often hear people say, "We have such a talented composer in our district," but when his work is published and shown us, as a general rule it is disappointing. I think the great duty is most of all an educational duty. We seem to have gone mad on the subject of examinations. There are no end of examiners, and it seems to be thought that if we could send examiners to Timbuctoo it would make them good arithmeticians, good teachers, and good Christians. Then if people will not come to be examined in London we send a lot of first-class men down to the country, put them into a first-class carriage in the train, and they go round and knock at people's doors, and say, "What kind of a degree would you like to accept? I can make you licentiate of this or not—A. B. C. of this

college, or X. Y. Z. of the other." People get these diplomas, and say: "What a high state of education there is in our town! There are so many young ladies who are all A. B. C. of such a college." To my mind that is not education in any way. With regard to prizes I think it is pretty much the same. I think any money which can be got together should be used to enable some young fellow who showed a touch of invention as a church composer to go and open his eyes all over the world. Let him hear the psalm-tune at Cologne, which is quite enough to last one a lifetime; let him hear the church music in the Greek Church and in the Roman Church; and then let him come back to the simplest parish church in England, and he will be a better man for the post than if he had never gone away. I should be much rather inclined to support any such scheme for educating young church musicians than for this scheme of offering prizes. You cannot get music unless you teach musicians—at least, that is my experience in that direction. The number of petitions which come to me (because, I suppose, my address is so easily found out) is astonishing. These petitions speak of young people showing talent, and asking how they are to be trained. I only wish I knew of some good society that I could point out to them and say, "There is a board of examiners, and if the boy has talent there is £100 a year for seven years for his education." That would be a real benefit; but I am not very warm on Professor Monk's scheme, though I dare say he will have more to say about it than I can.

The vote of thanks having been carried unanimously—

Professor MONK said.—Accept my warm thanks for your kindness in listening to me so long, and the vote of thanks you have been kind enough to pass for my paper. Suffer me, as time is passing on, just to say a word on one or two of the points which have been mentioned. Mr. Helmore spoke of the grand service in Cologne in harmony, in which the people joined, and the chairman has also, I think, heard that. I only wish it could be heard in England.

The CHAIRMAN.—It is not altogether in harmony; it is the ten or eleven o'clock mass, the country people come in from all parts, stand down the nave, and sing. The Sanctus, the Agnus Dei, and Benedictus are ancient metrical versions which have been in use for a very long time, and in those cases the people do not sing the harmonies.

Professor MONK.—Perhaps the point which has been most adverted to, aside from my proposal, was that question about unison singing. I thought I had made it quite clear that I advocated *that* in a village church with a miserable little choir of a boy or two, a woman or two, and a man; and I said you had much better persuade the man to sing the melody than anything else. It really comes to that. I simply advocate it

where nothing better can be done. I would rather hear a solitary man or two help out with the congregational unison than make a bad harmony which they cannot sustain. I quite agree with Mr. Hopper as to the pace at which psalmody is often sung, and I am glad to express that opinion wherever I can. My prevailing sentiment with regard to the whole matter is this: I gave you an account of the twenty years' meetings of the Church Congress, the only place in which church music has been even mentioned. I say the result of it is that nothing has been done in fact. I want to do something. Nobody shall go before me in my desire to see both the public musically educated, and all those members of the profession who come into the service of the Church. I am continually and completely at a loss to find young people for organists who are also able to be choirmasters. With regard to alto boys, I beg to say I have a foundation for choristers at King's College, London, which is open to the election of alto boys, and I shall be very glad to hear of any at any time, but I do not find them come up very plentifully. I have it in my power to elect either a treble or a good second treble; but my experience of working that for more than twenty years is that second trebles seldom present themselves.

January 2, 1882.

THE REV. T. HELMORE, M.A.,

In the Chair.

SONGS AND SONG-WRITERS.

By Eustace J. Breakspeare, Esq.

Wishing to economise time and space as much as possible, seeing that the materials of my paper offer a little difficulty in their proper selection and arrangement within the limits afforded me, I prefer, to any extended *preambulum*, briefly to make you acquainted with the exact line upon which I endeavour to approach the subject of "Songs and Song-Writers." As this is a theme which might be led up to from so many directions, your attention being otherwise taxed throughout much of the time to discover from which I set out, I will simply state that I propose treating the subject from what may be termed the musical-literary point of view—regarding the mutual bearing of music and poetry—strictly, be it understood, in the field of song-composition. I take the German lied in particular (for reasons which I will give) as a model, and in support of a theory I presume to put forward; next, I would consider the formal structure of songs—as affected by the style of the accompanying poetry; then, the words of songs considered separately; the translation of foreign songs; the question of art-songs in the concert-room: these, with one or two subsidiary matters, are the branches of the subject I undertake to deal with.

It would be affectation to profess independence, as it would be unpardonable to show ignorance of the work by August Reissmann on the subject of the German lied. Reissmann shows how the people's song—the simple and spontaneous outcome of untutored musical nature, on the one hand; and on the other the more learned style of vocal composition, based on the church contrapuntal system;—how these gradually approached in the "Volksthümlichen" style, wherein the popular element is preserved while the formal expression becomes more artistic. We not unfrequently meet with persons who assert that

the best and truest type of song is that which is the most direct and artless expression of the people,—while (so it is claimed) the genuine, naïve character of the folk's-song appeals more powerfully to the feelings than does any vocal composition fashioned by art. Reissmann, in correction of this opinion, shows that the simple "volkslied" can do little more than touch the *rough surface* of the sentiments it deals with. The artist, in his work, attempts at a nicer refinement of the material; he analyses the emotion in a more subtle degree; the technicalities of the work are better considered, so as to insure greater freedom and increased charm in the practical execution. The artist's feeling is in nowise different in its nature to that of the people, only it goes deeper, and he is more enlightened as to its nature and its origin. To sum up, Reissmann says the art-song may be viewed as "*an ennobled and perfected people's song.*" Through the exertions of Adam Hiller, Schulz, and Himmel, we find the form and character of the lied defining itself. Then, following the grand poetic burst of the latter part of the eighteenth century (wherein Goethe took the splendid lead), we have a new line of composers who aim at more truthfully reflecting the spirit of the poem in their musical setting of the same. At the head of this list must undoubtedly be placed the name of Reichardt, who, Reissmann says, "was the first to strike the true lyrical ground-tone of the Goethian lyric." It is noteworthy that Reichardt was the first to place in the hands of the audience at his concerts *words* of the piece about to be sung. Hitherto, acquaintance with the words of a song might hardly be deemed essential to the appreciation or comprehension of the music itself. Zelter then follows with an advance in harmonic colouring, closer approach to the poetic idea, and a more consistent style. In connection with the composers Reichardt and Zelter are to be mentioned the names of Ludwig Berger and Bernhard Klein. Under the influence of the Italian school the "aria" style is developed; and, in the hands of Haydn, Mozart, Beethoven, Weber, Spohr, and Marschner, the German lied becomes adapted to what Reissmann terms a more "scenic canvas." But only in the songs of Schubert does the lied proper attain its full development. Into a dissertation upon the works of this greatest master of song-composition I cannot pretend to enter. While noting the gradual advance made by the Berlin school of writers just mentioned, and not forgetful of the fact that many composers have simply *grown*, so to speak, upon their predecessors, still we cannot but recognise the immense stride forward made by Schubert in the art of song-composition. We find the pre-Schubertian writers left with little but historic recollection; but the lines of song-composition as laid down by Schubert can run little risk ever of becoming obscured.

Schubert's compositions form the crown and culmination of all the efforts in song that had been made before him; and they constitute the classic model and criterion for all new attempts in the field of lyric composition. Just as the Goethian lyrics mark a new era in song-composition, so, again, the advent of Heine laid open a new field of poetry for the song-composer, of which Schumann seems to have taken the most complete advantage.* Reissmann is a great enthusiast for Schumann: he seems to think that in Schumann the lied style reaches its highest point of perfection, and this while the most deeply sympathetic musical exposition of the poetry is combined with the strictest adherence to formal principles. Like most enthusiasts, however, in his endeavour to present his ideal writer most favourably, he is, I think, a little unjust with respect to certain successors of Schumann—*Epigonen*, as he seems to consider them—among whom Robert Franz seems to be the chief one singled out for criticism. Though in many of Franz's songs the vocal part is as melodious as one could possibly desire it to be, still it is evident with Franz in general that purely melodic charm is not the first consideration. I think it was said by Gumbert—though I am mindful not to put forward a writer of this type as any great authority—that the vocal part should be interesting even if taken alone without the accompaniment; whereas, in Franz, the duty seems to devolve mostly upon the pianoforte part in its figuration, and most especially its harmonisation: the accompaniments are worked out in what Ambros terms "miniature-like fineness"; yet flowing naturally, it must be said,—not seeming at all the result of laborious reflection. Franz's great sin in Reissmann's eyes is his frequent departure from the recognised form of the lied. He complains also of the sequential structure of his melody, which approaches almost a mannerism. But when we turn away from the formal side of Franz's work, we cannot, I think, but admire the deep poetic conception and treatment of the words he undertakes to set. And to Franz I look for main illustration of my argument:—how with each new advance in the field of song-composition we find the tendency is to more closely enter into, and find musical expression for, the refinements and subtle distinctions of poetical thought and feeling. The broad musical style of the pre-Schubertian writers develops by degrees into the modern style, wherein *nuances* of poetical idea and subjective impressions are more delicately and minutely distinguished; and wherein, moreover, the individuality of the writer himself becomes more apparent in the work, adding thereby immeasurably to its interest. The composer's individuality, at

* Schubert (according to Reissmann) comprehended but the one side of Heine's poetical nature: the whole Heine (the ironical as well as the sentimental) it was reserved for Schumann to embrace.

times, it may be, imparts an emotional colouring to the work different to what we ourselves would have given it, or conceived it properly to admit of. You may look, perhaps, for an impassioned, voluptuous style given to the illustration of certain pieces, where instead, in Franz, the pervading sentiment may be that of a blissful, pious ecstasy. [Not but that in such songs as "Er ist gekommen durch Sturm und Regen" the emotion is as strong and impassioned as one could well look for.] It is simply that, in art, different natures may reflect very differently the same thing, and yet in equally truthful and sympathetic manner. In short, these songs of Franz can hardly be accounted, as Reissmann indeed accounts them, as mere experiments, presenting a store of novel harmonic contrivances of which future composers may freely avail themselves.

There are other modern writers, with Franz, whose work will support the theory of individualism in modern art. Liszt, Rubinstein, Brahms, Berlioz, Hiller, Jensen, Kirchner—each of these, in their capacity as song-writers, might be separately studied, in order to estimate his precise influence individually upon modern song-art. But I cannot presume to offer any detailed criticism, the more so as the works of these writers have been already so fully discussed by others. Mentioning Brahms, however, I may just refer to a certain technical faultiness, as I consider it, largely exhibited in modern song-composition—namely, the over-elaboration of accompaniments. It is not that in Brahms the piano passages are so very florid or intricate; yet there is, practically, a certain *uncomfortableness* about them—to any player not really a virtuoso. Needless to say, unless such accompaniments are rendered faultlessly they prove rather a hindrance than support to, not to speak of embellishment of, the vocal part. Still I am aware that nothing, perhaps, shows more the idiosyncrasy of the writer than the fashioning of his accompaniments; and that the hand of the amateur is not to regulate altogether the form in which a work of art shall be shaped. That it is possible, however, to exhibit simplicity—especially in such a thing as a song-accompaniment—without sacrificing aught of the essential part of the work can hardly be doubted, I think. Till I had made a closer acquaintance with Brahms I was led to regard him as a coldly intellectual writer; but I am of opinion that those once impressed by his powerful genius can never cease to rank among his admirers. Without the subtle, penetrative spirit of Liszt or Berlioz, there is a nervous concentration in his style which holds one as under a spell. Rubinstein's songs, again, are truly gems of modern musical lyrism. The truthfulness of the setting is allied at the same time with melody of such refined beauty and charm that none other but a genius of the highest order could produce. I am convinced that the composer's fame will rest as much upon

these small vocal pieces as upon any other works, of whatsoever extensive plans. In Hiller the purely musical charm of melody is not so apparent; but there is observable in Hiller's songs a declamatory style carried to the highest perfection. In Jensen we have a writer of refined feeling and most artistic expression whom I think I am justified in classing among the poetical composers, so to call them.

Writers quite of another stamp are those who treat a poetical thought only in its most superficial, sentimental, or conventional aspect. The aim of the composer is simply to secure a sensuously gratifying result — inventing his most pleasing melodies, and treating the voice for its own sake alone.

If we do not look for more, there is no doubt that, simply as musical pieces, there is much work done in this way very commendable. The writer, however, to whom I have referred contemptuously dubs composers of this sort "ennobled strolling minstrels (*ennoblirte Bankelsänger*)." As foremost representatives of this class stand, among modern German composers, Reissiger, Kücken, Proch, Abt, and Gumbert—the last being specially singled out by Reissmann for chastisement. There is a certain German song-composer whom I suppose he regards as too contemptible even to name — Fesca, to wit. I am tempted just to mention him (although in Fesca we may be said to reach the very *bas-fonds* of song-writing, so long as it has any pretension to art)—while even he will serve to point a moral. It is that, however much one may endeavour to musically illustrate poetic idea and sentiment, you may not lose sight of the claims of melody pure and simple. The one extreme has as much to be avoided as the other: a song without melody is, whatever pretensions it may otherwise have, perhaps a worse thing, on that account alone, than a song of Fesca's, which, as all will likely admit, is good melody of a sort—rich and luscious as some may deem it—but nothing more. Of course, herein lies the great difficulty of modern song-composition: while attempting to embody the poetic elements of the work, yet to preserve the strictly musical interest. Melodic forms rapidly becoming hackneyed and exhausted, recourse has to be had to less unusual motives. These we may claim as more refined; but there is a limit, I think, to what the ear will accept as melody independently satisfying. Such melody as Fesca's, on the other hand, becomes distasteful, nauseating, to the educated ear, and much cultivation of it undoubtedly vitiating to any taste.

In examining a little the formal element of song-music, I shall have little hesitation in referring to that writer who made really the first thorough examination of formal principles—Marx. Although Marx's large work on composition has been shown to have very little scientific basis, still his masterly analysis, along with his enthusiastic and philosophic style, serve to remove

his work from out the ordinary rut of students' text-books ; and in what regards my subject there are some notes which I take to be of special value. Marx says that the poetic material best fitted for music is that in which the main quality resides in a certain general sentiment equally pervading the whole; in which the details in themselves are but of subordinate interest, —these, together, building up the total impression, but not claiming attention on their own account. With those poems dealing with a range of concrete or intellectual ideas,—though the underlying sentiment may be coloured musically, still the specialties of the poem (which possibly constitute its prime characteristic) are apt to be passed over; and so, regarding it in this light, a certain charge of superficiality might be made with respect to song-composition. A number of Goethe's songs, for instance, may be shown to lose in this way. This faultiness is especially noticeable in songs of simple strophic arrangement, where the music does not pledge itself to follow out and change with the varying ideas of the verse. As Marx justly observes, the more doubtful it is whether a poem be naturally suited to the strophic form in music—or whether, indeed, it calls for musical illustration at all—the more difficult the task of composition, and the more questionable the result. With respect to the more dramatic, or what, for want of a better term, has been called the "through-composed" form of musical setting, this becomes embarrassing with a poem of changeful elements, as it is a difficult matter to preserve unity, either in sentiment or form. Reissmann considers the question, as to which is the more preferable style of setting, an idle one ; as he is of opinion that the only thing to decide is the form and length of the poem itself. For a short ballad in which the resultant impression is purely homogeneous (as in Goethe's "Fisher," for example) the strophic form is well in place; in a longer one, the continued repetition would bring about a monotony opposed to truthfulness of feeling and expression. Marx makes the following category of song-forms, according to their agreement with or deviation from the strictly strophic type : (1) Strophic, but in which certain changes in the poem shall be suitably expressed through the means, and on the part alone of, the singer ; (2) small deviations in the poem correspondingly followed out in the music ; (3) where the same melody shall have a different instrumental accompaniment, as in Beethoven's "Lieder-cyclus"; (4) where the varying sentiments of the poem shall be closely followed in the music—the "Durch-componirte" style. Marx observes, with his characteristic acumen, that it is psychologically impossible that a condition of feeling shall for long remain unchanged. The mood in which we are set by the first strophe is necessarily affected by the second : in the exact repetition of the same thing even, we either feel increased interest or our attention diminishes. The *lied-*

form, it should be mentioned, is, strictly, of pure strophic order.

One branch of song composition in which the "through-composed" style is most properly employed, is the ballad. This is one of those many musical terms which we find applied to things most opposite in character. You will hardly thank me for presenting you with borrowed dictionary-information;—how the ancient ballad was properly accompanied by dancing; what were the gradual changes in its form and character,—this information a musical lexicon will, or should, afford. [Its modern connection in the concert-room of to-day is with that class of songs known as royalty songs, the verses of which are manufactured at so much per set.] The ballad proper is strictly *epic* in character; its story must be legendary or narrative, and dramatic movement more or less an essential element of the subject described or sung. No literature is richer than that of Great Britain in poems of this kind; but it is to the German poet Bürger (and, following him, Goethe, Schiller, and Uhland) that the ballad owes its more artistic form and polish. One particular composer there is who has shown himself pre-eminently qualified to musically illustrate the ballad. In Carl Löwe we have an instance of talent working in a special direction, the result outpassing the similar creations of other artists incomparably superior in higher branches of composition. Considered simply as music, there is much about the ballads of Löwe that seems to us, at this time, no doubt, old-fashioned or even commonplace; but, nevertheless, Löwe must be credited with having afforded us the best examples of what the ballad style in music should be. Even Schubert, in this department, must, taken altogether, be accounted inferior to Löwe: in "The Diver," for example, the vocal passages are too recitative-like; and the general style is wanting in that simplicity which is the chief characteristic of an ideal musical ballad;—the whole composition, in short, too much resembling an operatic *scena*. As Reissmann remarks, "Notwithstanding his eminent lyrical talent, modern subjective tendencies never, at any time, interfered with the classic, objective force of his style." Apart from his historic claims as an originator, I think more might be done in keeping up acquaintance with Löwe's ballads. It cannot be want of interest and charm that occasions our almost utter forgetfulness of him; in such pieces as "The Fisher," "The Recognition," not to speak of the longer and more characteristic ballads (such as "The Count of Hapsburg"), I can imagine still a great musical effect to be secured by their proper rendering. But, I confess, out of a private way I have never heard any of Löwe's ballads rendered: is it that singers, as well as audiences, are still unaware of their existence? or is it that there is so much difficulty in reviving such works, even such that, on production, would be

virtually novelties? Our biographical records pass over Löwe with but slight mention, as if he and his works had become quite things of the past. I shall not have time to enter into the discussion of the several varieties of ballad, as distinguished by Reissmann in his book: namely, the romance (of which Goethe's "Hedge-roses" affords an example), the sage, or rhapsodie ("The King of Thule," *e.g.*), and the long narrative poem, or ballad proper ("The Diver" of Schiller).

Although, in all songs that respect the words as of any importance, distinctness of enunciation is the chief practical desideratum, in no class of musical setting so much as in the ballad would the effect of the music be so diminished should the words be not clearly heard. Perhaps it is to satisfy fully this requirement, as well as to widen the bounds of the art, that introduction has been sought for the "ballad of declamation." I believe Schumann, in his Opus 122, first made this new departure; Liszt and Reinecke have followed with new examples. This style, of course, has strictly a dramatic origin; and we are well acquainted with the effect in melodramatic stage-pieces and in certain operas (notably in "Fidelio") occasioned by bringing in music as an accompaniment to the ordinary speaking-voice. With a piece of this kind, whatever its æsthetic *rationale* may be in connection with dramatic action, as a *musical* performance, strictly so called, in the "ballad of declamation" we are altogether referred to the accompaniment for its justification on this ground. Now the musical interest being dependent almost solely upon the pianoforte part, the motives or strains ought to be at least clearly distinguishable, and of themselves they should be independently musically interesting. Now in theatrical melodrama the music is simply undercurrent;—it has to be kept *sotto voce*, so as not to interfere with the audibleness of the words of the actor: it is sufficient if musical sound, simply as such, intensifies the situation—the ear is not concerned very much with the examination of the musical figures of the accompaniment. Now although we know song is but ordinary speech intensified and extended, when the melodramatic accompaniment is made of sufficient prominence, it seems to be doing battle with the voice,—simply because the vocal tones and intervals are not regulated, and so do not fall concordant with those of the accompaniment. Practically, these pieces are most difficult to perform, the pianoforte passages, whenever they have much individuality—not altogether dealing in *tremolando* harmonies with occasional *sforzando* bursts—become blurred and distorted through the endeavour of the pianist to keep properly going with the reciter. I remember once making a trial of these pieces, privately, with a friend, and the effect was certainly discouraging, not to say ludicrous. Apart from the tendency to part company at every bar, the contrast of the pianoforte tones with

the ordinary speaking-voice had truly a comical effect—the melodramatic associations of the stage having no doubt much to do with this. Though in the proper hands I can fancy these practical difficulties overcome, still, seeing that we are herein deprived of the pleasure of vocal music, commonly so understood, while the power of presenting and following out on the instrument themes or melodies of independent musical merit must, for the reasons already given, necessarily be extremely limited, I cannot judge the limits of musical art to be much extended through the introduction of this novel form. Song-curiosities, quite in an opposite way, are those wherein the voice is treated strictly as a musical instrument—taking part in trios, quartets, and such works written on ordinary classic plan, having to resort to *solfeggi* syllables as a means of displaying itself. I must admit I have made no acquaintance with this kind of vocal music; and even had it been otherwise, I could then have made but this passing reference to it, which will serve to show into what artificial forms the endeavour to widen the boundaries of art may sometimes lead us.

And, now, as regards the words themselves to which the music is to be set, the least requirement that can be made is that they shall be independently satisfying as poetry. Poets themselves, I fancy, are rather apt to undervalue the claims of music in this respect: any sort of matter is supposed good enough as "words for music." It demands, indeed, the æsthetic instinct of the musician himself to recognise the poem peculiarly offering itself for musical setting. The qualities of the poetic material which a song-writer demands are hardly to be defined. If the words themselves are not of artistic importance, or if the music, however pleasing and effective independently, does not primarily rely upon the due elicitation of the poetical ideas, the words fail to comply with what I judge to be the requirements of the modern artistic song proper.

Making all allowance for individual tastes, such a poet as Burns I might put forward, in a certain view, as an ideal writer of verse for musical treatment. Here the sentiment—of the most simple, heartfelt character, the outpouring of a genuine nature—is such that may appeal widely to all sympathies; while, at the same time, the artistic expression is such that will admit of as polished a setting as you may wish—provided care is taken to secure the rightful colouring, and strike the true emotional key of the poetry. The fact of most of Burns's songs having been originally fitted to, and most likely prompted by, previously existing melodies, may account naturally for their extreme suitableness for musical treatment. Speaking of this particular poet, I may just remark that the intimate association between some of the poems and the old strains to which they were set prevents, perhaps, the hope of any new setting which shall become very popular. No true-

born Scotsman would ever think of singing "The Banks o' Doon" to any other melody than that which invariably accompanies this song. When we consider, however, how greatly superior the poetry is, in this instance, to the music—though the latter, no doubt, may claim a certain musical-historic interest, apart from its poetical associations—modern composers need not, I think, feel the injunction anent any fresh musical treatment of these songs (with the reservation, perhaps, of just one or two), very strictly bearing upon them. German composers, certainly, do not seem to have minded it; but the setting of Burns's songs by Schumann, Mendelssohn, and Franz, among others, fine as in themselves they without doubt are, seem to me, if I may explain it so, somehow to lack the true breeze of the Scotch heather. But this is simply a personal impression. I am quite prepared to find others differ entirely from me in this judgment. Though we may recognise the happy touch of some composer in musically reflecting the very atmosphere and aroma, so to speak, of the poetry,—still it is curious to note, as I remarked before, when speaking of Franz, how it is open for some other to do equally well the same thing, whose mode of expression shall, very likely, be entirely different. But, of course, the one setting may so take upon the general fancy as to make it difficult for any others to obtain a hearing. Beyond the direct interest of the work itself, there is that additional pleasure to be had in studying the individuality of the composer reflected in his work, and in making comparison between *his* treatment of a particular poem and that of others, which yet many, I think, entirely come short of. I would not have the music made a subordinate thing to the poetry any more than I would have it claim the whole interest. We may understand well how it could be that Goethe should prefer a setting of his poetry by Zelter to the same by Beethoven: the one enters too much into musical rivalry with the verse; the other does little more than afford a gentle, sympathetic underflow to the words, which was all the poet really looked for.

In certain of our modern writers the task of a faithfully close musical setting grows so much in difficulty, while the *nuance* of feeling becomes more delicately defined. It has been said, for example, that Mr. Tennyson's songs "sing themselves." This, however, must be accepted rather as regarding the perfect musical rhythm and assonance of the versification than the poetical essence of the verse itself; because I can hardly believe any poetical thought or sentiment so ethereal, dainty, or fine but that music can find its tone in responsive vibration, provided simply the formal expression is adapted also to the rhythmical and other formal necessities of musical exposition. It requires, in those who would set such verse to music, a corresponding delicacy of touch, together with that refinement

of æsthetic perception which shall enable them to enter into the subtle feeling of the poet—not merely to follow out the concrete ideas of the poetry. The risk of failure then becomes greater; and where then the success is not complete one might perhaps be excused for thinking that the poem is better, after all, *without* than *with* musical accompaniment. And so, I imagine, must Mr. Tennyson himself think; as I am led to understand that, if he countenances, he does not regard with much favour, the different musical settings of his songs.

There is a certain order of modern poetry which, upon reading, leaves upon one an impression very similar, it may be said, to that produced by music itself, but which, nevertheless, would seem to elude altogether a musical setting. I may take as illustrative specimens of this kind of poetry the more characteristic poems of the French writer Théophile Gautier. The charm of his best work is produced not so much by depicting with intensity some specific emotion as by grouping with an artistic touch and exquisitely keen sense of poetic association subjects which in themselves may not, perhaps, be deemed so very highly poetical; and which charm is further enhanced by the delicately wrought versification. The resultant impression is decidedly a lyrical one; but the poetic material is hardly the same as that which we generally look for in a musical lyric. [I require here a word which shall be an equivalent to the German word *Stimmung*. The word *mood* is too passive in its meaning: it denotes rather a condition favourable to the reception of impressions than the more positive shade of feeling which I wish to qualify. Moreover, the word has become rather twisted in its application: a *mood*-y person we do not take to be one opening himself, at the time, to artistic impressions.] We ought to be able to distinguish a certain colouring disposition of feeling in which we may be set from emotion ordinarily so called. Just as we may view, for instance, scenes in nature under certain *nuances* of aspect—say, in the mellow light of an October afternoon, and so forth—each leaving its own peculiar impression on the æsthetic sense, indefinable, however, in words—so we discover an analogous quality or condition (by whatever term it may be distinguished) resident in, or produced by, certain works in art. For this, in poetry, the musician has to find the rightful expression in music; and this, as I have said, becomes more and more in modern work a matter of delicacy and refinement. If I have mentioned this particular French poet, it is not that he solely exhibits in his work these subtle characteristics. As far as technical structure is concerned, we should find also, following Marx's theories, that much of this poetry hardly presents itself to the musician. Many present, no doubt, had the pleasure (denied to me), last season, of attending the performance of the set of Gautier's poems set to music by Berlioz; to these, in

this place, I can hardly do else than make reference. With what rare felicity of touch Berlioz has reflected the spirit of the poetry, apart from the refined charm of the music in itself, you will be able better than I to judge. These particular pieces, however, I do not regard as those best illustrating what I have said with respect to Gautier's style in general. Though very dainty things, they conform more than certain others—as the "Fantaisies," "Elégies," and "Paysages," of the poet's earlier period, not to speak of the "Emaux et Camées Lyriques"—to the ordinary style of lyric poetry.

Although I am not about to go over the ground already so well traversed by Mr. Salaman in his paper, read some time ago before this Association, on the subject of the English language in relation to song, still, while minded of this in discussing a foreign writer, I may be allowed just to indorse Mr. Salaman's view, when he says that though "he does not lay claim for the English language that it is the best for song—it is at least as good a language for English men and women to sing as any other;" and I feel tempted to go, perhaps, a little further, in advancing my opinion that the English language should be the *only* language employed by English singers. Though we may not altogether charge the singer with affectation in giving the song with the original words—as there can be no doubt that the vocal passages are most easily rendered with these, as well as the proper desire likely prompting the singer to present the work exactly as the composer left it—still, I am afraid the large presumption we should make upon the linguistic capabilities of the audience may seem, at times, to outweigh these latter considerations. On the other hand, at present we should have to put up with so many poor translations, or debar ourselves from hearing many choice things, the words of which may either have had an unsatisfactory translation, or none at all. I am well aware no translation can ever hope to rank equal to the original; nevertheless, I think on this point a little more artistic talent might be profitably expended in the production of better things. The work of preparing translations of the songs of German and French writers most generally gets committed to inferior hands: the work is slovenly and indifferently done. Let the words be of ever such dainty expression, and the worth of the translation altogether, or in the main part, depend upon catching the peculiarities of thought and style of the poet—no matter: any rhyming jingle is thought good enough to swing along with the music. The most musical and perfect translation that I am acquainted with is that of Burns's songs, by Adolf Laun, in German. I wish our English adapters would take such work as their model. Translation of words is, of course, a similar thing to arrangement of musical ideas: those who could do the work most fittingly, those with the musical ear required, will, I imagine, hardly care

to bend themselves to the task. Although, in German literature, Goethe and Schiller, like two giants, seem to dwarf all that come after, still there are such writers as Lenau, Eichendorff, Kerner, Osterwald, Chamisso, Geibel, and Roquette, among others, whom we, in default likely of an adequate rendering, hardly sufficiently appraise, I think. Even the prince of musical lyrists—Heine—is hardly known to English readers, except by way of the indifferent translation of Bowring. Not but that there is much in these writers which could hardly be deemed of so much importance, if it were not for the reason that such composers as Schumann and Franz have chosen them for musical treatment; but so long as, for the sake of the music, you make a translation, it should, I think, be as good as it can possibly be made.

In view of the difficulty a composer generally experiences in obtaining words, not only suitable for song-setting in general, but that shall, moreover, appeal to his individual taste, it has often been questioned whether the musician himself might not profitably attempt versification, and so become his own poet. If those are right who hold that all artistic talent is essentially the same thing, merely differing according to the material it works with, it would seem that there is nothing in nature to prevent the musician—after some little technical preparation, possibly—making, for a time, a convenient exchange of places with the poet. Now this is one of those theories which commonly get put forward by gossipy old amateurs of the Gardner type. Only that we do not find practical experience to lend much confirmation to their views. No doubt you will have your thoughts inevitably turned towards Wagner, as at least one most notable instance in support of the theory. But I am not contending that it is impossible for the two offices to be combined in the same person, but simply that the musician may not be expected to become poet by virtue altogether of his musician's faculty. Something more is required in the one art than the mere ability to arrange words rhythmically and group verses in rhyme,—if this is all that is meant, well and good; but this no more makes the poet than the acquirement of writing chords according to given rules of harmony makes the musician. On the other hand, given the underlying nature to be the same, the specific faculties are generally distinct and non-interchangeable. Wagner may be taken, if you please, as one of the phenomenal exceptions to this rule. There may even be the true poetical nature without the ability, however, to declare it in any way. As Swinburne says: "Poetical feeling is not poetry." There may be some with as deep a love of Nature, and as keen a sense of her hidden affinities as Wordsworth, for example, possessed; but the faculty which would give to their feelings and ideas a like artistic expression shall be wanting to them. Now, if the musician, by simple virtue of the same feel-

ing which we suppose he shares with the poet, could produce works belonging to the special department of the latter, so might we expect it of the ordinary man of true poetic nature,—which as just remarked, is not to be done. In a general way the would-be protean artist, according to the groove out of which he improperly steps, either produces feeble, amateurish music, or his poetry is mere sickly rhyming—simply "dancing to the tune," as Mr. Tennyson says. In short, this is a dilettantish notion, in the discussion of which I need no longer occupy you.

It may be considered whether the qualities in a song which entitle it to take rank as an art-work necessarily fit it at the same time to satisfy all the requirements for an effective production in public. Or, to put it differently: Is its fitness for open presentation to be a necessary condition upon which it is referred to our judgment? Can we at all proceed with the examination of any piece of music wedded to words if it does not appear to offer itself, and show itself primarily intended, for practical realisation; and, moreover, show that the vocal part has been treated with a view to the capabilities of the voice, affording it suitable material for natural and effective display? Though the reply can hardly be other than a negative one, we may still have to consider whether it may not be, as with certain classes of instrumental music, that certain places, circumstances, and surroundings having to do with the public production of the song, are not properly fitting for certain styles and classes of song-music. Though it may be established that a song, to claim merit, must at least be effectively singable, the consideration of where and how it is to be brought forward may not be altogether a minor and independent one. A song, fulfilling all art-conditions, may yet be altogether unsuited for performance in a large concert-room, owing to the absence of certain elements indispensable to effective production in public. To bring forward here, say, some setting of a couple of short stanzas to music in the German lied style, would be like exhibiting a cabinet photograph in an amphitheatre. Or the piece, on the other hand, may be too long. Such a piece as Schubert's "Diver," for example, however well, as in this, the interest may be sustained, might be found too long for a vocal solo. In a non-musical recitation the length of the poem is not so much a point to be conditioned: we read to ourselves, or have read to us, a short lyric or the whole act of a drama, without remarking either the one as too short or the other too long. But in music in some way it is different: there seems to be a certain due limit for musical display—varying, of course, with the different classes of work—out of which, on the one side, the work is either unsatisfying, or, on the other, felt as diffuse and tedious. As with some movement in an instrumental chamber composition, if it lasts over some twenty minutes, we make complaint; we imagine that in that time the composer should

have been able to present his themes, develop them, and re-present them. With too short a vocal work the singer has not time to bring the audience into the proper sentiment of the piece; the climax, if any, is arrived at too suddenly; and the musical impression is likely to be evanescent. For their unsuitability in these ways I acccount it that so many hundred little gems of song-art are put, practically, out of the way of public hearing. Evidently this is the idea of some singers themselves, seeing that they have sought to lengthen their performance by combining two or more songs in a set, rendering them consecutively. But I question the propriety of this procedure—stringing together works which, however small, are artistically complete in themselves. The impression produced by the one song becomes blurred by that of the other: there is that want of *unity*, too, an essential condition of every art-presentation;—instead of a single climax we have a series of distinct emotional crises. Of course it is different with those compositions which have been artistically thrown into cyclus-form: it is the composer's fault if the inherent connection of the different pieces, and their formal disposal under the governing principle of unity, are wanting. I need hardly refer, either, to the inartistic evil of simply repeating words and phrases, in the endeavour thus to expand the general outline. This, for effect, may very well be done in places; but one can readily perceive when it is done with an artistic intention or not. And then, again, with respect to the poem to which the music is wedded, there are certain lyrical pieces of such tender and dainty expression that seem altogether to lose their charm when declaimed before a large assembly; and if this is so with respect to the poem itself, the feeling can hardly be altered through the words becoming allied to music—that is, if the music is to be truly in sympathy with the poem, not such that does little more than accept the words as a vehicle for vocal utterance, and that might else just as well exist without them. Compositions of the latter sort must be taken as belonging to that class of songs which have been styled "instrumental pieces for the voice." I am not altogether inveighing against these: perhaps the best of their kind find their proper place in the large concert-room;—it is simply that with that class of song-music that requires on the part of the listener a very refined appreciation of poetical as well as musical *nuance* of sentiment, we may not be surprised if, before the ordinary concert-gathering, they may not make much impression. The delicate plant of artistic, as well as that of natural growth, must be cultivated in the atmosphere specially congenial to itself. Where the music and the words are so mutually dependent—as in the songs of Franz, for instance—to hear simply the music without the words, you do not, in a sense, hear the piece at all. Now perhaps only half of the

audience will hear or concern themselves about the words; of that half, only the half, again, may possess the required poetical taste; while, of the remainder, many may find, as I say, their somewhat realistic surroundings tend to hinder the reception of the complete lyrical impression, which I am assuming is the thing sought. Or it may be evident that the singer is bent only on securing a simply musical effect with *his* or *her* voice, without troubling themselves very much with the poetical motive of the work. One is inclined to liken certain lyrical settings to a class of literary dramas, better fitted for an imaginatory reproduction in one's own study or before their instrument than for realistic performance on the stage or platform. Still I am not forgetful that the primary mission of a song is to be sung; and that if we in our aims were to be deterred by the disappointments, difficulties, and disillusions attending always the realisation of poetic conceptions, there would be an end of all art, properly so called. All that I would seek to infer, then, is that the musical song-writer who would seek after a more intimate and recondite union with words must be prepared to find his audience correspondingly narrowed.

Even if these ideas are only accepted as fanciful, and assuming that the audience will be able to comprehend and appreciate the most refined specimens of song-art, it is unfortunately the fact that comparatively few opportunities are allowed them of making acquaintance with the *recherché* works in this department of musical art. Our best singers have a limited *répertoire* of popular ditties to which they confine themselves; so that many are quite unacquainted with the works of those modern writers whom I have mentioned. It may be remarked, perhaps, that, in addition to the works of these, we have a sufficiently good store of our own native music, both of past and contemporary writers, which ought not to be overlooked. This is very true; and I am aware, that outside the line of modern artistic song, there will always exist a wealth of English melody, the naïve and unaffected outcome of simple genius, adopted and cherished by the people itself, which will always claim its place. But between these two classes of song I would allow no intermediary class—or any that fails to comply with demands other than those of inane fashion. It is somewhat amusing to watch the veerings of popular taste. We have at one time songs of a nautical character—then of a semi-sacred style—songs about home—of far-away—flower songs—sudden transitions from subjects rough and jolly to others of maudlin sentiment. I know there are many writers who hold themselves aloof from the task of writing down to the vulgar taste; and had not particular reference to them been so delicate a matter, their works might, as well as those of any German writer, have served to support my argument. In the German song, however, we

notice a more steady growth, both formally and ideally;—as I have tried to make clear, the one composer seems to take up where the other leaves off: Schubert completes the strivings of the Berlin school of writers; Schumann follows upon Schubert; and so on. Franz opens again a new direction; but the advance throughout is consistent. While in England, where we do not go altogether upon the old lines, the style of setting very often presents but a reflex of the German spirit. We ought to make a corresponding movement, but without losing the English sentiment and idiom of expression. And then, with the difficulty of securing presentation of their works, I am afraid composers are oft apt to sacrifice somewhat of their higher aims in the endeavour to make their song a concert success, as well as an artistic one—to kill the proverbial two birds.

There is a reproach, too, aimed at those who are simply song-writers and nothing else. This Robert Franz—the most notable instance of a composer devoting himself to one special line of work—has not escaped. But as modern art becomes more differentiated, even the smaller forms, such as the song, may perhaps be brought to make up for what they lack in the affording of opportunity for the exhibition of skill in development on extended plans,—by intensity of feeling and refinement of expression. A song-composer may be credited with having produced a great work, though he may not have worked on a big canvas with a big brush.

However, I have carefully avoided the vexed question as to the relative importance of music pure and simple, and music in union with words. There are those who hold the latter to rank in æsthetic value much below the former; and I have met with some, having a correct taste for instrumental art, with quite a dislike, however, for song-music. The dilettante Riehl, though himself author of a collection of songs, is of opinion that in trying to amalgamate both arts you merely bring about a mongrel confusion of elements. If any points in my paper should elicit remarks by any present, I trust discussion may be kept wide of this question, as I am doubtful if any understanding could be arrived at here. I have assumed that the art which consists in combining word and tone has its own independent æsthetic valuation. The examination of these component elements, in their relation each to the other,—their gradually closer approach in the past; and what I conceive to be the tendency of song-composition in the future—was as much as I could trust myself to enter into on this occasion.

DISCUSSION.

The CHAIRMAN.—I do not unfortunately read German, and, therefore, though everything affecting the sister voice and verse is very interesting to me, as far as the German language is concerned I am sorry to say I must be mute, but I hope our friend Mr. Goldschmidt will be able to say something about it. We must all be very much obliged to Mr. Breakspeare for the large range over which he has taken us with regard to song and music, and I hope some gentleman will make some remarks either in opposition to his views, or in support of them.

Mr. GOLDSCHMIDT.—I do not know that I have any particular views to offer with reference to the very able paper we have heard. Perhaps the few remarks I have to make should follow the paper as far as I could follow it myself. With reference to the chief critic whom our lecturer has quoted, Reissmann, of course it is a difficult matter to say anything, because Reissmann is a contemporary of ours, and posterity will have to consider how far he can be considered so much of a judge as our excellent lecturer has made him. With reference to German songs it certainly seems to me that Mozart, Reichardt, and Weber are those who developed German song out of the Volkslied. Weber's songs, which are very little known, and Mozart's songs, which have been lately republished in that beautiful uniform edition at Leipzig, seem to be almost forgotten; but I believe those songs in their simplicity more approach the English ballad than any German songs I know. I do not think justice has been done to the English ballad. To my mind this form of "song," whether German or any other (and of course Gounod himself has written very beautiful songs), is very narrow, and, as has been pointed out, when we come to didactic utterances, such as Schumann's "Der Königssohn" and the like, they can hardly be called songs. They approach the modern style which finds its culmination in Wagner's opera, and that is a very vexed ground, and the less we go into it the better, perhaps. With reference to Franz's songs I believe they quite fall into the category which the lecturer has described; they are so ephemeral, and the words and the music are so welded together, that you can hardly expect them to make any great impression in a concert-room; indeed, a big concert-room like St. James' Hall is hardly a fit place for a song, whether German or English. Of the more modern German song-composers I should think probably Jensen would live the longest; and there is another composer of German songs, Lassen, who has written some charming songs which will become known in this country, I have no doubt. But I want to point out that

Germany is not the only country of songs. I have the good fortune and happiness of being fairly well acquainted with Scandinavia; I cannot speak of Denmark, but both Norway and Sweden have each produced a composer who, if their songs could be translated, would certainly rank in importance and genius with most of the modern German composers. One is the Swedish composer who was most highly valued by all his great contemporaries of this century, Lindblad, and the other—who is, alas! only just dead—is Kjerulf, a Norwegian; so that the two sister countries, Sweden and Norway, have produced, as far as I am able to judge, two most accomplished composers in that branch. They are both distinctly original, and both as much Scandinavian as German composers are German; and in that respect I fancy one must repeat that the vein of song is not one which we can describe, and ticket, and classify, but that where there is really genius for music it will push itself through, and make itself heard in its own way. And that, I fancy, applies equally to England: for my own part I was never able to see why a fine ballad has not as much right to be admired as a fine song of Schubert or Schumann. A ballad expresses that which is in the mind and the heart of the nation, particularly English ballads, such as those of Burns, or the magnificent songs of Moore. Again with regard to modern ballads, Mr. Sullivan has written songs which I think will live and ought to live. It is not the fault of the modern composers if, failing any wider or greater paths, they have to resort for obvious reasons to writing for the shops, or the public, or whatever the term may be. It is the fault of the public or the audience which is not sufficiently educated to permit them to write such songs as they would rather write than these minor things. The modern English ballad, to my mind, is the outcome of the national English ballad, such as we find among early Scotch, Welsh, or English songs, as they are given in Mr. Chappell's "Ballad Literature and Popular Music of the Olden Time," and elsewhere. These are essentially national, and only require a little better taste on the part of the public and publishers to be better appreciated. I think the lecturer has confined himself a little too much to German songs, although I certainly have no reason to find fault on that account. There is one immense difficulty, but that I fancy will lessen from day to day, although in some cases it seems insurmountable, and that is the difficulty of translation. In my own experience one of the very best English translators was the late Mr. Bartholomew; he really loved his work, and he came up very much to what the lecturer mentioned. He sat day after day, not only over the translation of a verse, but over single lines, and it is for that reason that some of his translations, sacred works and others, are so very good. Although, in some

cases, I have subsequent editions of works where he had not furnished a translation, I always refer to his, for they were the translations of a man who did not work merely for so much a page, but was an artist himself, and exactly represented what the lecturer pointed out as so necessary: he was almost a poet himself. With reference to the Norwegian song-composer just mentioned, I have had his two volumes of songs lately before me, and have heard several of them sung; they are about eighty in number, partly Norwegian and partly Swedish, but many of them are actually translations of Moore's and other English poems. They have been published in the national language to which they were set with additional German words; but the German translations are so atrocious that the songs cannot be sung to them. Those who know the original language can fancy what a song of Moore's translated into Norwegian, and then retranslated into German would be, and that is the exact state of those songs. I do not quite agree with our lecturer with regard to only English being sung. If these songs were sung in their original tongue, and the English translation put side by side, it seems to me that those who do not care for the words in any case will not follow them, but those who do care for the words, can follow in their own language what is heard sung, as the composer meant it. There is only one other point to which I may refer, because I have some personal knowledge of the subject, and that is with reference to Mr. Tennyson's songs. I suppose the great majority of those present admire Mr. Tennyson's genius, and it would be presumptuous in me to refer to his poetry *qua* poetry, but as a musician I must say I never came across any poetry which lent itself naturally and distinctly to music less than that of Mr. Tennyson. It may be that the poems are complete in themselves, and therefore are a canvas with a painting on, and not a drawing, because that really illustrates the relation. A song, to a composer, if it shall speak to him so as to elicit the best form of his art, must be like a beautiful sketch which he has to fill in; but if you come across the metre of Mr. Tennyson's verse in its complete form, I should say there never was a more difficult task than to set that to music. I believe those ladies and gentlemen who have looked at that very remarkable volume of Tennyson's songs which was produced a year or two ago, not only by English composers but by composers of almost every land, would really see, if they gave any attention to it, what struggles all those composers (and I have the honour to be one) had to do justice to their task. As compared with the German language, certainly the English language is not easy for songs of that class such as Germany abounds in. I should seek the reason partly in the great practical purport of English poetry in general; there is less

sentiment than is acknowledged and permitted in German poetry. And I should seek also another reason in the structure of the English language; in German a great number of the words are disyllabic or polysyllabic, but English words at the present day—in the Middle Ages it may have been different—are mostly those of one syllable—powerful ones. If I were to quote a practical instance of that, I should like to quote a psalm of Mendelssohn's which has come within the last few days under my notice—a psalm in which one would have thought there would have been much less difficulty to find the proper equivalent in the English language. It is the 98th, and the German words begin "Let us sing unto the Lord 'ein neues Lied.'" What had the English translator to do? He did not want to add to the adjective, and so he put "Let us sing a new-made song." We all know what new-made bread is, but "a new-made song" is terrible. I just mention that to show a difficulty which all translators find in adapting words to *given* music. And if this is applicable to sacred writ, which is common to all nations, how much more must it be applicable to ephemeral poetry, which is the outcome of special national feeling only!

The CHAIRMAN.—After the exhaustive speech of Mr. Goldschmidt, it would be presumptuous in me to say anything more; but I may be allowed to observe that I think the paper we have heard will be very useful to us all in this way—that it will draw our attention more strongly than ever to the character of the words we have to employ in song-writing. With regard to the melody, the lecturer observed that the melody must be properly suited to the words. Of course we all know that; but I would further remark that it is as true now as it was in Aristotle's time, and in the time of "the judicious Hooker," that melody or song, quite independent of words, has its own sentiment and feeling. If people do not recognise that, they are led very often into very great mistakes. In my own particular case I have noticed this more with regard to church music, and especially in some of those dreadful things which are done by setting solemn words to opera or other secular music. This would never be done if people did not lose sight of this principle, which I think ought to be remembered not only in sacred music but in secular music also, that melody has in itself a kind of sentiment—that it adapts itself to the human mind; it does not express any definite distinct idea, but it adapts itself to that frame of mind, or to that kind of sentiment which is adapted to this or that occasion. For instance, nobody would deny that by all martial music feelings of courage and manliness are stirred; and that soft Lydian measures tend to produce erotic feelings, and make men express themselves as they would to their mistresses and so

on. To take one kind of melody which is expressive of a particular sentiment, and to set it to words expressing a different meaning, is quite an outrage on common sense. There is also, I would observe, a kind of neutral melody—as, for instance, in the case of a ballad—of which I am quite as fond as Mr. Goldschmidt. The ballad may be considered as a pure liquid into which you may infuse any manner of sentiment, and in the poetic words which are adjoined to it almost any sentiment you like. There is a pleasing melody which in itself does not suggest any particular sentiment, but it may be adapted to the changing sentiments of the various verses of the ballad, so that in that respect the ballad is a very suitable expression both of national and individual feeling. We must recollect also that music was not intended only for large places; it should permeate the whole pleasure and enjoyment of life. It is part of the expression of those feelings which we all have in common; it is a very humanitarian accomplishment, and should never be considered a mere amusement of the idle. It is a mode of expression of the inmost feelings of the human heart, and as such, both in the ballad and in lyrics, and in anything else which is used in music, I think there is a means of doing good to one another, and expressing those sentiments which adorn and beautify humanity. You will now allow me to convey to Mr. Breakspeare a vote of thanks for the very able paper he has given us.

The vote of thanks having been passed—

Mr. BREAKSPEARE.—I thank you very much, gentlemen, for your kind attention, and I am particularly grateful to Mr. Goldschmidt for following out and amplifying my remarks. As far as I had to do with the German lied, it was only as an endeavour to make out that in the German lied we get a more consistent growth from the early ballad, where the words have a very vague musical expression, down to recent times in which the words are more carefully considered, and that I had not noticed, perhaps, in other countries that same thing. The reason why I did not refer to those composers mentioned by Mr. Goldschmidt, and to many others, was that if I attempted to deal with them all I should have left myself no time to bring forward what I intended to be the leading principle of the paper—namely, that the song-composer should endeavour to illustrate a poetical idea, and that this gradually becomes more and more considered. As regards ballads, the term is very ambiguous, and many things might be included under that title. In speaking of a ballad one might be considering the old national songs, or one might be thinking of the modern songs of the day, which of course are totally distinct things in their character. I am sure I have met with many examples of the modern ballad which showed much poetical feeling and genuine poetic sentiment; but, on the other

hand, there are many examples of that class which are simply imitations, and which I am sure you must with me deem to be only for the shop: of course I cannot say what their value may be; but a musical composition is only valuable so far as it expresses a poetical idea, and is imbued with genuine musical sentiment, and sincerity of feeling and expression.

FEBRUARY 6, 1882.

W. H. CUMMINGS, ESQ.,

IN THE CHAIR.

ON SOME ITALIAN AND SPANISH TREATISES ON MUSIC OF THE SEVENTEENTH CENTURY.

By the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., President of the Association.

ABOUT three years ago I had the privilege of reading a paper before this Association "On the Early Italian and Spanish Treatises on Counterpoint and Harmony." At that time I had almost made up my mind not to carry on my remarks beyond the limits of the sixteenth century. I said that "the reason I had given no specimens of works of the seventeenth century was that it was about that time that modern tonality took its rise, mainly through the innovations introduced by Monteverde, and that the art was thus revolutionised." At the same time I thought that perhaps "on some future occasion I might be allowed to trace the progress of the art down to more recent periods." This further history of the theoretical development of the art of music is the subject on which I wish to enlist your kind attention to-day. It is by no means so easy to treat of this later period as it was of the earlier, because so many treatises were published in the seventeenth century that the task of selection becomes very difficult, and also because some musical facts and theories are involved which have no small bearing on controversies still under discussion at the present day. Before the seventeenth century modulation from key to key, as we now understand it, did not exist. Indeed, there could hardly be said to be any really fixed tonality beyond that of the old ecclesiastical scales, to which all music was rigidly conformed, except indeed such rustic melodies and dance-tunes as had escaped the influence of the scholastic theories then in vogue.

Fétis rightly names the kind of music then taught and practised "*l'ordre unitonique*." The tendency of fundamental discords to resolve on a tonic chord was unknown, or rather, I

should say, unrecognised. Unfelt I do not think it was altogether, since there exist a few Church compositions as old as Jusquin Desprès which clearly evince this tendency, especially in their cadences. But this was the case rather *accidentally* than intentionally, or, perhaps I should say, it arose from a kind of instinctive craving, which might have led to a recognition of the functions of the dominant harmony, had it not been for the cruel old rule which ostracised the tritone and the diminished fifth, and would only tolerate the minor seventh as a prepared dissonance. Attempts were made from time to time to introduce new harmonic combinations in the interests of variety. Palestrina himself made many such experiments; but still no real harmonic advances could be made until the power of proceeding from one key to another by means of the chord of the dominant seventh and its derivatives was discovered and applied. Up to that time harmony consisted of concords, discords of suspension, and discords by passing-notes; whilst fundamental discords were unrecognised, and modulation consequently impossible. It is truly marvellous how such noble music could have arisen, under such conditions, as was produced by the great writers of the Palestrina school. We cannot honour those ancient giants too highly. This is not a paper on harmony, but still it will not be amiss to say a few words on the steps by which the old system of tonality of the fifteenth century became gradually converted into that which now prevails. It was not until the time of Monteverde, a composer who was born in 1568 and died in 1643, that fundamental discords came into use. He appears to have introduced them into his madrigals and operas by the force of his genius, and not through any philosophical perception of their importance. Artusi and others attacked him fiercely, and would have none of his innovations. But, for all that, these prevailed and triumphed, for they were founded on nature, and soon became necessary to art. To Monteverde we may, then, ascribe the origin of modern tonality—modulation by the use of the dominant seventh, cadences in which that chord was used without preparation, the addition thereto of the dominant major and minor ninths and their inversions—all these novelties combined to produce such a system of fixed tonality as we nowadays regard as a necessity, but which was altogether absent from the more ancient music. Fétis has named this system "*l'ordre transitonique*" on account of the power thus acquired of passing from one key to another by the use of the fundamental dominant harmony. It is important to bear in mind: first, that this complete transformation of the whole system of tonality in music took place during the former half of the seventeenth century, and, secondly, that theorists were slow to admit the new principles involved in the change. Without duly considering these facts we could not adequately ap-

preciate the relative value of the various treatises which I am about to lay before you. As our attention will be confined to-day to the writers of the seventeenth century, I need not go on to explain at length the subsequent improvements which the art of music received in the matter of harmony during the eighteenth and nineteenth centuries. Suffice it to say that these were chiefly the result of the enharmonic equivocation, and consequent modulating facilities, which reside in such chords as that of the diminished seventh, the augmented sixth, and the augmented triad. Fétis calls this "*l'ordre pluritonique*," because by the enharmonic change the same note may belong to several different keys. But I have now said enough on this preliminary matter of harmonic history. It is time to proceed to the consideration of the works I have to introduce to your notice.

In my former paper the following authors were treated of: *Franchinus Gaffurius*, 1451-1522; *Peter Aron*, 1489-1560; *Giovanni Spataro*, 1460-1541; *Ramis de Pareja*, 1440-±1525; *Stefano Vanneo*, 1493-±1560; *Ludovico Fogliano*, ±1490-1539; *Vincenzo Lusitano*, dates unknown; *Nicola Vicentino*, 1511-?; *Aiguino da Bressa*, 1520-?; *Giuseppe Zarlino*, 1517-1590; *Vincenzo Galilei*, 1533-?; *Francisco Salinas*, 1512-1590; *Domenico Pietro Cerone*, 1566-?; and *Lodovico Zacconi*, ±1550-±1630. To-day the first name that comes before us is that of *Giovanno Maria Artusi*, who was a Regular Canon of St. Saviour's at Bologna, which was his native city. The dates of his birth and death are not known, but his various publications range from 1586 to 1607. He is chiefly known as a severe and bitter antagonist and critic of the various innovations in music which began to be made in his lifetime. His learning was doubtless great, but it was simply the knowledge of tradition; we find but little philosophy, and less reasoning, in his treatises. His earliest publication was a treatise on counterpoint: "L'Arte di Contrappunto ridotto in Tavole" (folio, Venice, 1586), of which the sequel came out three years later, also at Venice, with the title "Seconde Parte, nella quale si tratta dell' utile ed uso delle dissonanze." This is perhaps his best work, because it is the least controversial. I never have been fortunate enough to meet with a copy of the second volume, but I have placed my copy of the first part on the table, as it is a rare book, and some may perhaps care to examine it. His next work was brought out in 1600, at Venice, and in folio. It is called "L'Artusi, ovvero delle imperfezioni della moderna musica ragionamenti due." The second part was published at Venice in 1603. It is in this work that Artusi fiercely attacks the innovations introduced by Monteverde, of which I have spoken just now. He evidently could not realise the importance of the revolution which was going on in the whole system of tonality. He looked on Monteverde's use of

unprepared dominant sevenths and ninths as unwarrantable infringements of the ancient rules of counterpoint, and attacked them accordingly. From his narrow and old-fashioned point of view he was right, no doubt. But in spite of his protests the new system triumphed, and modern music came into existence. I possess the former part of this work, and have placed it on the table. The latter part, I am sorry to say, I do not possess. Artusi's subsequent publications consist of a defence of Vincenzo Lusitano against Vicentino and others; and a critical work on Zarlino's celebrated treatises, published in 1604; and a work entitled "Considerazioni Musicali," printed at Venice in 1607. These works I have never seen. The next author whom I would name is *Orazio Tigrini*, a Canon of Arezzo. I have been unable to ascertain the date of his birth and death. In 1588 he published a good treatise on counterpoint, "Il Compendio della Musica" (quarto, Venice), of which a second edition came out in 1602. My copy, which I have brought here, is of the second edition. It is a well-arranged book, partly condensed from Zarlino and Gaffurius, but containing no new ideas. Tigrini also composed some good madrigals, which were published in 1582. His treatise was used as a text-book till the very end of the last century.

The next book in chronological order which I have placed before you is a very rare and curious treatise on music written by *Giovanni d' Avella*. He was a Franciscan monk of the monastery of Terra di Lavoro, near Naples, and lived in the middle of the seventeenth century. The exact date of his birth and death are not known. He was known as a great preacher, and also as a learned musician. Indeed the treatise before us sufficiently attests his deep study of musical theory. It is called "Regole di Musica" (folio, Rome, 1657). But it not only contains musical rules, it also contains queer paragraphs about the music of the spheres, and its connection with judicial astrology. The book is, however, if not very practically useful, at any rate curious and rare, and, as my copy is a remarkably good one, I thought I had better lay it on the table with the others. The next name I have to introduce to your notice is that of a man who was celebrated in his own day and in his own country, though I suppose few people in our own times have so much as heard his name. *Giovanni Battista Doni* was a nobleman of Florence. He was born in 1593. Originally destined for the legal profession, he studied law at Bourges in the famous school of Cujacius; in 1618 the University of Pisa conferred on him the degree of doctor of laws. He studied oriental languages, classics, philosophy, and rhetoric assiduously, nor did he neglect the study of musical science. After this he accompanied Cardinal Corsini to Paris in a diplomatic capacity, and remained there about a year. There he formed a close friendship with the famous *Mersenne*, whose

treatises on music are still well known, though rarely to be met with. In 1623 he went to Rome, at the instance of Cardinal Barberini, the nephew of Pope Urban VIII. Encouraged by this cardinal, who was an enthusiastic musical amateur, Doni wrote several dissertations on musical subjects, and chiefly concerning the musical system of the ancient Greeks. He was rewarded by an appointment to the office of secretary to the College of Cardinals. He also went with Cardinal Barberini to France and Spain; and after his return to Rome he invented a new stringed instrument, which he called "Lyra Barberina ἀμφιχορδὸς." This was formed of a vertical and movable body resting on a base, and on which a multitude of strings were stretched on both sides, tuned so as to represent the different Greek systems of scales. Of this ingenious (but useless) invention he wrote a detailed account entitled "Commentarii de Lyrâ Barberinâ." This is a most learned and exhaustive treatise on ancient Greek music. It was not, however, printed till more than a century after his death, which occurred at Florence in 1647. His earliest work was his "Compendio del Trattato dei generi e modi della Musica" (Rome, 1635), a copy of which is on the table. In 1640 he also brought out a volume of annotations on the same. In 1647 he printed at Florence a remarkable work called "De Præstattiâ musicæ veteris libri tres, totidem Dialogiis comprehensi, in quibus vetus et recens musica cum singulis earum partibus accuratè inter se conferuntur." In this work Doni expends a vast amount of erudition in a vain attempt to prove how far superior the ancient Greek music was to that of his own day. But this is obviously a thing which no one can ever prove, inasmuch as we cannot tell accurately what the Greek music really sounded like; and even if this could be ascertained, we should be in no position to judge fairly of its merits. Doni also left many learned treatises behind him in MS. Of these the most important were collected and prepared for publication by the Italian antiquarian Gori, and after his death these were at length brought out at Florence in 1773, in two handsome folio volumes. My copy, which is on the table, was formerly in the library of the late learned M. de Coussemaker.

The next writer whose labours seem to deserve mention today is Professor *Lemme Rossi*, who occupied the chair of philosophy and mathematics at Perugia, in which town he was born in the year 1601. It does not appear that he was a practical musician, but he wrote a most learned treatise on the mathematical calculations incidental to music, which he published under the title of "Sistema Musico, overo Musica speculativa, dove si spiegano i più celebri sistemi di tutti i tre generi" (Perugia, 1666). Perhaps it may be said that such a work as this ought not to have been included in a series of works on music, inasmuch as it only treats of the mathe-

matical problems and speculations connected therewith. But I had a special object in showing you this book, as well as those by Doni—I wished to show how the old Boethian leaven was still at work, and that, although men were no longer content with reproducing the useless facts, figures, and reasonings of Boethius, yet they still hankered after similar speculations and calculations, although it is certain that from all their writings, and in spite of all their undoubted erudition, not one single useful discovery resulted, not a single step was made in advance, not one iota of useful information was contributed, whereby musical science and musical art were benefited. I conceive that this is partly to be accounted for by the great change which was being gradually wrought in the system of tonality, as regards practical composition, in those transitional days. The old rules were no longer sufficient —some had been practically superseded, others obviously required remodelling and supplementing, in order to bring them to bear upon the new system of composition which had come into vogue. Men found that treatises and text-books on the old lines were useless, and they had not yet sufficiently ascertained the principles of modern tonality to write new treatises and text-books to suit the new music. They were driven therefore, I suspect, to write about ancient Greek scales, or to indulge in learned mathematical calculations of ratios and proportions, in order to avoid committing themselves to the discreditable antagonism which then undoubtedly prevailed between the music of the best living composers and the rules of the old standard theorists. I conceive Doni and Rossi to have been typical men of the period in that sense; and that is why I have said more about their works than musically they deserve. Lemme Rossi died in 1673.

But it is time to hasten on to another Italian author and composer, whose works exercised no little influence on our art. *Angelo Berardi* was born in the year 1648, or thereabouts. He was Maestro di Capella first at the Cathedral of Viterbo, and then at that of Spoleto. In 1693 he was nominated to the same office in the Basilica of Santa Maria di Trastevere, in Rome. The date of his death is uncertain, but it is supposed to have taken place during the first decade of the eighteenth century. His publications were as follows: 1, "Ragionamenti Musicali" (12mo, Bologna, 1682); 2, "Documenti Armonici" (4to, Bologna, 1687); 3, "Miscellanea Musicale" (4to, Bologna, 1689); 4, "Arcani Musicali" (4to, Bologna, 1690); and 5, "Il Perchè Musicale, ovvero staffetta armonica" (4to, Bologna, 1693). As Fétis very justly remarks, "The works of Beradi form a remarkable epoch in the history of harmony. After the innovations introduced into musical tonality by Monteverde, the rigid principles of the Roman school had undergone certain modifications which, as they

daily became more marked, gave to every branch of the art, and especially to its tonality, a new direction. Nevertheless, the two brothers Nanini, Benevoli, and their pupils, although they had adopted the new harmonic forms, still preserved in their compositions something of the purity of style of which Palestrina and his contemporaries had first set the example. But at the time when Berardi published his 'Documenti Armonici' it seems as if musicians had mistaken the object of musical study. It was no longer with a view to produce elegant vocal movements and combinations that men studied music, but rather in order to produce various puerile subtleties, such as counterpoints, *alla zoppa*, *perfidiati*, *d'un sol passo*, &c., of which indeed the works of our author are full. What can be more ridiculous, more opposed to the true object of all art, than these conventional forms, wherein composers imposed on themselves arbitrary rules—to use sometimes only minims, sometimes only crotchets, or to make one part perpetually repeat one and the same phrase, while the other parts were free to follow the ordinary rules of harmony; or else forbid themselves the use of certain notes or intervals? And yet it is precisely of such things as these that Berardi gives us the rules, in all seriousness. It must be confessed, nevertheless, that these faults, which belong to the times in which he lived, are redeemed by the information to be obtained from his works concerning two important matters connected with the art of writing music—matters which have exercised a most happy influence on the progress of modern music. The former of these is *double counterpoint*, which, although it existed long before (being indicated by Zarlino and developed by Cerone), had never before been brought to the perfection in which it appears in the works of Berardi. The latter of these is the art of conducting a fugue by means of a *tonal* answer to the subject, an invention which substituted tonal and free fugues for real and canonical ones. I do not say that Berardi was the first inventor of these matters, but he is the first who explained their principles and rules in a methodical manner. On this ground, then, he should be regarded as a writer whose works have been of the greatest importance in the history of the art." In all this criticism I entirely concur. The volume on the table contains two of Berardi's works, the "Documenti Armonici" and his "Il Perchè Musicale."

Hitherto I have confined myself to Italian authors: now two Spaniards come before us. *Andres Lorente*, a celebrated Spanish theorist, was born at Archuelo, near Toledo, in 1631, and graduated in arts at the University of Alcalà. He became Commissary of the Inquisition at Toledo, and Prebendary of Alcalà de Henares, and to these dignities he joined the office of organist to the church of St. Justus in that city. He was evidently a sound and learned musician, and not only a good theorist, but

one who was well acquainted with the practice of his art. The date of his death is uncertain. His great treatise, on which his fame is mainly built, is called "El Porque della Música," a copy of which is on the table. It was published at Alcalà de Henares in the year 1672. It is really a useful book, logically divided, and well reasoned, and the examples it contains are very well written. It is indeed a great pity that so few old Spanish works on music have come down to us, for the few that we have are most valuable, as throwing considerable light on the history and progress of the art in Spain. I will, however, adduce one more author to-day, of whose writings I can show you two specimens. *Pablo Nassarre*, a Franciscan monk, and organist of the great Franciscan Monastery at Saragossa, was born in 1664, but the date of his death is not known. In 1693 he published at Saragossa an elementary treatise, in form of dialogue, of which the title is "Fragmentos Músicos," of which a second edition came out in 1700, with additions and improvements by Don José de Torres, organist of the Chapel Royal at Madrid. My copy is of this second edition; the first I have never seen. The work is not of much value, inasmuch as it is little more than a translation of an Italian work by Ponzio, itself a mere extract from Zarlino. Nassarre, however, some twenty-five years later, brought out a much more important work in two volumes folio: "Escuela Música segun la Practica Moderna" (Zaragosa, 1723-24). This is really a complete system of music, of a most compendious kind. It includes the production of sound, the structure of various musical instruments, ecclesiastical plain-song, mensurable music, harmonic proportions of intervals, consonances and dissonances, counterpoint of all kinds, different styles of composition, and many useful and practical rules concerning the execution of music. In fact, it is a most admirable and well-arranged compendium of music, including the modern system of tonality, and accounting for every practical rule on philosophical principles. Unfortunately it is an excessively rare work. I have never met with any mention of it in any catalogue of musical libraries, or great sales of music, nor have I ever seen any other copy but the one now before you. Indeed, it has only been known to collectors and bibliographers from the reference to it in Yriarte's celebrated poem in praise of music. Carl Ferdinand Becker, in his "Musikalischen Literatur" (Leipzig, 1836), could only refer to it in that poem. Fétis alone mentions it as having seen a copy and examined it. The rarity of the book may probably be owing to the fact that it contains certain passages which fell under the condemnation of the Inquisition, as was stated on the original vellum cover, in French, before the book was rebound.

And here I had intended to conclude my paper, as we have got fairly to the end of the seventeenth century. But I have in my

possession one very rare and curious book, which is not indeed exactly a treatise on music, but rather a series of examples of organ music. It is, however, so singular as to its method of notation that I cannot refrain from introducing it to your notice. It is the "Libro de Tientos y Discursos de Música Practica y Theorica de Organo, intitulad Facultad Organica"; the author's name is *Don Francisco Correa de Arauxo*, and the work was published at Alcalà in 1626. The date of the writer's birth is not certainly known, but at the time he wrote his book he was organist of the church of St. Salvador at Seville, and Rector of the College of Priests in that city. Then he became a Professor at Salamanca, and ultimately Bishop of Segovia. He died in 1663. There is some doubt as to whether he was a Spaniard or a Portuguese by birth. Eslava claims him as a native of Spain, while Vasconcillos gives weighty reasons for considering him a Portuguese. The great peculiarity of his work, and the reason which induced me to bring it here to-day, is the fact that it is printed in a curious sort of notation, wherein lines represent the note C in each octave, while the numbers 2, 3, 4, &c., signify the other notes of the scale, counting upwards from C. I have now reached the end of my specimens. Although it may be thought that they do not present so many points of artistic interest as did the works on which my former paper was based, yet I hope they have not been altogether uninteresting. They fairly represent the progress and development of the Art and Science of Music in Italy and Spain during the seventeenth century. After that date other countries took a more active part in the scene. Treatises in French, German, and English, disputed the supremacy with those of Italy, and at length Germany rose to the position she still occupies in the forefront of musical progress. Still, during the earlier part of the eighteenth century such authors as Tartini, Pizzati, Mancini, Bianchini, Bononcini, Gasparini, and Tevo, followed by such men as Vallotti, Martini, and Paolucci, sufficiently prove that Italy had as yet lost none of her old powers as a teacher of art, while Spain produced such men as Eximeno, Bails, and Montanos. So that it would take a large volume to carry on the history of musical literature beyond the time to which I have brought it in this paper. I will therefore now conclude, with the expression of my earnest hope that some at least of the matters on which I have touched may have been new and interesting to some of my audience.

DISCUSSION.

The CHAIRMAN.—I am sure there can be but one feeling amongst the members present this evening, and that is of gratitude to our President for the very admirable paper he has given us. It has afforded us a great deal of information upon a topic on which, speaking for myself, I know very little, and I dare say that is true of many of us. The first thing we owe him is to return him our cordial thanks for the splendid paper he has given us, and my next duty is to invite any remarks from any one who may wish to ask for information, or add anything in elucidation of the subject Sir Frederick has so ably brought before us.

The vote of thanks was carried by acclamation.

Professor MACFARREN.—I cannot resist the temptation of speaking in fellowship with our distinguished President. I consider it a high privilege to have the opportunity of joining voice with so eminent an authority on these highly important and interesting matters. I can, I think, fortunately throw a gleam of light on the most interesting point of his discourse, which I must refer to the lantern from which I received it, namely, Mr. William Chappell, that is the discovery—for one can hardly call it an invention, since it is the probing of one of the phenomena of nature, and that phenomenon of all others which establishes music as one of the natural sciences, as well as one of the most beautiful arts—the phenomenon of the chord of the dominant seventh. It has been the use of historians to ascribe that entirely to Monteverde, but the chord is to be found in the composition of a native of Lorraine, Jean Mouton, who lived about one hundred years before Monteverde. Some extracts which have been shown me have this chord of the dominant seventh written with all the freedom and with all the beauty of effect that the writers derive from it and give to it in compositions of the present day. That composer was of general note, but he was not so well-known as a musical writer as a writer on music, and that may perhaps be the reason why he has been overlooked by persons who have chronicled the history of this wonderful natural demonstration of harmony; but certainly Monteverde wrote not more freely, and we write not more freely, than the examples which have been shown me of the still earlier use of the chord in question. That Monteverde was opposed, and that he defended himself, have been reasons, doubtless, for bringing his name into conspicuous prominence; but I think it takes nothing from his credit, at any rate, that another musician had earlier made the same happy combination of sounds. So far as I can learn in the history of science, no discovery has ever been onefold; it has

always been the case that several explorers in about the same period have divined the same fact, and, whether simultaneously or in immediate succession, they have brought it to light; and their almost contemporaneous fortune in writing upon such wonders serves not so much to make antagonism between them as to give confirmation in the works of one, of the views of the former. Another thing which is of great importance, which belongs also to the seventeenth century—I think the date was 1676—is that two Oxford scholars, without communication with each other, lighted on that grand fact which explains this chord of the dominant seventh, and translates it from a piece of empiricism into the really natural fact and wonderful phenomenon that we find it. One was William Noble, of Merton College, and the other was Thomas Pigot, of Wadham College. They discovered that one sound generated others, and that the successively generated sounds built up the very chord of the dominant seventh; and the fact that the notes of this chord are thus generated is the solution of the contradictory effect of this to the rules of the earlier contrapuntists—that no discord could be tolerated except its harshness were mollified by preparation. As the seventh note is generated harmonically by the fundamental sound, it is truly prepared in nature, and our articulating this note in performance by voice or instrument is only making a little stronger that sound which already exists where the generator is given to produce it. Evidently the true basis of the harmonic theory of the present period is that this is a natural and not an artificial combination of sounds, and I think it is a great glory to our country that that discovery was made here, and was made all but simultaneously by two persons who were resident in the same locality, and not in communication with each other. It is one of the many glories of the University of which our President is the shining ornament of musical light at the present moment, that this discovery was made in Oxford. The names of the authors we have heard will serve as an index to their works, and I can answer for one listener to the paper who will take what opportunities fortune may place in his way to trace the theories of the writers who have been placed before us. It is of great consequence for the history of music that we should know through what curious trammels of ingenious complication persons laboured for centuries before they lighted on the real groundwork of musical nature—the matter which makes it not calculation, but science; not mathematics, but the absolute expression of the principle which may be said to rule the universe. I will give you an expression which I heard from Dr. von Bulow, which I feel to convey a grand truth, and in most poetical terseness: "Rhythm," said he, "was the annihilation of chaos." Rhythm I understand to mean

the periodic accentuation of sound; and this periodic accentuation by regular vibration at stated moments is what constitutes the difference between musical sound and noise. It is this principle of periodic vibration which keeps the planets in their places, which regulates all the motions wherewith philosophy has made the world acquainted, and which symbolises all truth in the production of musical sound, which is the continuous repetition of these periodic vibrations; and from this system of rhythm is evolved the harmonic scale, in which harmonic scale is comprised that chord of the dominant seventh and the whole series of fundamental harmonies; and to this is due the entire system of modern music, of which Sir Frederick has given a proof, and of the very highest importance with reference to musical art.

The Rev. T. HELMORE.—Will you allow me to add to what has been so eloquently spoken by the Professor of Cambridge that the vibrations of light are, of course, very similar to those of sound, and that the first thing which God created was light.

Dr. STAINER said he recollected sitting up very late one night with Sir Frederick Ouseley, translating a portion of one of the books now on the table.

Sir F. G. OUSELEY.—I think I have read through every one of the books I have put on the table.

The CHAIRMAN.—Do you think it possible that it is a misprint in the case of Nassarre, the second volume being printed before the first.

Sir F. G. OUSELEY.—I do not know, but the fact is so.

The CHAIRMAN.—Such a thing occurs in one of our old prints, "Morley's Music Companion."

Sir F. G. OUSELEY.—I know no more than I have said. I should be very glad if anybody could throw a light upon it.

Dr. BRIDGE.—Can you tell me whether there is a copy of Berardi in the Museum?

Sir F. G. OUSELEY.—I do not know, it is a very uncommon book.

Dr. BRIDGE.—It is a very interesting book, this; it is a pity we cannot in some way or other reproduce some of the most interesting extracts from some of these curious books. If we could get some machinery in motion in connection with this Association whereby, if Sir Frederick or others who know these valuable works would allow us, to cull the sweets from them, and put them before our members, it would be very useful. I should have been only too delighted to have had such a book to refer to when I was engaged on a primer. I am full of apprehension when I look at it in case what I have said can be disproved by this book. I only hope Sir Frederick Ouseley will keep it entirely to himself, or else let me have an opportunity of examining it and correcting myself before anybody else does.

Sir F. G. OUSELEY.—If you like to pay me a visit where the book lives you shall have an opportunity of examining it all day, and all night too, if you like.

Dr. STAINER.—Can you give us any information as to who began to call the dominant discords fundamentals? Was that an Italian name given to them? I have never been able to trace that.

Sir F. G. OUSELEY.—I think not. I speak under correction, but I rather think the first man who used the word "fundamental" was Logier.

Dr. POLE.—Rameau speaks of a *basse fondamentale*.

Dr. STAINER.—That was applied to all sorts of chords on all degrees of the scale.

Mr. STEPHENS.—That was the lowest note of the chord.

Dr. BRIDGE.—I should also like to ask Sir Frederick Ouseley whether there are any English works on theory of importance, which are contemporaneous with those he has brought before us this afternoon?

Sir F. G. OUSELEY.—Yes; there is Morley's book and Christopher Simpson's book.

The CHAIRMAN.—And Dr. Flud's.

Sir F. G. OUSELEY.—That is a repetition very much of Boethius.

Dr. BRIDGE.—A book was lent me some time ago, which I returned, by Butler, of Magdalen College—a most valuable and interesting book, and there is one point in it to which my attention was called particularly, in connection with the subject of canons. I was looking at that book of Berardi's to see if he had any observation on that point. Butler explained the original term canon in a very clear way; he also terms a canon *fuga legata*.

Sir F. G. OUSELEY.—That is the old name for it.

Dr. BRIDGE.—He explains the origin of it—that this is a fettered fugue which was preceded by a real canon.

Sir F. G. OUSELEY.—The old fugues were really canons; the words at one time were almost synonymous.

Dr. BRIDGE.—That is no doubt the reason of it—that is a sentence preceding the fettered fugue; I thought it extremely interesting. That was published in 1636, if I remember rightly.

Mr. W. CHAPPELL.—I should like to say a few words upon the practice of composing one form of canon in England—I mean the round. It is at least as early as the first half of the thirteenth century, when "Summer is a-coming in," was written; but it may perhaps be traced to a still earlier period, because Anglo-Saxon monks were not only censured for "velocity" in singing, but also for "breaking up and dividing their song by a method of *figurate descant*, in which the various voices, *following one another*, were perpetually repeating different

words at the same time." This description seems only applicable to canon in unison, or singing rounds. Leaving the origin of the custom for further investigation, we may say, without hesitation, that it was a well-known system of making harmony in the thirteenth century, and that the first recorded pun upon musical terms is upon the identity of canon in unison with round. In reading over the Latin songs and poems which follow "Summer is icumen in" in the manuscript, I found a punning satire upon avaricious men (*Contra Avaros*), and one especially reprehending the corruptions of the Court of Rome at that time. It begins on the reverse of folio 105. At line 61, the writer says:—

> Coram cardinalibus et coram patriarca,
> Libra libros, reos res, Marcum vincit marca.

Here, within one line, are three puns, of which two are lost in translation. The "libra libros" argues the power of gold over books of authority; the "reos res" the escape of the guilty by paying money, and the third is that Saint Mark must yield to the coined mark. Then, at lines 69-72:—

> Commissus notario, munera suffunde;
> Statim causæ subtrahet quando, cur, et unde,
> Et formæ subjiciet canones rotundæ.

Thus he puns upon the canons of the Church as if they were canons in music, and he finds a fourth simile for money as the Round. "When you are turned over to the notary," says the writer, "pour in your bribes; he will at once extricate you from your cause—when, why, or whence it may arise—and turn all the Canons into Rounds." This is so purely a musical pun that it has hitherto escaped notice. Few general readers would know that the round was one form of canon; and I was pleased to find it in a manuscript which includes the earliest extant specimen of that kind of composition.

The CHAIRMAN.—The date of "Summer is icumen in" is 1240, I think.

Mr. W. CHAPPELL.—Yes, not later; indeed there is a probability that the writer died in that year, because his handwriting is not seen in the manuscript after that date, nor in the old cartulary of the Abbey of Reading, which he also kept. His latest entry which bears a date is in the calendar of the latter, where he records the death of Abbot Adam (de Latebury), on April 6, 1238. The scribe was undoubtedly a monk of the famous Abbey of Reading, in Berkshire, founded, or refounded, by Henry I. The calendar in the cartulary is complete, but in the little volume of poetry and music is only written up to February, and on January 19, Saint Wulstan's day, it contains the following peculiar entry: "Ora, Wulstane, pro nostro fratre, Johanne de Fornsete." The

introduction of this monk's name into the one calendar is not to be accounted for upon any other supposition than that John of Forncett, the monk of Reading, was the writer of the book. Forncett is in Norfolk, not very distant from Norwich, on the road to London. It now boasts of a railway-station.

Professor MACFARREN.—I should like to state here, what is at any rate my belief, that the first person who used this term "fundamental discords" was my deceased friend Alfred Day. I remember the great familiarity with which he used to employ the expression in our conversations with each other, and so familar was it then that it seemed in my recollection to be part of general language; but since my attention has been called to it by Mr. Prout, I have passed as rapidly as might be in the midst of the very interesting information we have been receiving over the former period of my intercourse with him, and my impression is certainly very strong that he was the person who first used that as a theoretical term. It would be very inapplicable to the theory of Logier, because the description of harmony which he gives does not refer to fundamental discords in the sense in which they are now understood, insomuch so that he numbers as 9, 11, and 13 the intervals over a pedal bass, but the notes which are derived from that bass as a root—namely, in the key of C, having the dominant chord upon the C, which included the notes D, F, and B—he would call that the chord of the 9th, 11th, and 7th of C, which, of course, is the chord of G with C taken for its bass note. If Logier did use the term fundamental—and I read his book not very long ago, and I cannot recollect that it was not used therein—it certainly would be applied in a different sense.

Sir F. G. OUSELEY.—I may state with regard to that, although Logier used the word "generator" for the root rather, I remember when he was giving lessons to my eldest sister, who was a pupil of his, the words "fundamental bass" being used to express what we should now express by them. I have a somewhat indistinct recollection of the word being continually used during a lesson which he was giving to my sister; that was about the year 1833 or so.

Professor MACFARREN.—Then that goes earlier than my date; and you will forgive me for having questioned what you said. May I make one more remark? We are informed with very great pertinence to the subject that light was the first incident of Creation, and that the vibrations of light correspond with the vibrations of sound. If the vibrations of light were the first things which were created, the vibrations of sound were the first discovered. It was Dr. Young, the Professor of the Royal Institution in Albemarle Street, who made his discovery of the wave theory of sound; and the theory of light, which suggests a very strong correspondence with it, was really suggested by this sound theory, and thus human

priority, at any rate, belongs to sound, and light comes to hold up her train, and shows the wonders of the vibrations of her strings.

The CHAIRMAN.—It is now my duty, occupying the position I do to-day by your courtesy, just to speak a few words in concluding the discussion. There is very little for me to say, except to point out to you, as probably some of you know well, and as I know very well indeed, that these books are extremely rare. Seeing old books so constantly as I do, and having had a great deal to do with the Caxton Exhibition, where we got together all the treatises that could be found, I may state that several of these put in no appearance there; and, with regard to one or two, I do not know of any other copies. We are therefore extremely indebted to Sir Frederick for bringing them all the way from Tenbury, for those who are book-lovers know how very great and tender is the affection a man has for treasures of this kind, and how loth he is to have them handled by any but experts. I think you will agree that this has been a very interesting afternoon. I am glad to have had such a full meeting, and I am sure we shall be only too glad to welcome Sir Frederick here on another occasion, when he will be able to continue this subject, or open up a fresh one for us. It is a great satisfaction to have the Professors of both Universities here to-day. It is a privilege we do not often get, therefore we value it the more. I was glad to hear the Professor of Cambridge refer to the discovery of the seventh, or rather the use of it, by Mouton; and I remember Mr. Chappell wrote to me about two years ago a note of that fact, and I think it a very remarkable thing. I think it is very interesting to show how musical historians do make slips like other folks, and need to be corrected by the light of discovery. I have only now to thank Sir Frederick once more for his great kindness in attending here.

Mr. W. CHAPPELL.—Will you allow me to mention just one word on a matter of interest? We have been speaking of "Summer is a-coming in." Mr. Cummings well knows a manuscript in the British Museum of the same century, and within a few years of the same date, which contains not only the "Angelus ad Virginem" mentioned by Chaucer, but there are several pieces of music in one, two, and three parts. It is the Arundel Manuscript, No. 248. It belonged to the Royal Society, and was overlooked, because men of science do not care to read works of the twelfth and thirteenth centuries.

Sir F. G. OUSELEY then proposed a vote of thanks to the Chairman, which terminated the proceedings.

March 6, 1882.

G. A. MACFARREN, Esq., M.A., Mus. Doc., Cantab.,

In the Chair.

CONSECUTIVE FIFTHS.

By F. E. Gladstone, Esq., Mus. Doc., Cantab.

When first I was honoured by an invitation to read a paper before this Association, I shrank from the undertaking, because of the difficulty of selecting a topic upon which I might venture to discourse with any hope of interesting my hearers. But upon reflection it occurred to me that this was a difficulty which would certainly not decrease as time went on, and session after session witnessed the production of lectures on new subjects. Therefore when, at the beginning of the present session, I was again invited to read, I thought that my wisest course was to gather together some ideas without further delay. My subject suggested itself to me during the preparation of a paper on "Triads, their Relationship and Treatment," which I read recently before the College of Organists. The title of that paper would properly have included to a great extent the subject of the present one; but I soon found it impossible to deal with the whole question within reasonable limits, and then arose the idea of taking "consecutive fifths" as the theme for a separate paper.

My choice has, I think, been fortunate, so far as the interest attaching to the subject itself is concerned. It will be for others to determine whether I have not been overbold in attempting to open a debate upon matters which may perhaps belong as much to the science of acoustics as to the art of music. However, in the hope that what I have to say will at least help to stimulate discussion, I proceed to my task.

I should mention at the outset that it is not my intention to dwell upon the historical aspect of the subject; any one who is curious to learn when, and by whom, consecutive fifths were first prohibited, will find probably as much as is known on these points in an essay by the late Mr. De Pearsall, the well-known part-song and madrigal writer. Neither do I propose

to offer to young students any recipe for what the elder Wesley once humorously termed "fifth catching"; the only method known to me for acquiring readiness in detecting consecutive fifths is to practise constantly both part-writing and score-reading. My object is to seek reasons for the fact that the greatest masters of our art have systematically avoided writing two perfect fifths in succession between the same two parts. I am aware, of course, that there are exceptions; and I shall presently call your attention to some of them; but these are, nevertheless, sufficiently rare to excite comment whenever they are observed, and thus to prove the rule.

Consecutive fifths may arise in a variety of ways:—

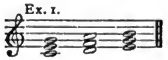
1. In the progression from one common chord to another.
2. In the progression from a common chord to what is commonly called a "fundamental discord."
3. In passing from a discord to the harmony in which it is resolved.
4. By the insertion of passing-notes, or other ornamental notes which are unessential to the harmony.

Each of these cases shall be considered in turn; and the first in the order just given is also the first in importance.

Students of harmony will, of course, be aware of the fact that fifths between one common chord and another are more likely to make their appearance when the roots are separated only by the interval of a second. When the roots are a third, fourth, or fifth apart, the chords have one or more notes in common; and then some part or parts may remain stationary, while others move.

Perhaps no explanation is more frequently offered for the disagreeable effect of consecutive fifths than that suggested by Cherubini: viz., that two parts progressing by fifths are moving in two different scales. The reason is obviously insufficient; but it has more force than some critics are willing to admit. When, for instance, three triads in succession are based upon the notes C, D, E, the first having a major third, and the other two having minor thirds, but each with a perfect fifth, it seems clear that the parts do not all progress in one scale throughout:—

Ex. 1.



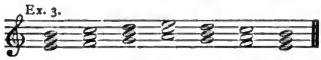
The upper parts cannot be really in the scale of C, because, as we know, neither a true fifth nor a minor third can, strictly speaking, be based upon the second degree of an accurately tuned major scale. But it may be said that the instrument upon which these chords have been played is tuned upon the system known as "equal temperament." No doubt it is. Nevertheless I contend that, as we tolerate its sharp major thirds and

flat fifths, knowing and feeling them to be substitutes for the true thirds and fifths of the genuine scale, so we are accustomed to accept other divisions of the scale, not for what they actually are, but for what they represent. The following progression—

Ex. 2.

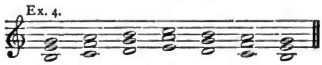
played on the pianoforte keyboard, ends at the distance of an octave from the starting point; but, unless the impression produced upon my mind is unlike that which others receive, I think it will be generally admitted that, in spite of equal temperament, the final note presents itself to our hearing faculties as the representative of a flatter sound than C.* To me, therefore, it does not seem unreasonable to argue that even with the pianoforte we recognise the equivocal nature of such a progression as that contained in my first example. But, even after this has been granted, the argument that consecutive fifths cause two parts to move in different scales cannot be carried much further. The triads on the third, fourth, fifth, and sixth degrees are all perfectly in tune in the scale of just intonation. Some further reason, therefore, must be sought for the unquestionably ugly result produced when these chords are taken in regular rotation, either ascending or descending:—

Ex. 3.



There is no doubt much difficulty attending this search, but the pursuit of it has convinced me of the significance of one fact: viz., that consecutive fifths are generally more or less offensive in proportion to the want of relationship, or otherwise, existing between the chords which produce them; and it is plain that, when a series of fifths and thirds is based upon successive notes of the scale, there is no direct relationship between any two neighbouring chords. It may be urged, however, that the progression by diatonic steps is not found unpleasant in the case of inverted chords, although there is no closer connection between the roots than before. This is undoubtedly true of *first* inversions; but I would ask you to observe that a similar series of *second* inversions is almost (if not quite) as bad as when the chords are in their original position:—

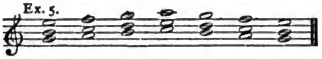
Ex. 4.



* Further interesting proofs of this habit which we have of mentally adjusting the imperfections of tuning, are given in Professor Macfarren's well-known "Lectures on Harmony."

And it is not until the root is placed at the top of the combination of sounds that the effect is at all satisfactory:—

Ex. 5.



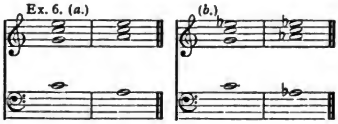
Helmholtz suggests a cause for this discrepancy in the case of two *major* chords in their inverted positions: viz., that inasmuch as chords in the second inversion may be taken to represent the third, fourth, and fifth harmonies of a compound tone, the influence of the root is more strongly felt than when the combination of sounds can only be compared to the fifth, sixth, and eighth harmonies united. This argument, however, will not apply to minor chords; and I have sometimes indulged in speculations as to whether combinational tones can have any important bearing upon the matter. This is a question for acousticians to decide. Still, whatever the reason may be, the fact remains that chords in their first inversion, particularly *minor* chords, have a less definite tonal character than either the first position or the second inversion of the same chords would possess.

Kollmann seems to have been the first writer who propounded the idea that the effect of fifths largely depends upon the relative position of the chords in which they occur. Amongst others who have in one form or another adopted this view is Dr. Henry Hiles, who, in his "Grammar of Music," makes some interesting remarks. Speaking of the progression from the fifth of the subdominant to that of the dominant in the major scale, he says: "The first and second notes of each part are discordant. But the discordancy of the progression in the treble, or of that in the bass, would not, separately, be of material consequence. When, however, the two discordancies are combined, a much more than double harshness results; because the effect of a sound is intensified by the addition of its fifth above or below, . . . and the antagonism of the completed triads is intensified by the great discordancy of the fourth and seventh of the scale—the root of one chord and the third of the other—which form the worst interval the major diatonic scale contains." There is, I think, no little force in these remarks. But it seems desirable to add something to them; for, even when the upper parts move in an opposite direction to the bass, the tritone is still there, and so also are the fifths, although these are not now both in the same part. The point which must not escape our observation is this: when common chords occur on successive degrees of the ascending scale, their want of affinity is brought into prominence by parallel movement between the parts, for parallel lines never meet; whereas contrary motion causes the parts to approach each other, and so raises the expectation that they

will eventually unite in forming a harmony to which the previous chords are related. The case of fifths occurring in the descending scale is somewhat different, because contrary motion causes the parts to separate more widely; but even then the independent action of the higher parts withdraws our attention from whatever abruptness there may be in the succession of chords, because it gives us the impression that, instead of wandering aimlessly in parallel lines, the parts are striving for harmonious progression. Let me now proceed to the consideration of consecutive fifths contained in common chords which *are* nearly related.

The nearest possible relationship between one chord and another is universally allowed to be that in which the root of one is the same note as the fifth of the other, or *vice versâ;* and the next is when the root of the first becomes the third of the second. The former connection exists between the chords on the dominant and tonic of a key, or between those on the subdominant and tonic. The relationship established by the root of one chord becoming the third of another is most strongly exhibited when the tonic chord is followed by the chord on the submediant of a key. In the major key this last-named chord is minor, and in the minor key it is major; but it should be observed that in both cases it contains the characteristic elements of the tonic chord. An example will make my meaning more clear. If the chord of C major is followed by the chord of A minor, or if the chord of C minor is succeeded by that of A flat major, the second chord in each case retains the two notes (the first and third of the scale) which characterise the key, or, perhaps I should rather say, which determine the mode :—

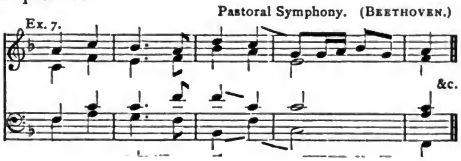
Ex. 6. (*a.*) (*b.*)



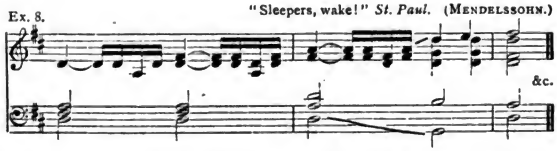
Now, of the various exceptions which the great composers have made to their rule of avoiding consecutive fifths, none are more common than those in which the progression is either from the tonic to the dominant, from the tonic to the subdominant, or the reverse of either. Two familiar examples may be quoted :—

Pastoral Symphony. (BEETHOVEN.)

Ex. 7.

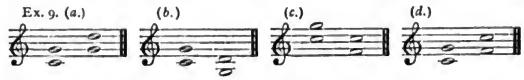


Ex. 8. "Sleepers, wake!" *St. Paul.* (MENDELSSOHN.)



It should be noted, however, that, when the motion is similar in direction, the skip of a fifth in each part is more disagreeable than that of a fourth :—

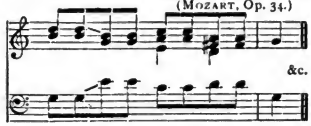
Ex. 9. (*a.*) (*b.*) (*c.*) (*d.*)



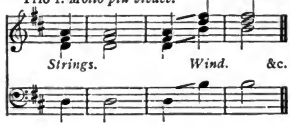
This may be because in one case the lowest and highest notes form the dissonant interval of a ninth, whereas in the other they are an octave apart.

But at least two illustrious composers have written fifths between the tonic and the submediant of a scale—

Ex. 10. Symphony in C, No. 6. (MOZART, Op. 34.)



Ex. 11. Symphony in B♭. (SCHUMANN.)
Trio 1. *Molto più vivace.*

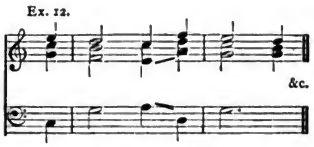


and, although such passages are rare, the fact that they *do* occur seems to strengthen the opinion that a near relationship between two chords will sometimes justify progressions which are usually thought undesirable.

I have not met with any specimens of consecutive fifths in which the roots of the chords *rise* a third (except where a sudden change of key occurs); and this may perhaps be explained by the fact that the relationship in such cases is less close. If, for instance, we proceed from the chord of A minor to that of C major, the characteristic interval formed by A and C is absent from the second chord, and therefore the connection is not so obvious as when the chords appear in reversed order.

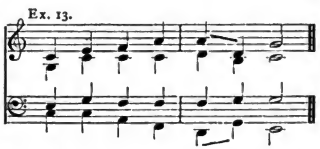
The late Sir John Goss, in his treatise on harmony, mentioned the progression from the fifth on the submediant of a major scale to that on the supertonic as among the exceptionally allowable instances of consecutives; but he considered it best that these should occur by contrary motion, and not between outside parts:—

Ex. 12.



To all appearance the relationship existing between these chords is similar to that between the tonic and subdominant (the root of the first chord being the fifth of the second); but it must not be forgotten that the supertonic triad has a flat fifth in the true scale, and possibly this may help to account for the good effect of the passage quoted. This same chord on the supertonic, when it is followed by dominant harmony, may also produce fifths which are tolerable—

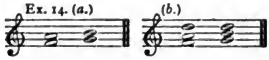
Ex. 13.



but, to my ear, the effect is bad unless the part containing the upper note afterwards rises to the fifth of the tonic (as shown in my illustration), the progression thus bringing about the eventual resolution of what I cannot but regard as a dissonance. But, in dealing with the movements of common chords, the contrapuntal aspect of the question must not be overlooked. Artistic as well as scientific considerations have a claim to our regard. The older contrapuntists wisely endeavoured always to obtain independent and contrasted movements in polyphonic composition; and consecutive fifths, like octaves, have a tendency to destroy the individuality of the parts which produce them.

The objection may be raised that this argument ought also to apply to fourths, thirds, and sixths. In reply to this I would again remind you that the movement of fourths *is* placed under various restrictions by the laws of counterpoint, and it must also be remarked that even two major thirds in succession are still forbidden in the strictest style of two-part writing—at all events when they are separated by a wider

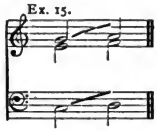
interval than a semitone. It appears, in fact, to be generally acknowledged that when consecutive major thirds occur the addition of another part is desirable, in order to define and connect the harmony :—



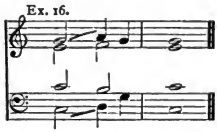
We must remember, moreover, that in the diatonic scale we never find *more* than two thirds of similar quality in immediate succession ; so that we are less liable to write consecutive equal thirds than consecutive perfect fifths or fourths. This consideration will apply also to sixths, which are, of course, inverted thirds.

I now pass to an examination of certain fifths which may arise in proceeding from a concord to a discord.

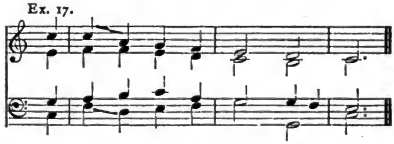
Probably no one will dispute my statement that similar motion from a tonic major triad to a minor triad on the supertonic produces a very rough effect :—



If, however, we add an inner part to the harmony, converting the second chord into a dominant discord, the harshness is strangely mitigated :—



And, again, if the same fifth (viz., that on the supertonic) is approached from the fifth on the subdominant, the B natural added to the harmony seems to exercise a softening influence :—

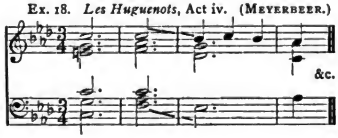


A full investigation of the cause of this phenomenon would necessitate a discussion of conflicting theories in regard to

modern harmony. To begin with, we should have to decide whether the chord of the dominant major ninth is a combination of sounds derived from the harmonic series arising from a given note, or whether it is merely a building of third upon third in the diatonic major scale. In the former case the interval between the fifth of the dominant and its ninth is theoretically a true fifth; in the latter case it remains imperfect. Such a discussion as this would lead us away from the subject with which we are more immediately concerned; but I will stop to point out that in the examples which I have quoted, the presence of the B natural at all events clearly defines the tonality, and thus establishes between the successive chords a bond of union which was not previously apparent.

I will next direct your attention to a pair of fifths (the second fifth being part of a dominant discord) which are written in such a way as to leave no room for doubt that both are true fifths:—

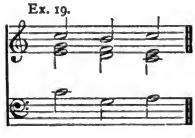
Ex. 18. *Les Huguenots*, Act iv. (MEYERBEER.)



On the first glance this consecution seems to throw all theories to the winds; but a moment's thought will enable us to find some justification for it.

A short time since I remarked upon the intimate relationship existing between a tonic chord and that upon the sixth of the scale. Let me add a word or two to make my meaning, if possible, still more evident. The resolution of a dominant seventh upon the common chord of the submediant of a key is one of the most familiar progressions in modern music:—

Ex. 19.

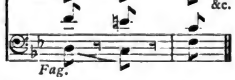


The three upper parts in the illustration just given make precisely the same movements as they would do if the bass of the last chord were C, and the chord of A minor here gives the impression less of a minor chord than of a chord substituted for the major chord upon the tonic root. If we now refer to Example 18 we shall see that the passage contains similar chords in reversed order. I do not say that

the progression is equally commendable for ordinary purposes; but the fact that the notes A flat and C are at the top of the harmony gives prominence to the interval which they form, and this interval thus serves as a strong connecting link with the dominant harmony in the key of A flat.

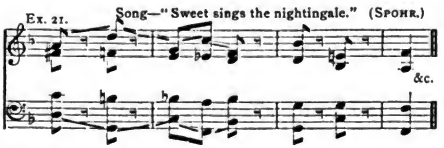
My next step is to the consideration of fifths formed in passing from a chord containing a dissonance to the chord which supplies its resolution. If you will glance again at Example 16, and imagine the order of the first chords to be reversed, you will perceive that the softening influence of the B natural no longer prevails. The fifths are now decidedly unsatisfactory, in spite of the relationship which connects the chords. Here, however, the accepted rule for the resolution of discords affords, I believe, an explanation of the apparent inconsistency. In addressing an assembly of musicians I need do no more than refer to the magnetic influence created whenever two notes which form a dissonance are sounded together. When, for instance, the interval of a diminished fifth is formed, the two notes are attracted towards the consonant interval which lies between them. Now in the case in point, whatever theory of harmony we may adopt—*i.e.*, whether the ninth from the root is or is not regarded, as in actual fact, dissonant with the fifth, it is certainly dissonant with the dominant triad, of which the fifth is a conspicuous element. Thus both the notes are drawn towards the consonance of a third, which is at hand, and no other progression is so natural. When, however, the former of the two chords now under consideration appears as a chromatic chord, resolving upon a dominant seventh in the key of F, the effect of the fifths is perhaps less offensive. This progression has actually been written by Schumann in the first Allegro of his Symphony in B flat:—

Ex. 20.



Its justification may probably be found in the fact that a choice of evils was before the composer, who had either to spoil the progression of the upper parts, omit the root of the dominant harmony altogether, or place it in the bass. I am nevertheless obliged in candour to confess that these fifths do not give me entire satisfaction. This is, of course, a matter of opinion in which every one will not agree with me. But I think there will be no dispute as to the absolute beauty of the series of chords contained in my next illustration:—

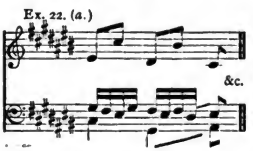
Ex. 21. Song—"Sweet sings the nightingale." (SPOHR.)



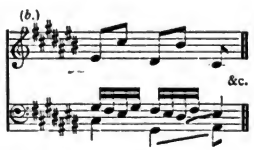
Here it will be noticed that, although the relationship of roots is the same as in the last example, neither of the notes forming the fifth is in this case dissonant with its root. The succession of chords is, in fact, similar to those given in Examples 7 and 8, with the addition, however, of the chromatic inner parts which lend so great a charm to this passage.

A curious consecution of fifths is to be found in Bach's Fugue in C sharp major (No. 3 of the Forty-eight). The passage is variously given in different editions—

Ex. 22. (*a.*)



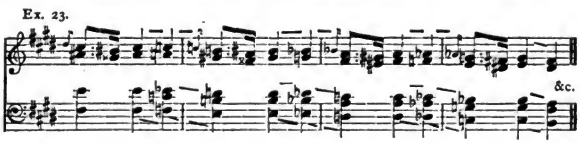
(*b.*)



but the fifths are scarcely saved in the latter case, and the former reading is probably to be preferred, because it retains intact the counter-subject which has been used throughout the fugue. Such progressions are rare indeed in Bach; but it is difficult to see how this passage could be altered without spoiling it. It should be observed that the succession of chords is just the reverse of that quoted from Meyerbeer (Example 18).

But I have never met with so curious a series of fifths as that which is to be found in Chopin's Mazurka, Op. 30, No. 4:—

Ex. 23.

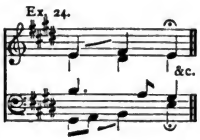


Individual tastes may differ as to the pleasurable effect of this strange passage; but it may at least be supposed that if so sensitive a temperament as the composer is said to have possessed allowed him to admire this series of chords, some other musicians may be found to view the progression with approval. It is right to mention here that some writers see no objection to the consecutive fifths produced by resolving

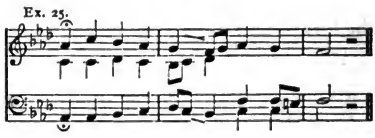
the so-called "German sixth" directly upon the dominant chord. This again is a matter upon which diversity of opinion will exist.

I have lastly to remark upon the effect of fifths produced by notes which are unessential to the harmony. Perhaps no instances will be more familiar to my hearers than those contained in the following two extracts from Mendelssohn's "St. Paul":—

Ex. 24.



Ex. 25.



These examples are certainly open to criticism from the contrapuntist's point of view, for reasons which have been already given. But it may be conceded that the forbidden progressions are partially concealed in both cases by the contrary motion of a prominent inner part. I say "*partially* concealed," because I cannot honestly feel that such passages as those now under consideration are so admirable that they may be safely held up to students as models for imitation. In making this avowal I trust I may escape a charge of irreverence. I have long been an ardent admirer of Mendelssohn's works; and it seems to me possible to remain so without, on that account, becoming a blind idolater of every progression which he wrote. I therefore venture to offer a reason why objection may be taken to such consecutives as those to which I have just been referring. When consecutive fifths occur through the insertion of a diatonic passing-note, they have, I think, a tendency to cause ambiguity in the harmony. An isolated fifth is so strongly suggestive of an incomplete triad that the intrusion of such an interval between two nearly related chords may to some extent destroy the connection otherwise existing.

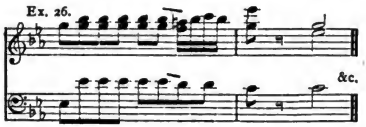
The dominant and subdominant of a key are not directly related to one another. Such connection as they have is established by their mutual relationship to the tonic. When, therefore, we proceed from the subdominant harmony to that of the dominant, a smoother result is gained by retaining the root of the first chord as the seventh of the next, thus bringing about an artificial connection between the two chords. When, however, the dominant seventh is omitted it is, as we have seen, the general practice to make the additional parts proceed, if possible, in contrary motion to the part containing the roots; and previous considerations point to the desirability of such an arrangement of the harmony.

Now in Example 24 the intended progression is plainly from

tonic to dominant harmony; but the fifth created by the appearance of A in the bass, to my mind, suggests the *sub-dominant* chord—faintly perhaps, but still with sufficient force to cloud the transparency of the harmonic relationship; and the slight indistinctness thus given to the progression is increased by the similar motion between the parts which supply the two prominent sounds of each chord: viz., the root and the fifth. Similar remarks would apply even more forcibly to Example 25. Here, however, it is worthy of observation that the intervals in question are not in reality fifths, but twelfths, and, for acoustical reasons, the difference in effect is not altogether unimportant, either in these or in other cases. If, for instance, the lower parts in the two last examples were inverted so as to produce actual fifths, the result would certainly be rougher than before.

But purely ornamental notes sometimes produce consecutive fifths which are entirely unobjectionable. Let me mention, by way of illustration, a passage in Mozart's Overture to the "Magic Flute":—

Ex. 26.



And another in Beethoven's Pianoforte Sonata in A flat, Op. 26:—

Ex. 27.

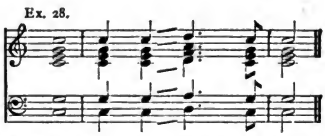
In these and similar cases the transient nature of the parallel concords explains their harmless effect. The A natural in the quotation from Mozart is merely part of an inverted turn; and the F natural in the fragment from Beethoven is only a portion of a slow shake.

I have now referred to some, at least, of the various ways in which consecutive fifths may, and do, occur. Let me sum up the result of my observations. I believe it may be stated, without much fear of contradiction, that consecutive fifths produced by two parts which move by steps of a second are always open to objection when they belong to adjacent triads in the diatonic scale; when they occur in moving from one common

chord to another which is closely related to it they may be suitable for special effects; and when they form part of a fundamental discord, or are merely the result of some melodic embellishment, they may sometimes be not merely allowable, but even beautiful—that is supposing them to be skilfully handled.

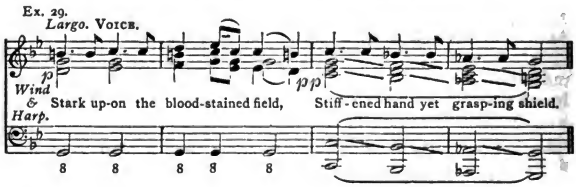
If, however, the composer desires to obtain an uncouth or quaint effect, he will find ready means for accomplishing his object by ignoring the rule which guides him under ordinary circumstances. Gounod (probably with a view towards suggesting thoughts of the old "barbarous diaphony," as Dr. Hullah calls it) has introduced into the finale of his opera "Faust" the following extraordinary passage:—

Ex. 28.



And, more recently, Mr. Prout, in his new Cantata "Alfred," has written a remarkable series of chords:—

Ex. 29.



In regard to the last example, I have the composer's own authority for saying that his purpose was to give an "appropriately *stiff* expression" to the line: "Stiffened hand yet grasping shield." But such passages are obviously most exceptional; and none but the composer of ripe experience and mature judgment can hope to use them with propriety. In ninety-nine out of every hundred cases in which consecutive fifths lie in wait for the unwary or lawless composer, a more natural and graceful progression is at hand; and, if a desire for originality (or, shall I say eccentricity?) tempts to the one, the craving of an artist for beauty and fitness of expression will usually lead to the other.

The laws laid down by contrapuntists may have been more or less empirical in the first instance; but, until some very weighty argument is advanced in favour of their revision, I am convinced that we shall do well if we study and respect those

rules which, in spite of noteworthy exceptions, have guided all the great composers who have yet lived.

Before I close I desire to say that I am indebted to my friend Mr. Prout for the discovery of several of the examples which I have placed before you. He has kindly allowed me to profit by his extensive knowledge of the literature of our art. My thanks are also due to your able and indefatigable Secretary (Mr. Higgs), who has lent me valuable aid in the preparation of the paper to which you have so indulgently listened.

DISCUSSION.

The CHAIRMAN.—The first thing I have to do, ladies and gentlemen, is to propose a hearty vote of thanks to Dr. Gladstone for the very erudite remarks with which he has favoured us, and for the fertile seed of thought which he has implanted in the minds of his hearers.

The vote of thanks was carried unanimously.

Dr. POLE remarked that the contrapuntal rule against parallel octaves and fifths had given rise to much speculation. The rule against octaves was easily explained. No one could pretend that there was anything naturally offensive in such progressions, and the objection was purely one of artistic construction. Counterpoint was essentially a combination of *different* melodies, and if in any passage the melodies moved in unisons or octaves they were no longer different, and in that passage, therefore, the essential feature of the composition failed. The rule for fifths was more obscure. Few writers on harmony had given themselves the trouble to say or to think anything about its explanation, contenting themselves with taking it for granted, as a self-evident proposition, that parallel perfect fifths were naturally repugnant to the ear. But this assertion ought not to be accepted too hastily; no physical reason had ever been discovered to justify it, and it was worthy of consideration whether, as in many analogous cases, the impression was not due more to education and habit than to any natural law. It was proverbial that "use was second nature," and the mere fact that every educated musician had been taught to abhor and avoid such progressions was sufficient to make him believe them naturally offensive, notwithstanding the total absence of any scientific evidence of the fact. Some of the more thoughtful German writers had endeavoured to establish a more legitimate reason for the rule on artistic grounds. Hauptmann appeared to consider that the parallelism of two perfect fifths was a bar to the harmonic connection of the two

chords, and Richter expressed a similar view in a different way. But some light might be thrown on the matter by a reference to the early writers; for those who first promulgated the rule might be best able to explain its motive. Such an authority was found in Zarlino, who was probably the first, after counterpoint had been well established, to reduce it to rule. In his "Istituzioni Armoniche," 1571, he says: "The most ancient composers forbade . . . two or more unisons, or octaves, or *fifths*, because they well knew that harmony should be produced from things different, and not from things similar." This made it evident that the original founders of the rule forbidding consecutive fifths based it entirely on the same ground as that forbidding octaves and unisons. They treated the fifth as only a reinforcement or strengthening of the fundamental note, and hence they considered that an accompaniment in fifths was a breach of the artistic propriety that would require independent composition. Helmholtz adopts this view, and adds that probably the rigid prohibition of fifths was a sort of reaction against the monotonous diaphony that preceded true contrapuntal writing. An intelligent view of this reasoning, while it would retain the rule in all its essential strictness, would throw much light on the manner of its adoption in modern music, and would justify many cases that would otherwise appear erroneous or doubtful.

Mr. W. H. Cummings.—Long before Zarlino spoke of consecutive fifths as a thing which ought to be forbidden an Englishman (John of Dunstable) forbade them, not because they are so objectionable, but because they are so sweet, so that the ancients could be really cloyed with the sweetness of the fifth. We know that fully to the end of the thirteenth century most of the harmony we can find consists of fifths or octaves. They found it so sweet that they thought it was time to leave it off. John of Dunstable is really the first who wrote against the use of them. Amongst the examples which probably escaped Dr. Gladstone's notice there is one in which we frequently hear the fifths, and seem to take no notice of it, though it is one which was not written by the composer—I refer to the well-known Pastoral Symphony of "The Messiah," in which, in the ninth bar, there are consecutive fifths between the instrumental parts which do not exist in the original MS. I think it is a crying shame we should have that, as it is not at all necessary. There is another example, and a very pleasing one, in Schubert's well-known song of "The Wanderer." I have brought with me, as a matter of interest, a curious case of consecutive fifths. Here is a book which Mr. Higgs mentioned on one occasion—"The Art of Fugue," by Sebastian Bach, a copy engraved by his own hand. The last fugue is left unfinished. He did not complete the engraving; it required

one note to complete the harmony, and the gentleman who kindly undertook to do that and publish it in the Nageli Edition having only one note to put in, contrived to make consecutive fifths. That is a very interesting example of how much better it is to leave a great master alone.

Mr. CHAPPELL.—All I have to say on the point is that whenever you have consecutive fifths you may always tell the natural basis of the fifth by merely taking the octave below the lower note.

Mr. CHARLES STEPHENS.—I beg to assure you I did not come here with the view of making any remarks. In the first place, I must take exception to what Dr. Pole stated as to the dislike which we feel for consecutive fifths arising from our education, because I do think that, without any education in music at all, consecutive fifths are simply hideous. I could mention a case in which they offend my ear very frequently. It is well known that stopped organ pipes have a tendency to throw off alternate harmonics, and the stopped diapason of an organ very frequently regales you with an accompaniment of the twelfth all through. I remember one organ with a stopped diapason which threw off the twelfth so terribly that I was fain to shut it in, especially when giving out a fugal subject in the lower part of the instrument. I really must take exception to the belief that consecutive fifths would have been liked if we had been educated differently. With regard to Zarlino's opinion that consecutive fifths are not allowable because the two parts are not sufficiently varied, it appears to me that the reason is not a sound one, because consecutive *thirds* and *sixths* occur continually, and are perfectly good They make, not distinctive melodies, but melodies precisely alike, yet they are not objectionable. Therefore the progression of the fifths being objectionable cannot be traced to the circumstance of their merely failing to make a separate progression. That very remarkable instance in Chopin's Mazurka has been copied by Stephen Heller in a charming little piece founded on the opera of "La Juive," where he has a series of sevenths on a chromatically descending bass. In that case it seems to me less objectionable than in the case of Chopin. There the chords are so strongly placed before you, but in the other case they come in after the fifth, sometimes, and the whole progression appears to me to be more agreeable. As regards another instance Dr. Gladstone referred to—that little extract from "To God on high"—he says the A is a passing note, and conveys the impression of the subdominant harmony. To my mind that does not appear at all, because the retention of the B in the tenor part at the same time is entirely opposed to the notion of the subdominant harmony.

Dr. GLADSTONE.—It is the effect of the dominant pedal.

Mr. STEPHENS.—The effect of a note essential to the sub

dominant harmony—that is, the third of the chord—is altogether wanting. It appears to me that the A can only be received by the ear as a passing note; and, with the same deference really towards Mendelssohn as was shown by our worthy lecturer, I must say I do not like that progression. In the one from the "Zauberflöte" the A natural is an ornamental note to the B flat, and consequently the progression is by no means ugly. Dr. Gladstone drew a remark from his Example No. 1 with the object of showing that it produced the effect of two scales going at the same time; but it seems to me that one must know that the second fifth is not a true fifth, and therefore that the A cannot belong to the key of G. It is clear that the A in the example that appears here would be too flat for an A in the key of G, and therefore those notes, although commencing G, A, B, are clearly, as they stand here, in the key of C. I must say, for myself, that the progression of fifths from the subdominant to the dominant is less offensive than any other consecutive fifth. If you take a succession of triads throughout the whole region of the musical scale of C, the consecutive fifths least offensive to my ear are those which fall on the F and G, notwithstanding the tritone which is involved, which might tend under other circumstances to make the effect still more disagreeable. But the progression from the second chord to the third is terrible in its effect, although I cannot accord with the reason so far given—namely, that there is not one single note that has any affinity in the two harmonies—inasmuch as the succession of the very same chords in their first inversion is quite unobjectionable.

Dr. BRIDGE.—The only observation I have to make is that I am very glad Dr. Gladstone has not made it more difficult for us unfortunate teachers to argue with our pupils. It is always a question with pupils why consecutive fifths should be forbidden, and they always make desperate efforts to write the forbidden intervals. I must say I am glad he has not given his high authority to the malcontents who would sweep down all the rules which we teachers find extremely useful. There is one distinction Dr. Gladstone made which I fail to see—namely, between twelfths and fifths. With regard to No. 25, he thought in that passage if there were fifths instead of twelfths, the effect would be more rough, but I not know that it conveys that to my ear. I begin to think it is a question of individual feeling very much. Mr. Stephens likes the progression of fifths between the fourth and fifth of the scale.

SEVERAL MEMBERS.—No, no.

Mr. STEPHENS.—I said that is perhaps the *least* objectionable.

Dr. BRIDGE.—That is much the same. I think the progression from the subdominant to the dominant is perhaps the most horrible; but this it must be a question of individual

feeling. Dr. Gladstone has culled the sweets—as these fifths are termed by the old writers—from a great number of admirable compositions, but I do not know, after all, that it proved very much. I shall go away having been very much interested, but certainly with the determination not to write more consecutive fifths than I unfortunately fall into, and not to allow my pupils to do so without a great deal of protestation on my part.

Mr. G. A. Osborne.—I am very thankful to see that all our different tastes are consulted, and I dare say I shall leave this room, of course thanking Dr. Gladstone for the able paper he has given us, being enlightened by the discussion we have heard. But I wish distinctly to avow here my infirmity. I delight most thoroughly in all these consecutive fifths that we have heard from Chopin; I am enchanted with them. All I can tell you is that the charm is so great to my heart and to my mind that I should like always to avail myself in every possible way of any similar consecutive fifths.

Mr. Sedley Taylor.—I have several times looked the question up, but I have never come to any satisfactory reason for the rule. Consecutive fifths are to my ear intensely hideous, but I cannot give any reason for it.

The Chairman.—If no other gentleman will favour us with any remarks, I will take leave to trouble you with a few of my own. First of all, I should like to venture a speculation on the subject of diaphony. I thoroughly agree with Mr. Sedley Taylor, and anybody else who has in any shape the same feeling, that consecutive fifths are particularly ugly, and that our dislike to them is not merely from the habit of artificially trained ears, but from something in the natural fact itself which makes them repugnant to nature. It is repugnant to us at the present time, and not in this room alone, not in this country, but throughout all the civilised world wherever music is studied, and wherever it has resolved itself into a language instead of the barbarous jargon of savages; everybody shrinks from the sound of consecutive fifths. I cannot suppose that, as long as the organs of hearing have been the same, persons can have experienced pleasure many hundreds of years ago in progressions which are entirely offensive to us who hear them now; that the same acoustical properties, whatever they may be, which make them offensive in the nineteenth century could have been absent in the tenth century; and that progressions which through these as yet undiscovered properties are cacophonous to us can have been acceptable to the persons who heard them: and I think it is at least worthy of consideration whether in those written examples which come before us, and are quoted now and then in print, it may not have been intended that the parts should be sung alternately, and not together. The Greek term "antiphony" means, of course, the sounding of notes at once, and Aristotle

expressly forbids, as far as I can understand him from a good translation, antiphony in the fourth or the fifth, but says that antiphony in the eighth is permissible, and produces a good effect—namely, that when boys and men sing the same tune, one is obviously an octave above the other, and the effect is satisfactory, but that this singing of the same melody is not allowed in the interval of the fifth or the fourth. This was then offensive to the classic Greeks, and can it be possible that in the dark ages a different constitution of human organs can have prevailed, and have made that which was formerly and is now offensive, agreeable to the listeners, and, as our predecessor, whom patriotically we must honour, John of Dunstable, said, they were too beautiful, too much beauty could not be permitted, therefore, a succession of these delights was overpowering to the human senses. In the church, on the other hand, antiphony does not mean singing in combination, but singing in alternation, and in that sense I apprehend the diaphony of the dark ages in music must have been intended, and that as the parts were written a fifth asunder, one or other might be sung by a body of voices in one key, and then the other part be sung in response by another body of voices. It appears to me that such was the original form of the composition of a fugue—that one side of the choir would sing a passage, say, in the key of F, and that the other side would respond to it, say, in the key of C; then the first choir would continue a counterpoint or descant during the performance of the second choir, and the second choir would return the compliment when the *canto fermo* returned to the original singers; and so out of that diaphony our fugue has been developed. Now the bad effect of octaves seems to me to have a very obvious interpretation—namely, that by making two notes particularly prominent the rest of the score is enfeebled, and that thus the balance of harmony is entirely thwarted. The effect is excellent, of course, for an entire phrase of melody to be sung or played in octaves, whether it be to give prominence to a base or higher melody. Equivalent to that same effect is the subordinating of an accompaniment to a vocal part. The voice part is intended to be much more forcible than the accompaniment. Whether this is to be so enforced by throwing stronger power into the vocal delivery of the phrase, or whether by playing the passage on two different instruments in octaves, or on a pianoforte duplicating the passage throughout, it is only making that one entire phrase paramount in importance over the accompaniment. But when a passage of harmony in any number of parts has two notes made so very much more prominent than the rest, as is the case in the duplication of those two at the expense of the others, the other portion of the harmony is enfeebled, and the balance is destroyed. I think, with reference to some of the

examples we have heard, that from the overture of Mozart, and the sonata of Beethoven, and those two from the oratorio "St. Paul," they must be oversights of the composers. I cannot suppose for an instant that the authors intended to write any one of the examples. In the case of Beethoven's sonata and Mozart's overture the effect is so transient that it leaves little impression; but in the case of the "St. Paul" choruses I must own they have checked the pleasure the music has given me. I have noted them in public performance for the first time, not from exploring on paper, as having been conspicuous—not for beauty. There are several things which distinguish perfect fifths from major and minor intervals, and it is of great importance to teachers and to learners to observe those distinctions. Perfect intervals have two notes of the same quality, whereas a major interval may have both natural, or natural and sharp, or flat and natural. Perfect intervals when inverted produce again perfect intervals, whereas if we invert a major we produce a minor; if you extend a perfect interval by a semitone you change it from a concord to a discord, whereas if you extend a minor interval you have a major, and if it is a discord in the first instance so it is in the second, if a concord in the first instance so it is in the second. Then there is this matter of the consecution of perfect intervals being offensive, whether to cultivated or to barbarous ears, whereas the succession of sixths and of thirds is accepted as agreeable and euphonious by everybody. Then, again, taking two notes in the fundamental harmonies, we have, in the chord of the dominant seventh, a perfect fifth from the root to its fifth, and we have a diminished fifth from the third to the seventh. The imperfect interval requires that both its notes shall have a defined progression under the term resolution, whereas there is an entire freedom in the two notes of the perfect interval. We do not stop there. In the earliest forms of melody, before harmony was discovered, much more before it was regulated, there seems always to have been some instinct in men's minds to characterise these intervals of the fifth and fourth. The authentic and plagal modes dependent on melodic forms lying within the interval of the fifth for the conspicuous notes, or the interval of the fourth, were prescribed by Greek rule for melodic arrangement; and that which prevailed in Greece was received in the church, and forms one of the particular distinctions in the regulation of fugal construction as to the subject and answer. Often and often have I thought it would require the entire knowledge of a physicist to be able to probe this subject to its foundation; and it would be, I think, of very great interest to musicians, and possibly of value to the art of music, if this subject could be scientifically investigated. But the nearest approximation to a solution that I have made is the fact, first of all, that

successive fifths imply successive keys, and a very ill effect is produced by the want of some intervening harmony which shall lead by natural gradation from the one key to the other. That, on a tempered pianoforte, no key is in tune, we all admit in theory; but I am certain the human ear exercises a power of adjusting the sounds which are produced, and of accepting tempered sounds for the true sounds that they are intended to signify. This might be proved, even by examples upon a tempered pianoforte, from the very different effect that the same notes produce when played with a different context. So I believe that if one hears the chord of C followed by the chord of D, although both C and D harmonies are imperfect in pianoforte tuning, we have an impression of those two keys of C and D and we want some chord which shall lead by natural course from the first to the second. Now certain fifths are decidedly in tune in the same key, such as the fifth of the tonic and the fifth of the dominant, and the progression from one of these to the other has not the bad effect which other progressions of fifths have. Also the fifth of the tonic and the subdominant may be used, as in the Pastoral Symphony of Beethoven, with beautiful effect. By an extraordinary coincidence the same notes occur in the first chorus of Weber's "Oberon," and I think with the same happy effect. I cannot agree with Mr. Stephens as to the acceptance of the succession of the subdominant and dominant harmonies as beautiful. I think the progression in fifths of those two are entirely discordant. I think the subdominant is a diatonic root in any key, but its influence ceases when, passing upward, the tonic is reached, and then a new derivation of the notes is to be considered. That tonic stands as the natural resting-place between the subdominant and the dominant, and to proceed from the fifth below the tonic to the fifth above the tonic, without the intervention of the tonic itself between, I think, takes us by the boldest and roughest and rudest plunge from one key to another. Now, whether we are to follow Helmholtz's theory, and derive the minor key from the major third below its tonic, and suppose that C minor is derived from the key of A flat, counting C as the fifth harmonic, and, to pursue that theory further, to derive the beautiful chromatic chord, the minor second of the key, from the fifth still below that A flat, and so to bring into consideration the subdominant with reference to the key-note; or whether we are to take those two notes, D flat the ninth of the tonic and A flat the ninth of the dominant—wherever the dominant and the tonic are in tune their respective ninths must be in tune also; and, again, wherever—referring to the other theory—the third below the keynote is perfectly in tune, the perfect fifth below that must be true in the same manner. Thus, I think, is to be accounted for the fact that the progression of fifths

by semitones produces the good effect that we sometimes hear. Thus, in the Violoncello Sonata of Beethoven in F, there is an example of the two open strings of the violoncello sustained for some time (C and G) and then a progression to D flat and A flat. With regard to what Dr. Gladstone exemplified, of the resolution of the chord called the German sixth, I think it is from diffidence rather than from real repugnance to the effect that persons have shrunk from resolving the fifth from the bass A flat to the fifth from the bass G, while there is F sharp proceeding to G in another part. I think many ingenious devices that one finds in melodic progression to elude those two fifths are rather from diffidence to avoid breaking an established canon, than from shrinking from the bad effect which the progression involves. I think that is not a case of bad effect any more than the case of proceeding from the subdominant to the tonic or the dominant to the tonic by consecutive fifths, or the instance of the violoncello sonata of which I was just speaking. These are, however, only speculations, but they are not accidental—they are the result of deliberation—and if persons who have the means, from a knowledge of physics, to pursue the subject further home, and work to a real explanation of what are these mysterious and yet beautiful elements at the command of musicians, it will be, I think, of very great service.

Mr. SOUTHGATE.—May I ask Dr. Gladstone if he will tell us whether he has given any study to one instance of the fifths, and that is the mixture stop of an organ? Of course one is well aware that the fifth from a root is very different from the fifth that comes from mixture stops, but they are very unpleasant to the ear.

Mr. STEPHENS.—Before Dr. Gladstone replies, allow me to correct an impression which seems to have gone abroad, that I said I admired the progression of fifths from the subdominant to the dominant: I merely say I think that those particular two are the least objectionable. I think they are abominable, but the others are still more so.

Dr. GLADSTONE.—I really must not occupy your time any longer, but I will just reply to Mr. Southgate, and also to Dr. Pole, who referred to the fact that fifths occur in every compound tone. Of course those fifths are very much weaker than the ground tone which generates them. With regard to mixture stops, it is obvious that it is a totally different thing to the progression of two notes which are both equal in quality and strength. In the latter case each fifth would have its own series of harmonies. There is a wide difference between the two things. I really must not occupy your time in endeavouring to reply to all the observations which have been made; I only ask you all to join with me in thanking the Chairman, not only for his kindness in presiding, but for his very valuable remarks.

April 3, 1882.

G. A. OSBORNE, Esq.,

Vice-President, In the Chair.

SIR WILLIAM STERNDALE BENNETT: A BRIEF REVIEW OF HIS LIFE AND WORKS.

By Arthur O'Leary, Esq.

With no startling incidents or striking events to mark its course, the life of Sterndale Bennett will yet be always interesting to every one who likes to trace the progress and development of a truly artistic genius. It will be my endeavour to put before you plainly and simply the salient features of a career highly important in the history of musical art in England. The Bennett family were of Derbyshire orgin. Sterndale Bennett's grandfather, John Bennett, was born in the picturesque village of Ashford-in-the-Peak in 1750. Whilst still a youth he left for Cambridge, where he was appointed lay clerk at King's. He married, and had a numerous family. Robert, one of the elder sons, father of Sterndale Bennett, studied the organ and composition with Dr. Clarke. He became a musician of ability, and settled in Sheffield, where he took an excellent position and held the office of organist at the parish church. Amongst his many friends were Mr. William Howard and Mr William Sterndale, the latter a man of literary tastes, some of whose verses were set to music by Robert Bennett and published by subscription. In 1812 he married Elizabeth, daughter of James Donn, curator of the Botanical Gardens, Cambridge, and author of a classified catalogue of plants. He had two daughters and a son—William Sterndale Bennett—who was born on April 13, 1816, in Norfolk Row, Sheffield. Little Sterndale was not fated to know for long a father's care or a mother's love. He lost his mother when two years old, and his father died a year afterwards. Thus he was doubly orphaned in tender age. Happily his grandfather adopted him, and Mr. Howard took charge of the child until he could be sent to Cambridge. Here he was placed, when eight years old, as chorister at

King's College, and had the educational advantages afforded to the boys of the various choirs.

At this time the cultivation of music had already awakened to fresh life in England. Since the time of Purcell, English composers had devoted themselves principally to church composition. In this, at least, they were most successful. Without claims to great originality, taken separately, they formed in the aggregate a school bearing the stamp of individuality. Two societies for the cultivation of the art in a wider sense were founded, the one in 1812, the other in 1822 —the Philharmonic Society and the Royal Academy of Music. In both the young chorister was destined to play an important part. The Academy had been in existence about three years when the Rev. F. Hamilton, superintendent of the institution, visited Cambridge, of which seat of learning he was a member. He soon heard of Bennett's youthful talents, and suggested the newly founded school as the proper place for developing it. Young Bennett was accordingly sent to London. He entered the Academy March 7, 1826. Agreeably to his grandfather's wish, he took the violin as his principal study. Oury and, later, Spagnoletti were his masters. With Charles Lucas and W. H. Holmes he studied harmony and the pianoforte. For this instrument his exquisite touch manifested itself early. He was by nature a pianist, and in a short time he gave the pianoforte his principal attention. The young student's natural gifts soon came to be acknowledged and valued by his associates; the more readily, perhaps, because of his amiable and affectionate character, which endeared him to all with whom he came in contact. He was never a great talker, but even at that early age his remarks on music were original and worthy of note. His intuitive grasp of a composer's intention was already conspicuous. The Academy committee, to their credit, appreciating his talent, had admitted him a free student. He showed no great application the first two or three years of his academical career. Nevertheless he advanced sufficiently to appear as pianist at an Academy concert held on September 6, 1828, at the Hanover Square Rooms, when he played a concerto by Dussek; his first score (a fairy chorus) bears that year's date, and is in the possession of Mr. Kellow Pye. He had already gained a prize for harmony the previous year.

Towards the end of 1829 young Bennett's health failed. Whilst his fellow students were anticipating the pleasures of home, he had to face the prospect of spending Christmas in the all but empty house in Tenterden Street. One of his fellow students, Scipione Brizzi, a vocalist, shared his room during the vacation. On Christmas Eve Bennett was taken seriously ill late at night. The Italian youth, unable to call for assistance, nursed his younger companion until morning at length appeared. Sterndale Bennett remembered this attention with

grateful affection, and always attributed his recovery to his friend's timely care.

Besides attending to his regular studies, young Bennett sang at St. Paul's and in various other places where boys' voices were in request. He even appeared on the stage, but only once, taking the part of Cherubino in Mozart's "Nozze di Figaro" at one of the operatic performances instituted by the Academy committee at the Bijou Theatre in the Haymarket.

He was transferred from Lucas to Dr. Crotch in the autumn of 1831. The boy's constructive power did not seem to develop greatly under Crotch, but nevertheless his first important work (a symphony) was written with him. Cipriani Potter succeeded Crotch as principal the following midsummer, and took his composition class. Bennett became his pupil for the piano also. On beginning with his new instructor he brought up the first sketch of a Concerto in D minor. He intended it to consist of four movements, but Potter wisely dissuaded him from this, and the third movement—a Scherzo—does duty as Finale. The work was brought before the public at a concert on June 21, 1833.

At this time the musical members of the aristocracy took great interest in the fortunes of the Academy. Prominent as Chairman of Committee was Lord Burgersh, who may be considered the founder of the institution. He was present at this concert, and beside him sat a musician who, although he had only just entered upon manhood, was already famous. This was Felix Mendelssohn-Bartholdy. When the young performer appeared in his Academy uniform, Mendelssohn rose from his seat in order to have a good look at him. He was much struck by the promise displayed in the composition, and singled out the slow movement for special commendation. He invited the youthful writer to Germany, and in reply to Bennett's modest rejoinder, said: "No, not as a pupil, but as a friend." Thus began a life-long friendship.* The concerto, I may add, was published at the expense of the Academy Committee.

After this event Bennett continued at the Academy for about four years. He appeared in public frequently, and was honoured by an invitation from the Philharmonic Society to play his concerto at one of their concerts. He applied himself in the meantime steadily to composition. In 1833 he had

* The following notice, from the *Harmonicon*, of Bennett's composition and performance may prove not uninteresting: "The most complete and gratifying performance was that of young Bennett, whose composition would have conferred honour on any established master, and his execution of it was really surprising, not merely for its correctness and brilliancy, but for the feeling he manifested, which, if he proceed as he has begun, must in a few years place him very high in his profession."

produced already a second concerto, an Overture in D minor, and a second symphony in the same key. He wrote an overture to "The Merry Wives of Windsor," and his third concerto, in C minor, the following year. The then existing Society of British Musicians afforded opportunities for the hearing of these works. He played his C minor Concerto here in 1836; a Symphony in G minor was also brought forward the same year. The previous year he had also finished his Sestet in F sharp minor. Thus at the age of nineteen, Bennett had already written a number of works, each one being sufficiently important to indicate his position as a musician of mark.

Sterndale Bennett resumed his acquaintance with Mendelssohn at the Düsseldorf Festival in the spring of 1836. He was accompanied by Klingemann and J. W. Davison. Mendelssohn gave him an invitation to play at Leipzig the following winter. On his return to London, he played a fourth concerto at an Academy concert on July 1. This work is still in manuscript. On its first trial, the middle movement failed to make a favourable impression on the students present. Bennett felt this keenly. He sat up working all that night, and the next morning brought down an entirely new movement, with the parts copied, ready for rehearsal. This was the charming "Barcarolle," one of his happiest and most widely known inspirations.

Responding to the invitation received from Mendelssohn, Sterndale Bennett, whose fame began to extend abroad, started for Leipzig on the 21st of September, 1836, leaving the Academy, his home for ten and a half years, for the last time. This visit seems to have been one of those pleasant experiences enjoyed by few. The Leipzig people were essentially music-loving. Engaged in widely extended commerce, they welcomed strangers more readily than cities having less intercourse with foreign nations. The narrow national prejudice that would exclude everything foreign, whether good or indifferent, had not yet arisen, or was, at least, then lying dormant. The famous Gewandhaus concerts, brought under Mendelssohn to the highest point of perfection, the knot of famous musicians to be met with, the hospitality of the wealthy and highly educated families who welcomed him to their houses, all combined to make this one of the happiest periods in his life. His enjoyment was further enhanced by his intercourse with Robert Schumann, who received him as artist and friend with open arms. It is remarkable that a close friendship between Mendelssohn and Bennett did not develop itself until later on. Though mixing a good deal in society, Bennett devoted much time to music, and here it was that he gave the finishing touches to his charming overture "The Najads." On the 19th of January, 1837, he made his first appearance

before a foreign audience. He selected his Third Concerto for the occasion. His performance had the most gratifying success, and on the 16th of March following the "Parisina" overture was produced, Mendelssohn conducting.

Sterndale Bennett remained in Germany until the end of June, when he returned to London. He now commenced an independent career. He received a parting gift from his fellow students, presented to him with a few touching words by the principal, Mr. Potter, in the Academy concert-room. He was appointed professor of that institution in the autumn of the same year.

In October of the year following (1838), he paid a second visit to the hospitable city where he had been so well received. He took with him a concerto, also in F minor. The first and third movements were new, but the "Pastorale" previously alluded to did duty as middle movement. Mendelssohn, to whom he played it, did not seem to fancy the "Pastorale" either. Hereupon Bennett tried the "Barcarolle." This charmed Mendelssohn so much that he prevailed upon the composer to substitute it. One cannot but think that the unappreciated "Pastorale" must have been a favourite with its author. He had not even taken the "Barcarolle" with him, but he wrote it out afresh, and performed the complete Concerto on the 17th of January, 1839. The work was published in this form, and is known as the Fourth Concerto.

Whilst on the subject of our composer's continental visits, I may add that he revisited Leipzig in 1842 and played this favourite work once again. The Scotch Symphony of the famous German musician was produced for the first time the same evening. I must not enter into any further details of Bennett's life abroad, beyond giving you a few extracts from a letter I received from a lady (a connection of the Mendelssohn family) now residing near Dresden. After a few words in regard to the length of time that has elapsed since the events referred to, the writer continues:—

Sterndale Bennett was frequently a welcome guest at our house, and I often met him and Mendelssohn together. Their relations to each other were those of surpassing friendliness. Each loved and respected the other, and Mendelssohn felt the highest pleasure not only in the eminent gifts but also in the characteristic and amiable nature of the young artist. One can say that Mendelssohn, like an elder brother, shared in his strivings and successes, and always supported him readily with his counsel in the most loving manner. Mendelssohn no doubt exercised at this time a marked influence on your celebrated countryman. Their intercourse was most cordial and intimate. They both were given to pleasantry, and Bennett in particular was, as a rule, in the mood for all manner of fun. The German language, still unfamiliar to him—though he studied it industriously—German life and customs, all gave rise to laughable mistakes and witty remarks. Within the circle of his more intimate friends, Bennett's childlike merriment was almost irrepressible. He was fond of performing divers tricks, and his anecdotes and comical stories were received with roars of laughter. . . . Amongst his intimate friends must be included Mr. Monicke, an English scholar; also Prince Reuss, who had been educated in England and

was very musical. In large assemblies, Bennett was reserved and retiring, but everywhere popular; all considering themselves fortunate in counting him amongst their guests. . . . An interesting group of artists sojourned in Leipzig at that time, and all, probably without exception, felt themselves attracted towards the young Englishman. His first appearance at the Gewandhaus [the writer evidently refers to his performance in 1839] was a decided success. The refined grace with which he gave the second movement of the concerto—entitled "Barcarolle," if I mistake not—inspired his hearers with enthusiasm. Mendelssohn bantered him on this occasion on a nervousness that made him accelerate the time, though he was greatly pleased with his triumph. Of Bennett's compositions, his "Najades" charmed the most. . . .

Writing to his sister in Berlin at this period, Mendelssohn says:—

You cannot believe what excellent and interesting phenomena pass over our horizon in such a winter, and how much I should wish you to witness them also. . . . Last week Bennett played his C minor Concerto amid the triumphal applause of the Leipzigers, whom he seems to have made his friends and admirers at one stroke, for you hear only Bennett everywhere. In the next Concert for the Poor comes a new Overture of his. . . .

In the intervals between these visits abroad Bennett resided in London. It was a restless period of his life. He was nevertheless always at work. He played at concerts, gave lessons, and occupied himself with an oratorio also. Two choruses, written at this time, were afterwards inserted in "The Woman of Samaria."

I have now to record the happy and important event of his marriage. A few days before his departure for Germany, in 1842, he became engaged to Mary Ann, daughter of Commander James Wood, of the Royal Navy. This young lady was admitted into the Royal Academy of Music in 1838, two years after her future husband had completed his studentship there. With the feeling of strict propriety natural to him, Bennett waited until Miss Wood had left the Academy before he asked her to be his wife. Matters being happily arranged, he settled down to steady work, and laid the foundation of a widely extended high-class connection. He was married on April 9, 1844, at Southampton. Bennett's choice showed his keen insight into character. It was amply justified. His wife, a woman of the most endearing characteristics, pleasing in manner and personal appearance, clever, full of tact, and fondly devoted to her husband, exercised that excellent influence which made his married life thoroughly happy. At this time he wrote some of his songs and shorter pianoforte pieces, but no event of importance marked the first years of his wedded life.

In 1843, the Music Professorship at Edinburgh University became vacant. Bennett, in view of his approaching marriage, determined to apply for it. He travelled to Scotland the following new year. The University authorities had much felt the neglect with which the late professor had treated

them. They determined, therefore, to elect some one who could devote himself thoroughly to the work and remain in residence. This Bennett could not undertake; hence his candidature came to nothing. Years afterwards, on a fresh vacancy occurring, overtures were made to him privately by the heads of the University, but he was then far too much engaged to be able conscientiously to accept a responsibility that would take him so far from home.

Busy as he was, Bennett had had for some time in contemplation an undertaking which was an instance of his thorough disinterestedness in the cause of his art. His taste for music of the severe school and admiration for the older masters were, if anything, increased, more particularly as regards Bach, by his residence in Leipzig. Mendelssohn's veneration for the great cantor is well known. His enthusiasm found ready sympathy with his English fellow-artist: gathering around him a band of congenial friends and music lovers, Bennett instituted the Bach Society in 1843.

Teaching from morning till night, he had little time for either writing or practice. He continued those model performances of classical pianoforte music, which he had instituted in 1843; meetings which were not only valued by musicians, but also did much towards raising the standard of taste amongst non-professional lovers of music. In addition to these labours, he was appointed one of the jurors in the musical department of the Great Exhibition of 1851. This additional responsibility involved his commencing his daily occupations often at six in the morning. Two years later Sterndale Bennett had a compliment paid him, not only gratifying to him personally, but reflecting honour on English music and musicians generally. Accompanied by Mrs. Bennett, he had made a short excursion into Derbyshire, to which region family ties had endeared him; and on their return they found a letter from the directors of the Gewandhaus concerts, offering him the conductorship for the season 1853-54.

The following extracts from a letter written by Mrs. Bennett to her friend Miss Annette Preusser, at Leipzig, shows her husband's appreciation of this flattering testimony of the estimation in which he was held abroad, as well as the conscientious scruples which prevented his acceptance of the proffered honour. Mrs. Bennett writes:—

. . . On our return to Southampton we found the directors' very handsome letter, and my husband was so completely overwhelmed with the feelings of joy and pride in the receipt of such a testimony of friendship and good feeling that he would have accepted it at *once;* but at the same time came many business letters . . . and having also most responsible situations in the Royal Academy of Music and Queen's College . . . my husband immediately came to London to consult with some influential friends. . . . Our friend Cipriani Potter was away in Germany, and he would have been

the only one able to have assisted my husband during his absence. This obstacle (not having Mr. Potter's address) seemed to be insurmountable. I have been so anxious you should not imagine we were ungrateful or capricious. . . . It was a great, great grief to my dear husband when he considered it was his first duty to remain in England; for it was his fondest wish to have come to Leipzig. . . .

The principal event of 1854 was the first production in England, after long and patient preparation, of John Sebastian Bach's immortal work, the "Passion" music according to St. Matthew. This work has since been often performed with larger means at command, but the greater the difficulties the greater the credit due to Bennett, whose influence did much towards diffusing the love and admiration for Bach which he felt himself. To Sterndale Bennett is due the honour of *first* having introduced the wondrous "Passions Musik" to the notice of his countrymen. The performance, it will be remembered, took place at the Hanover Square Rooms on April 6, 1854.

At the end of this season Mr. Costa resigned the conductorship of the Philharmonic. The directors selected Herr Richard Wagner as his successor. The result did not justify their expectation. Indeed, Herr Wagner's position was a very difficult one, succeeding, as he did, a leader who enjoyed extraordinary popularity, not only with the public but with the unrivalled orchestra under his command. The new leader failed to overcome the strong prejudice existing against him, and resigned the position. In this emergency the directors looked at home, and offered the honourable post to Sterndale Bennett, who accepted it.

It is scarcely necessary to enter into any details with regard to his activity in this new sphere. His appointment was welcomed by a large number of professional friends, by the press, and the public generally. He brought with him substantial support to the society. His influence favoured that conservative tinge which had been always one of the society's distinguishing characteristics. During the term of his conductorship (1856-66) the Philharmonic enjoyed tolerable material prosperity, and, in a musical sense, maintained its high prestige. The initiatory concert under his direction (April 14, 1856) will always be memorable for the first appear- of Madame Clara Schumann in England.

In 1856 the Chair of Music at Cambridge became vacant. Bennett offered himself as a candidate, and was returned at the head of the poll with the triumphant majority of 149 votes. Many of his friends travelled long distances to record their suffrages.

Notwithstanding these important additions to his professional duties, Bennett continued his class at the Academy. The institution was languishing, owing perhaps to a certain

lethargy in musical matters pervading the country, and no doubt also to a general want of confidence in the committee of management. In order to obtain fresh means for keeping the institution open, Lord Westmoreland, as chairman, arranged a grand concert at St. James's Hall, which the Queen consented to honour by her presence. This would have been an excellent opportunity for showing the results of Musical Academic training in all its branches. The opportunity was lost! Half the evening was taken up by portions of a mass composed by the noble president, sung by a number of Italian vocalists who had possibly never heard of the Academy before, and the official director of the concerts, Charles Lucas, was relegated to the post of assistant-conductor. Sterndale Bennett naturally resented these arrangements as a slight on all those whose successful careers reflected credit on the Academy. In this view he was supported by Cipriani Potter, who, though Principal of the Royal Academy, was helpless in the matter. Bennett resigned at once, and Potter followed his example the year following (1858), both resignations being the result of various vexatious circumstances to which the above-named incident formed the culminating point. When too late Lord Westmoreland perceived the errors of the course he had pursued. He endeavoured several times to induce Bennett to reconsider his determination, but without avail, nor could he succeed even in obtaining a personal interview.

The committee of the first Leeds Festival in 1858 unanimously elected him conductor, and requested a work from his pen. Bennett accepted this commission, and in order to fulfil it left London early in July. The family had visited Eastbourne the previous summer. Some disappointment with regard to quarters had led them on that occasion to seek shelter at the "Gilbert Arms" inn, nearly opposite the station. Bennett, always averse to change, found in this quaint little hostel, with its old-fashioned gables and ivy-clad roof, an appropriate spot for the completion of the "May Queen," a work thoroughly English in character and sentiment.* He completed the cantata in six weeks. At Leeds he met with a warm reception, the Yorkshire people claiming him as one of themselves. The festival was a great success. The Queen opened the new Town Hall, wherein it was held. The "Elijah" was the first work performed, and the performance was considered wonderfully fine. The "May Queen" was warmly received. The interest it created was an earnest of the constantly increasing popularity the work now enjoys. Three years later the committee repeated the compliment paid

* The bow window in which his writing-table stood was removed to his London residence, in St. John's Wood Road, when the old inn was pulled down.

their eminent countryman, but the intended festival was postponed.

A third performance of Bach's "Passion" music took place in 1858 at St. Martin's Hall. Prince Albert was present and congratulated Bennett on its success. The masterpiece was repeated (for the last time under Bennett's direction) on May 24, 1862, at St. James's Hall. Mr. Sims Reeves sang on this occasion, and the remarkable artistic power displayed by him is not likely to be forgotten by those who were present.

Increasing occupations prevented the exercise of our composer's creative powers during the two or three years following 1858. His leisure during this period was almost entirely devoted to the editorship of a Chorale-Book adapted for the English Church, conjointly with his friend Mr. Otto Goldschmidt. The unflagging interest with which Bennett worked at this collection was very remarkable, and not less so was the exceptional skill he displayed in harmonising each strain according to its date. The beautiful chorale "Dayspring of Eternity" ("Morgenglanz der Ewigkeit") influenced the form of one of his most finished and mature works.

In July, 1861, her Majesty's Commissioners invited him to represent English music at the forthcoming Exhibition of 1862, by an unaccompanied chorale or hymn from his pen. He was informed that Meyerbeer had been asked to represent Germany, Verdi Italy, and Auber France. Bennett accepted the compliment readily. The Poet Laureate sent him some verses the following November; additional lines reached him in January. Finding that the work assumed larger proportions than originally contemplated, Bennett received the Commissioners' sanction to add accompaniments. Whilst completing the ode, an anxious though somewhat amusing correspondence took place between the Commissioners and the composer. They requested him to name a conductor, as Mr. Costa declined to rehearse the work; he did not consider this to be within his province. Two names were then submitted to him, but he declined to choose between them. The possible omission of his work from the programme being hinted at in the event of his continued refusal, the composer only intimated his respectful submission to any decision at which her Majesty's Commissioners might arrive. Eventually, Mons. Sainton was appointed by them.

The Exhibition year was a very busy one for Bennett. Three weeks after the performance of the inaugural ode, May 1, he commenced another ode, to words by Charles Kingsley, written for the installation of the Duke of Devonshire as Chancellor of Cambridge. In June he wrote his overture "Paradise and the Peri" for the forthcoming jubilee concert of the Philharmonic Society. With all this, he

continued his teaching, conducted concerts, and gave the finishing touches to the Chorale-Book.

The concert arranged to celebrate the jubilee of our oldest instrumental society, in 1862, was of course another addition to Bennett's ordinary labours. The directors, anxious to increase its attraction, invited Madame Lind-Goldschmidt to sing, but Madame Goldschmidt at first declined; urged by Bennett, however, she, as a mark of her esteem for him, reconsidered her determination. Mdlle. Titiens sang the same evening, and that much-esteemed pianist Mrs. Anderson made her final appearance in public. The "Paradise and Peri" was naturally conducted by the composer; when the strain of the chorale, indicating the Peri's appearance at the heavenly portals, arose in its simple beauty, the conductor turned and glanced smilingly at his co-editor in the Chorale-Book, as if to remind him of the source which had given rise to its introduction.

Amidst the excitement of the successes achieved by the composer, one anxiety made itself more and more prominent. Mrs. Bennett's health had been in an unsatisfactory state for some time. The rest at Eastbourne after this trying season failed to restore her strength, and she breathed her last on the 17th of October following. This was a blow from which it may be said the devoted husband never recovered; his cheery laugh and excellent spirits deserted him, and some time elapsed ere he could obtain an unbroken night's rest after months of ceaseless attention to the care of the cherished invalid.

In the spring of 1863 he gave a series of lectures* at the London Institution, and commenced his Symphony in G minor. This was played at the Philharmonic the next season, and in January, 1865, at Leipzig, under the composer's direction. In 1866 he resigned the Philharmonic conductorship, but accepted in its place an appointment affording wider scope for his influence, and a perhaps more congenial atmosphere of activity—he became principal of the Royal Academy of Music. Since Mr. Potter's resignation as principal, which occurred a year after that of Bennett as professor, the Academy, crippled for want of funds, had not progressed either in efficiency or in public estimation, and the number of professors was popularly supposed to exceed that of the pupils. On Charles Lucas's retirement in 1866, owing to enfeebled health, the directors looked about for a worthy successor. They entered into negotiations with Bennett, who, after considerable hesitation, yielded to their solicitations, and accepted office. The deep-seated affection for his old home was sufficient incentive for the new principal to do his utmost to raise the Academy to

* These lectures are still in manuscript.

the highest point of usefulness. He was loyally supported by Mr. Otto Goldschmidt, who had accepted the office of vice-principal and, at Bennett's urgent request, also the direction of the orchestra and choir. Fate was not benign. After two years it was found that the funds were unable to bear the strain of the new organisation; the Chancellor of the Exchequer withdrew without inquiry the grant of £500 a year, and the directors offered to return the charter to her Majesty. The Queen was advised that she could not accept the offer, and the directors resigned shortly after. A period of grave anxiety followed, upon which Lord Dudley accepted the office of President which had become vacant, and Sterndale Bennett was elected *ex-officio* Chairman of Committee. The prosperity which commenced when he returned to the Academy continued unchecked, and indeed the number of students admitted up to the present day has been in ever-increasing ratio.

Bennett was busy at this time preparing his cantata "The Woman of Samaria" for the Birmingham Festival. He completed this important and beautiful work during the summer vacation preceding the festival. "This real addition to the treasures of art," says a musical contemporary, "is in itself sufficient to make the Birmingham Festival of 1867 memorable in the annals of music."*

At this period the degree of M.A. was conferred upon him by the University of Cambridge, and, after nearly twelve years of anxious honorary work as the occupant of the Chair of Music, he was allowed an annual stipend. He visited his native town in 1869, where a grand concert was given in his honour; and in 1870, at the installation of the Marquis of Salisbury as Chancellor of the University of Oxford, on June 22, he received the degree of D.C.L.; this being the first, and I believe the only, instance of this dignity being conferred upon a musician. He was knighted on March 24 of the year following, and presided at the Annual Festival of the Royal Society of Musicians in April. In August he was present at the Centenary Beethoven Festival, at Bonn, by invitation of the committee.

No honour received, no distinction conferred, touched Bennett so profoundly as the testimonial presented to him on April 19, 1872. This testimonial, which was to consist in the endowment of a biennial male scholarship in the Royal Academy of Music, to be called the Sterndale Bennett scholarship, and of an annual prize to a female pianoforte-student, had its origin in the desire of the professors of the institution to offer their principal a token of their affectionate esteem on the occasion of his receiving the honour of knighthood at the hands of her most gracious Majesty. In this they were

* See *Musical World* for 1867.

heartily supported by the most distinguished members of the musical profession and lovers of music in general. St. James's Hall was filled to overflowing when the Attorney-General, Sir John Duke Coleridge, now Lord Chief Justice of England, took the chair. On his right sat the guest of the day, in honour of whom the assemblage took place.* Professor Macfarren ("his old schoolfellow," as Bennett termed him) was called upon to explain the origin of the testimonial, and the chairman having charmed the audience with an eloquent and appropriate address, handed the roll of subscribers, amidst the enthusiastic applause of all present, to Sir Sterndale, who was evidently greatly moved.

The production of the overture to "Ajax" took place this same season at the last Philharmonic concert, and in his less busy time at the seaside he finished the first three movements of his "Maid of Orleans" sonata—completing it later on in the autumn. From this time forward he devoted his leisure to the "Ajax" music. Sketches of various numbers remain, but the march only was completed.

In these latter years the Academy engrossed all his thoughts, if not all his time. Since 1868, when Mr. Goldschmidt resigned the vice-principalship and severed his connection with the Academy—notwithstanding that Sir Sterndale pressed him to retain the conductorship of the orchestra—his anxieties greatly increased. To enter into details were to write an interesting section of Academy history. Not only did the number of students continually augment, but the higher standard adopted attracted talent of the first order. He had the gratification of seeing the grant restored through the friendly influence of Mr. Gladstone in 1870. His popularity was unquestionable. With all gentleness of disposition he allowed no relaxation of discipline. He pursued the course he considered best for the fulfilment of the objects he had in view with quiet energy. His great aim was to raise the tone of the future musicians of England. As the responsibilities of his post increased, his elastic and cheerful temperament, which had enabled him through life to cope with many difficulties successfully, gave way. The end came soon. His illness was short. To the last his troubled senses busied themselves about that spot on which his fondest

* The *Times* critic thus refers to the music performed: "The programme was designedly short, and merely included the overture called 'The Najades,' long celebrated over Europe, together with two beautiful part-songs, 'Sweet stream' and 'Come, live with me.' The overture was admirably played by the Philharmonic Orchestra, conducted by Mr. W. G. Cusins. The part-songs were intrusted to Mr. Henry Leslie's choir, with Mr. Leslie himself as director. Both were sung to perfection, the second so well that it had to be repeated. This was but a small modicum of Sir W. S. Bennett's music for such an occasion; but the other proceedings occupied so much time that a longer concert might have been inconvenient."

memories and affections were centred—his old home. In the forenoon of Monday, February 1, 1875, he passed peacefully away. The sad tidings soon reached the Academy, where the classes were in full activity. The message went from room to room, quelling all sounds of study, until, as if with a dying cadence from afar, all was stilled in deathlike hush.

In estimating the position which Sterndale Bennett is likely to occupy as composer and artist, we must acknowledge that this is too early a period to allow of a satisfactory conclusion. His personal friends might be accused of partiality; neither can unbiassed judgment be credited to those who, during his lifetime, persistently contested his claims to admiration. Avoiding, as much as possible, the expression of personal opinion, I shall endeaver to adduce the impressions of a few independent authorities. We have already seen in what high estimation he was held abroad, and all concurrent testimony points to this, that as a pianist he occupies a place unique in English art.

An eminent musician, now resident in England, who happened to arrive here a day or two before he played Mozart's D minor Concerto at the Philharmonic, in 1848, was speaking to me recently of this performance.* Passing through Paris he had just heard, with delight and enthusiasm, Chopin, at the last famous concert given by that composer on the eve of the February revolution. This notwithstanding, the finish of the English pianist, his exquisite tone and touch, combined with masterful conceptions of the composer's intentions, was for him a new revealment, the memory of which is still fresh in his mind.

The testimony of Spohr, Mendelssohn, Hiller, and numbers of other noted musicians, might be adduced to a similar effect. Spohr says: "It is well known that Sterndale Bennett ranks among the first composers and pianists of England and the Continent." This, he assures us, is not only his opinion, but also that of the artists and art-lovers of Germany. Hiller, in an article which appeared in the *Cologne Gazette*, asserts that "his playing excited the greatest astonishment when he visited Leipzig." As to his compositions, we may broadly divide them into three groups: his pianoforte works, his vocal and his orchestral works. It is undoubtedly in the first named that he shows the most decided individuality. The four or, rather, five, concertos which so rapidly succeeded

* Referring to this concert, a critic of that time, not always guilty of paying Bennett compliments, speaks as follows: "Mr. S. Bennett's performance was in true keeping with so noble and dignified a composition. His feeling, his taste—so opposed to the prevailing style of most of the pianists of the present day—remind one of a great retired performer. That the mantle of J. B. Cramer has fallen upon our countryman is the general opinion. May he long continue to wear and deserve it."

each other were sufficient to establish Bennett's fame. They indicate his leaning towards forms long accepted rather than the modifications which Mendelssohn introduced.

Schumann refers to the third concerto (in C minor) as follows, in the *Neue Zeitschrift für Musik*, in 1837 :—

> In sober truth, if we consider that the concerto was written when the composer was only in his nineteenth year, we cannot help being struck by so early a development of the artist's skill—by the calm arrangement and connection of the whole—by the euphony of the language and the purity of the thoughts. . . . What a subject of delight that the Leipzig public, little as it was prepared for such a work, acknowledged it quickly and joyfully! After the first movement, a purely lyrical piece, full of that beautiful human sentiment only to be found in the best musical compositions . . . began the Romance in G minor, so simple that the notes in it could almost be counted. Had I not known the poet had had the picture of a somnambulist in his mind whilst engaged in the task of composition, all the moving features of such a scene must have instantly touched my own and every feeling heart. As if afraid to waken the dreamer upon the lofty battlement, no one dared to breathe, and if the sympathy in many passages was almost like anxiety, it was softened down by the beauty of the composition into pure artistic enjoyment. Now came that wondrous chord, when the sleeping maiden appears out of danger . . . while the moonbeams play around her. This happy touch decided the matter, and in the last movement the public abandoned itself to the joy we are accustomed to derive from a master, whether he leads us to peace or strife.

A word also about the fourth (his best known) concerto, in F minor. If his earliest work in this category manifested by its extraordinary difficulties the first exuberance of youthful vigour, the Concerto in F minor, though written only five or six years later, exhibits mature experience. The dignified first movement with its stately opening and exquisite second subject of purest grace, its dainty Barcarolle and fiery Finale, form a work which has scarcely yet found due appreciation. Objections have been raised to the somewhat diffusive treatment of the concluding portion, but in Schumann's words, when speaking of another of the composer's productions: "Let any one attempt to change without injuring the work; the attempt will not prove successful."

An admirable article on "The Place of Sterndale Bennett in Music," from which I propose giving a few extracts, appeared in *Fraser's Magazine* after his death. The writer considers—

> That the genius of Sterndale Bennett was essentially that of the pianoforte. He was, so to speak, a pianist by nature. His numerous compositions for his favourite instrument have not that orchestral largeness and breadth of manner which belong to the pianoforte compositions of Beethoven, and in a lesser degree to those of Mendelssohn. But they are remarkable and most interesting, in addition to their intrinsic beauty, as specimens of composition in which the capabilities of the instrument are strictly consulted —which represent precisely what the pianoforte can best do, and that only, and what no other instrument can imitate.

Citing the fourth concerto, as an instance wherein the composer has shown a specially clear perception of this characteristic of the instrument, he thinks it not improbable—

That the principal one, in F minor, will eventually be recognised as the most successful contribution to this class of composition since Beethoven. With less breadth of manner than Mendelssohn's concertos, it is marked by a truer artistic instinct, and a more refined handling of the instrument. That the composer could use the piano in its borrowed character as an instrument of melody and sentiment in equal perfection is proved by the Barcarolle in this same concerto, one of the few of Bennett's compositions which have found their way to the popular mind. And not less exquisite here are characteristic touches of effect; the contrast between the broken chords from the strings in the orchestra and that rippling phrase for the solo instrument which, once heard, can never be forgotten; or the joining of the flute with the piano at the return of the leading melody, suggesting, according to Mr. Macfarren's pretty fancy in his analysis of the work, "the reflection of loved faces in the sleeping water."

In some few of his smaller pianoforte pieces, we find the most striking instances of Mendelssohnian mannerism. In the three diversions this is especially noticeable. We must, however, remember that these pieces were written at Leipzig when Mendelssohn's influence reigned supreme, and when the English composer had daily intercourse with him.

This influence betrayed itself earlier in the famous "Three Sketches," which, for colouring, truth to nature, and poetical conception, Schumann calls "real Claude Lorraines in music; living landscapes of tone." It is with much regret I must omit the consideration of many beautiful and important works: of his sestett written when a youth, his exquisitely finished Trio in A major, the Rondo Piacevole, a delicate filagree entwined of sound. This ideal composition has already displaced in many cultivated minds, the more generally popular pieces of this class by other classical writers.

Then again we have the Toccata, Rondo à la Polonaise, and the romantic "Maid of Orleans" sonata, in all of which the composer's individuality more and more asserts itself. In a short notice of his career, which appeared in a weekly journal after his death, a sympathetic writer says:—

That no more beautiful composition than Sterndale Bennett's last work is to be found in the repertory of the instrument for which it was written, no emanation from a soul intensely poetical and more instinct with beauty of thought or grace of expression.

A mere enumeration of his other pianoforte works would be wearisome, and to speak of them as fully as I should wish there is no time. I must glance briefly at his orchestral works. Three of his best known overtures were written at a comparatively early age. He was still a student of the Academy when he wrote "Parisina" and the "Naiades," and the "Wood Nymphs" was written at Leipzig. In Parisina* and in the

* We find the following interesting quotation in the Crystal Palace Analytical Programme: "'In "Parisina,"' says Lord Jeffreys, 'there is no tumult or stir. It is all sadness and pity and terror. There is too much of horror, perhaps, in the circumstances, but the writing is beautiful throughout,

"Naiades" he already displays knowledge of orchestral effects, a breadth and treatment of colouring which, combined with their finish of form, grace, and poetic conception, have raised them to the rank of acknowledged masterpieces. I should be inclined to consider the "Wood Nymphs" a still happier inspiration. "It breathes," says Schumann "the purest and brightest poetic life;" and to my mind the composer has never expressed himself in a more masterly manner or with more individuality than in the overture before us.

I can do no more than mention his Symphony in G minor with its charming romance, and recall perhaps the most perfect work from his pen, the "Paradise and Peri" overture, to your recollection—a work in which the musical poet seems to have absorbed the fragrance of the lyrist's exquisite verse. I must not linger over the finished beauty of his songs, and even in regard to such works as the "May Queen," that idyl of primroses and violets, and the "Woman of Samaria," you will have reason to accuse me of shortcoming and insufficiency.

As regards the first of these two works, the writer in *Fraser* already alluded to considers that—

> If the work as it stands is not to all intents and purposes an operetta without the stage action, it at least serves to prove what an opera Bennett might have given us, could he have been induced to turn his thoughts to the lyric stage. Music more happily illustrative of scenic effect and of character has seldom been written—of scenic effect in the buoyant Maypole chorus, where we almost seem to see the merry group of dancers swing past, "With a laugh as we go round," and in the stately pageant music, especially at the words "Thames is proud," when the pompous flotilla seems to come suddenly upon us, as it were, round a bend of the river ("Hark! what fine change in the music!"), and of character and feeling in the exquisite air of the lover, in the jovial bragging song of the supposed Robin Hood, with its genial touches of humour in the accompaniment, and in the beautiful trio, now an established favourite in concert-rooms, and which even the inanity of the words can hardly blemish.

In the "Woman of Samaria" we find all the chief characteristics of Sterndale Bennett as a composer standing forth in strong relief. Indeed the contrapuntal skill shown by the composer came as a surprise even upon those who held the highest opinion of his skill; but we find the grace, the purity, and melody to which we are accustomed in him tempering the severe dignity of style with which he considered it right to set the sacred text—a dignity befitting a Gothic cathedral in its beautiful proportions, yet combined with the delicate tracery and ornamentation, the judicious effects of light and shade which betray the master's craft. The impressions of his boyhood, when as a chorister he had sung the

> and the whole wrapped in a rich and redundant veil of poetry, where everything breathes the pure essence of genius and sensibility.' It would be difficult in a few words to give a closer idea of Bennett's music than the great critic has here conveyed in his judgment on Byron's poetry."

anthems of the great Church writers are here revealed, showing themselves in new and beautiful forms, the spirit of the old Cathedral writers reappearing in new and winning garb, equally becoming but more attractive. There is a total absence of striving after dramatic effect, there is no hint of the sensational: like Bach, Bennett possessed a deep religious sentiment, a reverent love of truth inspired, and in no other phase has he given so plain an indication of his inner nature as in his sacred works. It is said somewhere that a man is judged when living by his most indifferent, but after death by his best, works. It remains for the art-world of the future to decide how high a place our gifted countryman is to take in the annals of art.

After this necessarily imperfect sketch of some of the productions of his genius, I must ask your permission to say a few words about his teaching—an occupation which engrossed the greater part of his time. The majority of his pupils were, as a matter of course, of the class which acquires music simply as an accomplishment. In no case did he allow them to swerve from the severe taste of the classical school; light music, so called, he could not tolerate. It is singular, but highly characteristic, that amongst the pieces written for his pupils, there is no instance of his using a theme not his own. At the Academy he accepted but few pupils. Amongst those we find the names of W. G. Cusins, Charles Steggall, Harold Thomas, &c., who belonged to both his pianoforte and composition class. On his return to the Academy in 1866, he took a class for composition only, of which the most distinguished members were Eaton Faning, Joseph Parry, William Shakespeare, Thomas Wingham, &c.

It is obvious that Bennett could have no sympathy with the so-called music of the future, but which perhaps might be now appropriately called the music of the present. Even as regards Schumann, he could hardly reconcile himself to his occasional overstepping of form, notwithstanding the purity and poetic grace breathing through his music. Much more did his instinctive refinement recoil from the slightest suspicion of vulgarity.

Apart from his art, Bennett felt much interest in the social and political aspects of life. He enjoyed the intimate friendship of many persons in the political and literary world. Amongst the latter I may instance the mutual attachment existing between him and Charles Kingsley. His shrewd observations on subjects to which presumably he had little time to give attention often surprised those whose special study they were. He was fond of reading, and here his taste was almost as strictly classical as in music itself. Many persons, not professedly musicians, were fascinated by his indifference to public applause, his attachment to art for art's

sake, and his steady endeavours to raise, rather than write down to, the level of public taste. Lord Coleridge gave expression to this feeling in addressing the meeting at St. James's Hall, when he said that—

> Most of those who were listening to him were cultivated, intelligent, and critical musicians, who could appreciate the value of Sir Sterndale Bennett's compositions; but, not being a musician himself he could only listen to them, feeling something of their grace and beauty of order—fancying, indeed, in some dim and distant way, that he could distinguish something of their scholarly character and finished structure, but still feeling more as a child towards them than as possessed of that full and intelligent knowledge which belonged to those whom he was addressing.

Now, but one thing more. No sculptured marble indicates the spot where rests the gentle master; nor does it need. But a suggestion made by one who has done much in aiding to obtain greater recognition of his genius is well worthy of your consideration. It is a proposal to issue a complete and uniform edition of his works. Assuming that sufficient public spirit be found amongst those possessing vested interests, what monument could be more appropriate to keep alive the honoured memory of William Sterndale Bennett?

DISCUSSION.

The CHAIRMAN.—Ladies and gentlemen, before asking a vote of thanks which I am sure you will accord to Mr. O'Leary for the paper he has now read, let me say that I think there must be some persons here, friends of the late Sir Sterndale Bennett who would say a few words. I look to Mr. Goldschmidt, and hope he may be induced to offer a few remarks. I am very glad that those scientific subjects which engage us from month to month are interspersed with these little biographical sketches. For my part, I have had the honour, as you may remember, of speaking about Berlioz and Chopin here, and I hope probably next year to give you another paper. I will ask Mr. Pye (a friend of mine who is present, and also a friend of Sir Sterndale Bennett) and I trust he will say a few words. It will be like putting a little wreath on Sir Sterndale Bennett's tomb.

Mr. KELLOW PYE.—I have been most unexpectedly called upon by my friend, Mr. Osborne, to say a few words about my very dear friend, Sir Sterndale Bennett, with whom I was associated at the Royal Academy for a great many years, first as a fellow-student, and afterwards, when I had the honour of being connected with the Academy in another capacity, he was then the

principal; and he exhibited in every relation during his connection with the Academy all those qualities which have been so eloquently enlarged upon by our friend Mr. O'Leary. He was a very dear friend and a most admirable person to everybody who had the honour of his acquaintance. I can say no more, for I was called upon so wholly unexpectedly.

Dr. STAINER.—If I may say so, as a younger member of the Association, we ought to be grateful to Mr. O'Leary for having pointed out the important work which Sir Sterndale Bennett did in the foundation of the study of Bach's works. As a small boy I had the honour of being admitted a member of the first society, and I can assure you that I have a most vivid recollection of the very great pains that Bennett used to take at rehearsals. I fancy, as far as my memory serves me, we used to meet at Tenterden Street for the rehearsal of Bach's "Passion," and sometimes in the music-room in Store Street. I remember the immense trouble and pains he took about it; and knowing how very often the day had been passed in very fatiguing work, this shows his great self-sacrifice to the cause of music, thus to have devoted his evening to such laborious practice. In those days he had all the labour and anxiety of a pioneer. He had the words translated by that capital and estimable linguist Johnston, whom I remember; and he had to get the parts lithographed, and they were separate parts. Anybody who has had any experience of this will know that separate parts always give more trouble at rehearsals than copies in score. I would mention only in passing—and perhaps it may be of interest—that at one of those meetings, when Bennett was conducting us in these rehearsals of the Passion music, we had been singing one of the chorales several times over, and Mr. Hogarth, then the musical critic of the *Daily News*, got up and went across the room, and said: "Mr. Bennett, excuse my suggesting it, but would not it be nice if we had a few marks of crescendo?" Our original lithographed copies were without any mark of expression whatever. Mr. Bennett said, "Oh! yes, by all means. There are none in the original; but I see no objection to some being introduced." That remark did not altogether lead to favourable results, because I look with suspicion upon the fashion of stopping all accompaniments and turning the chorales practically into part-songs. I think it is a very great misreading of the author's intention; but that of course must remain a matter of opinion. However, that was the origin of it.

Mr. ARTHUR DUKE COLERIDGE.—I do not know that I have any right to address you, ladies and gentlemen, after the very able and interesting essay that Mr. O'Leary has read to us; but as a Cambridge man, and taking great pride in the memory of Sir Sterndale Bennett, I may be permitted to offer a few

random observations which occur to my mind at the mention of that distinguished name. Sir Sterndale was, as Mr. O'Leary has told us, originally a member on the lower foundation of my own college—King's College, Cambridge. I believe he was a chorister-boy there for a year or thereabouts. It does not speak very much for the discernment of our old organist, John Pratt, but the tradition in college was that he thought Bennett rather a commonplace boy than otherwise. Pratt, I think, likely enough, took a mistaken view, but such was the current tradition with us in scholars' days. Bennett was much attached to Cambridge. I well remember our satisfaction and pleasure on his succeeding Walmisley as Professor of Music. We were then very anxious, and I think naturally so, that Bennett should signalise his election by producing some work consistent with that early fame to which our lecturer has well and pointedly alluded. It seems to me a matter for sad reflection that, after achieving works of such stamp and high character as those which were the product of Bennett's early days, his multifarious duties as a teacher, and the professional work thereby cast on him, should have limited the results of his compositions in later life to the production of the "May Queen," the sacred cantata "The Woman of Samaria," and a few works for orchestra and piano. We felt this at the time at Cambridge; I dare say our enthusiasm might have been better regulated, but the new professor was importuned to write some work by way of inaugurating the first years of his professoriate. His answer was a kind one: "Give me a good libretto." The difficulty was soon got over. There was a member of St. John's College, who subsequently became a Fellow (I think he may have been a Scholar at the time), my friend Mr. Snow, now Dr. Kynaston, and headmaster of Cheltenham College. He was a man of great culture, an admirable Latin scholar, and a good musician; in fact, a person well qualified to write a libretto worthy of so eminent a musician as Sir Sterndale Bennett; it was suggested and assented to that Mr. Snow should translate into English poetry the "Ajax" of Sophocles. I had in my hand, last week, the original copy of Mr. Snow's English version. For the composer it was to be built, I suppose, somewhat on the same lines as the "Antigone" and "Œdipus," which Mendelssohn had set to music, and the "Eumenides" of Æschylus as arranged for Meyerbeer. Mr. Snow's version was soon in Bennett's hands; I fear some ten or eleven years elapsed, and we heard nothing more about the music or libretto. Mr Snow becoming anxious for the fate of his own work wrote to me in words to this effect: "I know you are an old friend of Sterndale Bennett. Will you jog his memory about 'Ajax'?" I did so by letter; he answered very kindly that he had sketched a plan, had set a part of the music, and

hoped to complete the whole: by the tone of his letter he was evidently very unwilling to abandon the task. I believe that two or three numbers of the music were found, after Bennett's death, and that the overture has been given at a Philharmonic concert. It is a pity that so interesting a work, which promised so fair at the outset, should not have been completed. I hope this episode, ladies and gentlemen, may not be without interest.

Mr. Otto Goldschmidt.—Mr. Chairman, it is not from any want of appreciation of your friendly call that I have not responded sooner, but it is from the natural difficulties which are inherent with any one not born to public speaking or to the language in which he has to speak; but I think that I should be failing in duty to a friend whose memory I extremely revere if I were not to say one or two words, and follow our excellent lecturer for a few moments in the remarkable lecture which he has delivered, remarkable also in so far as there could be hardly greater difficulty than at the present time to draw a sketch of the life and works of Sir Sterndale Bennett, and of the position which he held and will hold; and I only regret that his old associates, and those to whom he was a friend and a master, should not be present at this discussion, and that the task of adding to his praise should be left to those who have spoken before me and to myself. Ever since my boyhood the name of Sterndale Bennett was known to me, and I am stating a plain fact only when I say that when I came to Leipzig to study music there in the time of Mendelssohn, Bennett's name in musical circles was a household word, and that his compositions ranked with those of the best modern composers of Germany of the time. The ring of his name and the beauty of his compositions were acknowledged without bias at Leipzig, and it was probably these early impressions which, if I may say so, have followed me and haunted me through life. I am therefore surprised that our excellent lecturer, Mr. O'Leary, should have thought it necessary even to hint that any one or any class, could contest the position of Bennett as a composer. I entirely indorse what Mr. O'Leary mentioned about his pianoforte-playing, because I myself have a most vivid recollection of that very performance of Mozart's concerto to which he has referred. I do not think that it would be in proper keeping if I referred much to my personal connection with the late Sir Sterndale; but for three years I thoroughly made his acquaintance as a musician. It was while I had the honour and good fortune to be engaged with him upon the compilation of the chorales to which Mr. O'Leary has referred. And this much I would wish to impress upon the meeting—that although it was probably the busiest time of his life, when his hours and minutes were

precious in a mundane sense, he most readily, and without the least stint or grudge of objection, sacrificed hours and hours, month after month, in order to compile a work from which no great credit could be added to his name or fame, and did so simply from pure love of what he thought beautiful and pure. And certainly his love for that kind of music was very great. I can hardly say whether the study of Sebastian Bach led him to his great love for those simple solemn strains, or whether the chorales led him to an increased love of Sebastian Bach; but never have I come across any one who, with so great a knowledge of his art, was able to enter so precisely, so readily, and yet so intellectually into the simplicity of the ancient modes and tones, and into those simple strains which he helped to bring home to England in the Chorale-Book. Mr. Pye has referred to the Royal Academy of Music, and Mr. O'Leary has given a sketch of Sir Sterndale Bennett's connection with it. What I have said before, applies entirely to my connection there with him as the Principal of the institution. Whatever was desirable and right—whatever could raise the Academy which he loved just as has been described to us—whatever raised the standard and tone of the institution, *that* was his wish and his aim, and as far as was in his power he tried to enforce it; and I believe that, although he was not very demonstrative in language, his influence was great, because the students felt the influence, and the professors, as far as could be required, felt his influence and earnestness also. There is only one other word that I wish to add, and it is to express entire concurrence in the proposal which Mr. O'Leary made at the end of his paper. I should be so glad if this meeting, before dispersing, would consider whether it would not redound both to the honour of his name and to the honour of the musical art of this country, if a collection such as we possess in a most beautiful form of Sebastian Bach and Mendelssohn, of Beethoven and Mozart, if a like edition of Sterndale Bennett's works, complete, uniform, and correctly edited, were brought out.

The CHAIRMAN.—I think we have present also a very great friend of the late Sir Sterndale Bennett, Mr. Lamborn Cock. I wish he would say a few words.

Some autographs and other interesting memorials of Sir Sterndale Bennett were exhibited by Mr. Lamborn Cock.

The CHAIRMAN.—We have only now, I think, to ask a vote of thanks to our lecturer, Mr. O'Leary. He has had a most charming subject to deal with, and I am perfectly sure that there is no one here who will not revere for ever the memory of Sir Sterndale Bennett. We always considered him a great honour to our country, and any of those who have taken up his music are sure to derive an immense amount of pleasure, because it is intellectual and, being intellectual, it is lasting.

G. A. OSBORNE, ESQ.,

VICE-PRESIDENT, IN THE CHAIR.

SOME REMARKS ON RICHARD WAGNER'S MUSIC DRAMA "TRISTAN UND ISOLDE."

By H. F. FROST, Esq.

IT can neither be expected nor desired that unanimity of opinion should prevail among the members of the Musical Association with regard to the novel views and daring procedure of such an exceptional man as Richard Wagner, whose artistic utterances are at this moment exciting so much attention among us. But because these matters are now being discussed with an earnestness from which the unhealthy warmth of partisanship and prejudice is not altogether absent, no apology is needed for directing the attention of this assemblage to the subject of the present paper. It may be as well, however, to explain that when I undertook to lay before you some of the impressions derived from a patient study of Wagner's "Tristan und Isolde," I was unaware that a still greater work by the same hand would be placed before the London musical public this season. But a little reflection convinced me that the choice I had made would still be the most appropriate. In the first place, the subject of "Der Ring des Nibelungen" is too vast to be dealt with in the scope of a paper of reasonable length. Again, it has already received the most copious treatment by writers of commanding ability, and any additional remarks from me would be scarcely less than an impertinence. And lastly "Tristan und Isolde" is no less representative of its author's genius, presenting the peculiarities of his system in their fullest development, though with greater conciseness and, it may be added, with more undeviating consistency than in the tetralogy. The main features of Wagner's art work are now fairly understood, and it is unnecessary to dilate upon them, at any rate to the present audience. But even now the literary phases of his music-dramas are not fully appreciated, and I may be pardoned for

deprecating in advance the kind of criticism which "Tristan und Isolde" is likely to receive in some quarters. When we are gravely informed that the poem of the "Nibelungs' Ring" is merely a fairy story in which giants, dwarfs, dragons, and other ridiculous creatures figure—the philosophical system which is here treated allegorically being ignored—there is danger that the libretto of "Tristan" may be termed a hideously immoral book, worthy to compare in mischievous tendencies with the worst drama of Dumas *fils* or his imitators on the modern French stage. For this reason, as well as on account of the intrinsic significance of the poem itself, I must devote a considerable portion of my remarks to considerations other than purely musical. In order to gauge the value of Wagner's treatment of the old legend it is necessary to compare it with other versions of the same subject. The germ of this, as of kindred fables of the Middle Ages, is lost in obscurity; and to trace the multiform varieties of the story which have existed in countries remote from each other would be beside the present purpose. We may content ourselves with commencing from the Welsh Arthurian legends, which have their origin in the fifth century, and after undergoing a process of evolution, growth and condensation, were collected and recapitulated by that most veracious old chronicler Geoffrey of Monmouth, in his "Historia Britonum," A.D. 1130 and 1147. Meanwhile, however, the stories concerning Arthur and his knights had crossed the channel into Brittany, where they took deep root; and later still into Germany. Of the French writers the earliest is Chrétien de Troyes, who flourished some time in the eleventh century, and among whose poems was one entitled "Tristan, ou le Roi Marc et la Reine Iseult." This, unfortunately, is lost, and we come next to the most important of the German versions, by Gottfried of Strasburg, about 1210. His "Tristan und Isolt" is a poem of 19,552 short rhymed lines; but, notwithstanding its length, it is unfinished, the hero being left soliloquising in his home in Brittany. Gottfried was highly esteemed; and, as in other and more modern instances, writers less gifted than himself essayed to take up his parable. But these sequels by Ulrich von Türheim (1236) and Heinrich von Freiburg (1270) are greatly inferior to the original. Gottfried's poem has been rendered in modern German, and published both in Leipzig and Stuttgart. The version of Thomas of Ercildoune, or Thomas the Rhymer, will be familiar to readers of Sir Walter Scott. The story of Tristan attributed to Luce de Gast was published at Rouen in 1489, and a copy of this edition is in the British Museum.

I need not stay to mention other writers who have dealt with the subject prior to Sir Thomas Malory, whose grand prose-poem "La Morte d'Arthur," printed by Caxton in 1485,

includes a complete biography of the ill-fated lovers, among other personages intimately associated with the Round Table. No fresh material of importance was subsequently engrafted on the primitive legendary matter; and we can now proceed to gather up the various threads of the narrative, and, by comparing them with Wagner's book, be enabled to form a correct estimate of the poetic and philosophical import of his novel treatment of this time-worn theme. Waving minor differences in points of detail, the main adventures in the career of Tristan and Iseult may be summarised as follows: The knight was the son of Meliodas, King of Liones, and Elizabeth, sister to King Mark of Cornwall. His mother died in giving him birth, and hence his name. Early in life he showed a chivalrous spirit in many ways, and an opportunity quickly presented itself for displaying his valour. King Anguish of Ireland sent Sir Marhaus, brother to his queen, to Cornwall for tithes, but Tristan, indignant at this insult, repaired at once to his uncle's court, was made knight at his own request, and fought Sir Marhaus, mortally wounding him, but receiving also a wound with a poisoned spear. A portion of Tristan's sword was left in the skull of Sir Marhaus, and this was preserved by the Irish queen with the idea of future revenge. Meanwhile Tristan, finding his hurt incurable, journeyed in disguise and under the name of Tramtrist to Ireland, to try the surgical skill of the Princess known as La Beale Isoud. She effected a cure, and a mutual attachment was springing up between physician and patient, when the indignant queen-mother discovered in the pretended Tramtrist the slayer of her kinsman, and he was hardly permitted to depart with his life. His feeling for Iseult could not have been very deep, for he quickly engaged in other amorous adventures, in some of which his conduct cannot be viewed in a favourable light. His uncle Mark, thinking to be rid of him, sent him again to Ireland to demand for himself the hand of La Beale Isoud in marriage. But this time Tristan managed to ingratiate himself with King Anguish by certain acts of valour, and was permitted to take the Princess as bride for his uncle. On the voyage the pair happened to drink, entirely by accident, a love-potion provided by the queen-mother for Iseult and her future husband. The result was to intensify the maiden's passion for Tristan, and to revive his feeble flame for her. After the marriage they continued to meet each other, and eventually they fled from the castle and lived for a while in the forest. But owing to the machinations of Tristan's cousin, Sir Andred, they were discovered, and the guilty knight was again wounded with a poisoned weapon. This time La Beale Isoud could not cure him, but advised him to seek the services of Isoud la Blanche Mains, daughter of King Howel of Brittany. This he did, and after winning favour at the

French king's court married the white-handed Isoud, almost forgetting her namesake in Cornwall. When this came to the ears of the latter she was highly indignant, but despatched messengers to her false lover, who then deserted his wife and returned secretly to Cornwall, where at the sight of La Beale Isoud his old feelings were rekindled. Afterwards he went through a variety of adventures of no great import so far as our present purpose is concerned, but eventually he was slain by Mark, and Isoud, it is said, quickly followed him to the grave, dying literally of a broken heart.

Now in this narrative it will be noted that Tristan is by no means an ideal hero; he has some ill-developed notion of honour, but none whatever of morality, nor even of constancy. Wagner's Tristan is, on the contrary, the very soul of chivalry previous to drinking the potion—a knight *sans peur et sans reproche*. Regarding Iseult little change has been deemed necessary; she remains the same proud, passionate, impulsive woman depicted in the old legends. But Wagner has immeasurably heightened these attributes of her nature by causing her to desire death with her secretly beloved enemy rather than tamely live as the consort of King Mark. In the last-named character we note a fundamental alteration. In the ancient versions, with scarcely an exception, he is represented as a treacherous friend, an unscrupulous monarch, and a poltroon. Our modern poet shows him, on the contrary, as a man weak indeed, and in the decay of whatever mental powers he may have ever possesed, but not despicable in any sense; and remarkable for one absorbing feeling—his unbounded affection for and confidence in his nephew Tristan. Through all there pulsates a lofty sense of morality utterly unknown to the characters of the mediæval story, but foiled and nullified by the decrees of a mastering and resistless fate. In saying this I must not be considered as acquiescing in the doctrine of an unconquerable destiny as here laid down. My object is merely to lay bare what I conceive to be the motive and mainspring of the drama as imagined and elaborated by Wagner. The metre of his verse is a curious mixture of the old alliterative style with rhymed lines. As to the advantages of alliterative verse for musical purposes much might be said, and also something on the other side. To my own thinking it is admirable for the expression of force, anger, or strong passion; but less so for the display of tenderness and pathos. I may explain that the extracts from the poem which I shall give you are from a translation by Mr. Alfred Forman, who kindly lent me his manuscript for the purpose. Having thus prepared the ground, it is only necessary further to say a few words on the musical construction of the work before proceeding to analyse it in order and detail. In "Tristan and Isolde" the composer has thrown aside definitely and unflinchingly

the laws of form which were once as carefully observed in opera as in other species of composition. In place thereof we have the system of leading themes adopted in its fullest extent, the music consisting of some thirty motives turned and twisted in every conceivable way. For be it observed that the system does not consist merely in identifying characters and ideas with corresponding musical phrases, and there an end. The meaning and sentiment of a motive may be modified or altered by subjecting it to augmentation or diminution; by changing it from duple to triple measure or from the major to the minor mode. Contrapuntal ingenuity is further exercised by the appearance of two or more of these melodies simultaneously. In fact this score may be said to form a gigantic musical mosaic, every bar of which is finished with the most consummate care—padding, in the usual musical sense of that term, having no place in the scheme. Continuity is strictly preserved, scarcely a full close occurring from the first note to the last of each act. The instruments required are the same as in " Lohengrin," the wood-wind being employed in threes instead of pairs for the sake of obtaining complete harmony in every shade of orchestral colour. The introduction, which has been heard frequently in our concert-rooms, is a curiously constructed piece, apparently rhapsodical and formless, but really teeming with ingenuity and the evidence of forethought. The motive on which it is based is that of the fatal love-potion, but various phrases are engrafted on this, one signifying the personality of Tristan, another the longing of the unfortunate pair, and another fate or death. The music is characterised by intense passionate yearning, gradually rising to a climax when the full orchestra delivers the love theme *fortissimo*, and then dying away in sad throbbing accents, which sink to rest on the dominant of C minor.

The raising of the curtain discloses the veiled retreat of Isolde on board the vessel that is conveying her to King Marke. The handmaid and companion Brangäne, who is an embodiment of light-minded impulsiveness and foolish amiability, is characteristically peering through the curtains watching the sailors at their work, while Isolde's head is buried in her hands as in profound grief. A young sailor (tenor voice) sings a wild unaccompanied melody of his home and his love in Ireland. One phrase of this may be denominated the sea-motive, and is employed sometimes in graceful three-four measure, and at others in more jovial duple time. His song rouses Isolde to transports of rage, much to Brangäne's astonishment, while the sea-motive is worked in the stormiest fashion. At her mistress's request Brangäne draws the curtains aside, and the deck of the vessel is displayed, with the lordly figure of Tristan near the helm. Gazing at him, Isolde invokes death on them both, and a new striking phrase is

heard for the first time. Then, as if in sudden impulse, she directs her maid to command Tristan to her presence. It may be here noted that whenever Brangäne speaks the music becomes peaceful and soothing, in complete contrast to the agitated strains that accompany Isolde's utterances. The damsel departs on her errand, and Isolde watches the result. The heart-stricken but honourable knight replies that a sense of duty must keep him away from his uncle's bride; but on the request being reiterated in a more commanding tone, his retainer Kurwenal, who maintains throughout a rough, dog-like devotion to his master, springs up, and in a tone of contemptuous banter refers to the fate of the Irish envoy, Morold, whom Tristan slew. The music of this speech is bold and strongly nautical in flavour, the sailors shouting approval of Kurwenal's words. But Isolde has overheard all, and now in a lengthy address unfolds to her attendant the story of her love and wounded pride. Musically this section might almost be termed a *scena*, though it is formed chiefly on a two-bar phrase repeated with numberless modifications, and each time with greater effect. This faculty of growth is one of the most remarkable evidences of Wagner's genius. A motive which may not appear very striking at a first hearing, so far from palling on the ear, becomes more and more eloquent and impressive at every repetition, the present scene affording a salient example of this strange power. In a dramatic and also in a psychological sense the narration is of the highest import. The emotions which sway the heroine may be comprehended as she tells how, when Tristan was at her father's court, wounded and helpless, the notched sword betrayed him as the slayer of her kinsman; and how she rushed with the weapon to avenge herself and her land. She says—

> From where he rested
> rose his look,—
> not on the sword,
> not on my hand—
> my eyes were all he heeded.
> With his wretchedness
> reached he my heart:
> the sword, I found, had fallen.

To these words is allotted appropriately enough the motive of longing; but that of rage and anger returns when Isolde complains bitterly how Tristan showed his gratitude for her healing art by returning to claim her, not for himself, but for his uncle. It may be noted that her description of Marke as "Kornwall's müden König" (Cornwall's weary king) indicates the character of that personage, as we shall see further on. The princess ends this magnificent declamatory piece by invoking death upon herself and Tristan. Again Brangäne, in beautifully melodious accents, endeavours to quiet her, referring

to the magic potions provided by her mother for use in case of need. Isolde grimly commands her to prepare one of them —a death-draught—the orchestra of course illustrating this colloquy by reiterations of the love and death-motives. Then Kurwenal enters hurriedly to announce the end of the voyage, while the sea-motive in its liveliest guise, and the cheerful "Ho, heave ho!" of the sailors without, form a sharp contrast to the preceding music. Isolde replies by again requesting the attendance of Tristan, and Kurwenal promises to deliver her message. During his brief absence Brangäne expostulates with her mistress, but without avail, and Tristan is abruptly announced. His entrance is signalised by a striking phrase delivered *fortissimo* by the brass, and evidently suggestive of the heroic nature of the man. This figure, evolved from an idea in the prelude to the work, continues to be heard frequently during the succeeding scene. But the dramatic interest now for the time overpowers the musical, though the latter does not slacken in the slightest degree. While Isolde persuades Tristan that nothing less than his life will atone for the death of Morold, the foregoing themes are used with stormy energy, until at last the knight, influenced of course by his hitherto smothered feelings, agrees to the sacrifice demanded by the enraged princess, and takes from her hand the presumed poisonous cup. But Brangäne, regardless of everything save the life of her beloved mistress, has contrived to substitute the love-philtre. As Tristan lifts the goblet to his lips the death-motive is heard; but when Isolde snatches it from him and drains what is left, the full orchestra delivers the love theme with tremendous force. Then there is an eloquent pause in the action, while the music describes the gradual working of the irresistible potion. Pride and despair are on the faces of both at first as they stand gazing at each other; but the anticipated death comes not; their hearts beat quicker, the hot blood rushes to their cheeks, the feelings which both have hitherto kept under restraint become uncontrollable, and each murmuring the name of the other, they sink into a long embrace. But at this moment shouts are heard without; the vessel has arrived off the coast, and the joyous cries of the sailors mingle with the love melody, now extended and worked up with ever-increasing passion and ecstasy. The curtains are withdrawn, and the castle of Tintagil is seen, while all on board are bustling with preparations for the reception of King Marke, who is coming to greet his bride. Brangäne, stricken with remorse for what she has done, brings her mistress's robes and tries to awaken her to a sense of the situation. No words can describe the thrilling effects of the music of this climax to the act, because nothing resembling it has ever been done before. While the musician must admire the technical skill shown in the employment of several of the leading motives contrapuntally, to the ordinary hearer this

finale must convey the idea of tremendous emotional power; and a sense of fatigue must ensue when the curtain falls on the combined representation of human passion in its most intense form and the more ordinary sentiments of loyalty and patriotism as here portrayed. Other composers have imagined brilliant and stirring *ensembles*, but in the whole range of opera no episode with which I am acquainted is comparable with this for variety of resource, towering command over every means employed, and surging resistless energy.

Wagner allows the jaded faculties of his audience no immediate repose, for the second act opens in the stormiest fashion. A new motive of four notes only is heard at once, on a crashing major seventh, and signifying the searching light of day, which to the lovers has now become hateful. Then, on the dominant of B flat, another figure appears, suggestive of Tristan's impatience, to which is shortly added a third of a wildly beseeching character, signifying Isolde's love summons. Then abruptly changing to the key of A flat, a fourth theme, restless and agitated, portrays the joy of reunion. At length a dominant pedal in B flat is again reached, and the curtain rises on the garden of Marke's Castle by night, with Isolde's apartments on the left. A torch is burning at the door, the extinction of which is to be the signal that Tristan may approach. While the drum maintains a piano F the horns of Marke and his huntsmen are heard in the distance. There are six horns, all in F, and the effect as the strains ascend from the valley is pleasing to the general hearer, though not so to Isolde, who is impatient for the departure of the chase. Her impulsiveness is checked by Brangäne, who with her womanly quickwittedness has noted the demeanour of Melot, Tristan's false friend, and thus warns her fate-impelled mistress:—

> Deem'st thou thy blindness
> darkens the world,
> And saves your ways from its sight?
> When here on board the ship
> from Tristan's shivering hand
> the bloodless bride
> hardly beheld,
> Now called her Marke the king;
> when all for thy step,
> as it staggered, had eyes.
> When the king with kindness
> mildly was moved,
> the toils of the length of sea
> thou hadst suffered aloud to soothe—
> One watcher alone
> I lit upon well,
> who for Tristan alone was wakeful.

Isolde, however, is deaf to the voice of warning, and after more converse, in which the themes just named appear in

endless variety of form and modification, together with a new and graceful love-motive, she seizes the torch and bids her attendant haste to the watch-tower. Furious chromatic scales and a *fortissimo* delivery of the death-motive mark the extinguishing of the light, and then there is a momentary lull. The motives of Tristan's impatience and Isolde's love-summons re-enter quietly at first, but with steadily increasing force and agitation. The bewitched princess sees her lover in the distance, and waves her handkerchief to him, while the orchestra is lashed into a state of frantic excitement, one figure of four notes being repeated no less than forty times in succession. At length the enamoured pair rush madly into each other's arms, and then ensues a scene of sheer rhapsody, alike in a literary and musical sense. The lovers indulge in a succession of meaningless and disjointed epithets of endearment, while the orchestra continues its furious course, the new love-theme mentioned above being the basis of this torrent of sound. Here we have a remarkable illustration of the union which according to Wagner should exist between poetry and music. Each constituent of the present scene taken by itself is preposterous in the strongest degree; united they afford an extraordinarily graphic presentment of the situation. Now commences that wonderful duet which has won such unstinted eulogium for its musical beauty, but which has also drawn upon Wagner the most virulent abuse for its alleged immorality. This is not the place to discuss what constitutes a moral or an immoral tendency in dramatic work, but I would beg impartial observers to suspend their judgment until after personal examination into the matter. In the first place, there is absolutely nothing in Wagner's book to show that the marriage between King Marke and Isolde has been consummated, while there is circumstantial evidence to the contrary, as we shall see at the end of the tragedy. Again, the duet is not merely an outpouring of vehement passion; after the first transports its language becomes more subtle in its meaning, more mystical and tragic. The symbolical import of the scene—and, indeed, of the entire drama—is introduced with much skill and delicacy. Naturally the conversation of the lovers turns upon the signal given by Isolde which brings about their reunion—namely, the extinguishing of the torch. Light to them is therefore the symbol of separation, and darkness that of joy in reunion. But Tristan attaches a deeper meaning to the idea: in life they can have no real happiness; only in the darkness of death can their love receive its full and perfect consecration. The expansion of this sentiment occupies a considerable time, and it is necessary to speak of its musical illustration, in which Wagner has risen to heights of ideal expression never imagined by any previous composer. For some time the music consists of a species of magic net-

work of motives, the analysis of which reveals ingenuity of the most astounding description, though the motion is rapid and continuous; and to the ordinary hearer the idea of mere rhapsodising might be conveyed, rather than of concentration of thought on the minutest details. As it proceeds, the day-motive gradually assumes a quieter and more subdued character, signifying in this modified form the calm and gloom of night. The stream of harmony becomes more and more soothing and melodious, though an occasional burst of passion shows the agitated feelings that still prevail. At last a new and voluptuous treatment of the reunion-motive occurs in the key of A; the basses descend gently semitone by semitone from D to the E flat below, where everything is withdrawn save the violins, violas, and cellos. These, muted and divided into eight parts, commence to pulsate in tender syncopations, while the wood and horns steal in with sustained harmonies in the faintest *pianissimo*. Thus commences that wonderful passage, "O sink hernieder, Nacht der liebe," which occurs to every one who knows the work as the most characteristic feature of the whole scene. The melody, harmonies, and colouring of this episode are equally strange, thrilling, and beautiful. When exhaustion supervenes, and the pair lapse into silence—not on a full close, but on the second inversion of a chord of the major ninth—Brangäne's warning voice is heard from her lonely post. Here the sweeping passages for the harp, the endless divisions of the strings, and the effect of the extreme low notes—some of the basses having their E string tuned down to C sharp—increase the weirdness of the *ensemble*, the mass of sound being extraordinarily full and rich, though dreamy and subdued. When Brangäne's song dies away, a new and very lovely melody, in which the death-motive is blended, is announced by the orchestra. This may be denominated the slumber-motive, though its significance is not so plainly apparent as that of some of the previous figures. It recurs, however, frequently, and eventually gives way to another and most important theme. This is the death-song, which in the form that it appears at the conclusion of the work is already familiar to concert-goers. Here also it is worked up at considerable length, though with simpler accompaniment and less passionate expression. Rising at length to a climax, the dominant seventh of B changes abruptly to the first inversion of the supertonic minor ninth in the same key, with the root in an upper part. This crashing discord, given *fortissimo*, announces the entrance of Marke, the traitor Melot, and a number of retainers, the faithful Kurwenal arriving too late to warn his master of the impending danger. After some subsidiary business comes the lengthy reproving speech of Marke which has formed a stumbling-block for the majority of critics. The only objection that I can see to it is a purely musical one;

in a dramatic, or still more in a psychological sense, it seems appropriate and masterly. It has been said that for the outraged monarch to stand tamely by and expostulate with the betrayer of his honour is absurd and contrary to reason. That may be admitted, as it was equally weak and foolish in King Lear to blind himself to the worth of Cordelia. The character of the Cornish prince is well indicated in these lines, selected from his long address. Speaking of himself he says—

Seemed he too little
thanks to say,
when what thou hadst won him—
realm and fame—
as thy heirdom freely he owned?
Whom childless his wife
had left in woe;
he loved thee so
that never more
had Mark' a will to marry.
When fast his folk
of throne and field,
with prayers and threats
upon him pressed
a queen amid his kingdom:
a mate by his side to settle.
When thou thyself
besought'st him so,
with craft his heart
made he not hard
till, Tristan, thou hadst threatened
no longer his throne
and land to heed,
wert thou thyself
not sent with speed
to seek him the bride by sea?
And so he bade it be.

These are the utterances of a man who, dead to the ambitions and pleasures of the world, finds himself sorely wounded in the one remaining spot where he was susceptible to pain. He is too much crushed to do more than ask, in deeply pathetic accents, "Why this to me?" Thus considered, Marke's attitude is both logical and beautiful, and it may be said that he affords one of the best examples of Wagner's powers of characterisation. But from a musical point of view there can be no question that the intrusion of the episode is exceedingly unfortunate. After being thrilled to one's inmost fibres by the preceding music, this declamatory and lugubrious though dignified solo cannot be otherwise regarded than as a serious anticlimax, and a proof of the impossibility of always uniting the poetic and musical interest in a lyric drama. In answer to his uncle's pleading Tristan replies sadly that he can offer no explanation of his conduct, a soft utterance of the love-potion theme meanwhile furnishing the audience with the

required answer. Turning to Isolde he asks her if she is ready to follow him to the dark and sunless land whither he is going, the slumber and death-motives indicating his meaning. She expresses her willingness, and this arouses the jealous Melot to fury. After a few stern and bitter words from Tristan the two knights engage in combat, but the hero at once drops his guard and falls severely wounded, though Marke makes a move to save him. In this abrupt fashion the act comes to a conclusion, and the dazed listener is left to collect his shattered thoughts. A volume might be written on the wonders and beauties of this act, but I must hurry on to consider the remainder of the tragedy.

The scene is now shifted to Tristan's castle on the coast of Brittany, whither the wounded man has been conveyed by Kurwenal, who when the curtain rises is watching over him as he lies asleep in the garden. Nothing could be more dismal than the opening in F minor, and the effect of gloom and sadness is intensified by the dreary piping of a herdsman without. The instrument used is the noble but melancholy corno inglese, and the time is almost supernaturally weird and dolorous. After forty bars of this, the orchestra steals in and repeats the most prominent figure, while the herdsman appears and inquires how fares the sufferer. In the succeeding conversation we learn that Kurwenal has sent for Isolde, whose skill was the means of saving Tristan's life on a former occasion; and he bids the piper keep watch and announce the approach of a vessel by a lively ditty. Tristan now recovers consciousness, and asks many questions, the tenderness and single-hearted disposition of Kurwenal being shown in his replies. His comforting words are illustrated by a new cheerful and melodious theme in six-four time, the contrast between the unaffected music that accompanies him, and the yearning strains made up of the now familiar love-themes that ebb and flow when the fate-stricken hero speaks, being remarkably striking. The climax of Tristan's passionate outburst is marked by an intensely pathetic recurrence of the reunion motive, an appropriate reply to his agonised question as to when calm and quiet will arrive for him. Later on he raves, fancying he sees the ship approaching, and then the plaintive air of the shepherd returns and reminds him of his childhood and early sorrows, associated as the air was with the death of his parents :—

> So to me must thou mean
> thou old bewailing sound
> that ail'st me like sorrow's words?—
> By breath of evening
> idly borne
> in childhood first,
> my father's death it followed;

in mist of morning
drearily muffled,
later amid
my mother's lot it moaned.
When he begot me and died—
when birth by death she gave.

The accompaniment to these lines, and more in the same vein, is unutterably dismal. The strings maintain a chromatic descending *tremolo*, while the shepherd's theme is persistently heard in the orchestra in a variety of keys, and associated with other motives which are given in more or less distorted fashion. At length Tristan swoons, after delivering a fearful curse on the magic love-potion; but in a brief space he revives and dwells less despairingly on Isolde—another phase of agitation more pleasurable in its nature occurring here, until at last we are landed on a dominant pedal in the key of C, when a joyous phrase is heard without from the shepherd's pipe. It is the signal that the ship is in sight; the wounded man hears the sound and recognises its meaning; the orchestra takes up the figure, and there is a sense of hurry and expectation, rising gradually to a state of delirious excitement. Kurwenal, bidding his master remain quietly on the couch, rushes down to the shore, his departure being the direct cause of the catastrophe. For the longing Tristan when left to himself cannot control his impatience, and with painful realism tears off the bandages that confine his limbs. The orchestra pours forth a rhapsodical torrent of the love themes in three-four, four-four, and five-four measure; the voice of Isolde is heard without; Tristan endeavours to rush forward to meet her, and then with terrible force the death-motive rings out, and the ill-fated knight falls dying in his mistress's arms. His last whispered word is "Isolde," and the orchestra tells us in eloquent tones that love is stronger than death. After a frantic outburst of grief, in which a new theme of lamentation is mingled touchingly with other motives, Isolde swoons on the body, and then the herdsman rushes in to say that another vessel is in sight. Fearing he knows not what, Kurwenal endeavours to bar the gate, and has fairly succeeded, when Marke, Melot, Brangäne, and followers arrive. The King has come with no evil intent, but his men make a forcible entry, and Kurwenal and Melot both fall in the encounter. Gazing upon the prostrate bodies, Marke and the handmaiden explain the purport of their journey. The latter, calling upon Isolde, speaks thus:—

Happy tidings,
have I to tell!
What forbids thee to trust Brangäne?
On her blindfold blame
forgiveness she brings;
thou hardly wert gone

when in haste she came to the king:
the love-water's secret
soon as he learned,
with unsparing speed
to sea he sprang,
again to get thee,
then to forego thee,
and give thee forth to his friend.

To which Marke adds:—

What means, Isolde,
this to me?
As soon as clearly I saw,
what before I could not fathom,
how blest I felt to find
my friend from blame was free.
To him I loved
wholly to lose thee,
with brimming sails
I followed thy boat.

Isolde heeds them not, but, rising to her feet, commences that wonderful death-song which, joined to the prelude of the opera, has been performed as an instrumental piece at the Richter Concerts and elsewhere. It is mainly a repetition of the last section of the great love duet in the second act, but the accompaniment is more diversified, more suggestive of highest ecstasy and yearning. The music rises to a climax on the dominant of B, and then the reunion theme, delivered in a new form and *fortissimo*, gives the key to the scene, and, indeed, to the entire drama. As Isolde's life ebbs gently away this beautiful figure pulsates with diminishing force but increasing tenderness, while the upward arpeggios seem to denote the flight of her spirit to the realms where love is immortal. Those who have only heard this music in the concert-room can have no idea of its overwhelming effect when given in its proper place. It is a worthy crown and peroration to one of the most stupendous efforts of genius in art the world has ever produced.

Some who have followed these remarks with exemplary patience, may not unreasonably be of opinion that in describing certain portions of this phenomenal work the language of extravagant eulogium has been employed, since a lyric drama containing scenes of such unique power and beauty should long ere this have surely won unanimous favour wherever music is cultivated as an art. The answer to this presumed objection must be that the composer has undoubtedly rendered the acceptance of his work exceedingly difficult by his uncompromising adherence to a system involving a continuous strain on the intellectual faculties which very few can bear. When the curtain has fallen, and the last throbs of Isolde's death-song have died away, the hearer is conscious of a mental exhaustion that may have been partly caused by intense emotional pleasure, but

which is in itself more akin to pain. It remains to be asked, then, Can a creation of such vastness and complexity be accepted as a model for the opera of the future? The answer must be unhesitatingly in the negative. The influence of Wagner's art-work may be highly beneficial in teaching composers to adopt more serious views of their duties, to avoid meretricious effects, and to bear in mind that opera is not solely musical in its full realisation, and that the sole end and aim of the artist should be to appeal to the cultured, not to the illiterate. But it would be disastrous were every talented young musician to make it his endeavour to commence where Wagner has left off. It has been my lot to examine several important compositions, not only German but English, in which the aim has been apparently to avoid a lucid eight-bar phrase, a full close, or more than two diatonic harmonies in succession; and these by musicians who might have risen higher than respectable mediocrity with due restraint of their o'erweening ambition. But while deprecating the general employment of the Wagner system in its entirety, as certain to lead to results exceedingly disastrous to the best interests of music, it is surely possible to regard the expression of monumental genius with befitting respect and admiration. To adopt a simple metaphor, those are foolhardy who attempt to scale Mont Blanc without the requisite physical strength and proper training; but the grandeur of the mountain may be acknowledged even by those who contemplate it from a distance. In addressing an audience of musicians I hope I shall not be considered presumptuous in urging any who intend being present at the forthcoming representations of "Tristan und Isolde" to devote a portion of their leisure to the perusal of the score. It may safely be said that a feast of wonder and delight awaits any who are sufficiently interested to take this course. Familiarity will in this case certainly not breed contempt, but rather will lead to a realisation of the infinite beauty, subtlety, and exhaustless fertility of device contained in the work. That which seems new, strange, and inexplicable at first, will in time be recognised as essential to the unity and completeness of the one great design; the only danger being that the cool impartiality of the inquirer will give place to the unreasoning enthusiasm of the partisan. I may perhaps be accused, not without reason, of having fallen into this error, and I cannot therefore more fitly conclude than by recommending you not to accept in faith anything that has been said, but to submit the matter to your own independent and more enlightened judgment.

DISCUSSION.

The CHAIRMAN.—Ladies and gentlemen: I think I may take it for granted, from the applause that has been given to the paper, that you are as much delighted with it as I have been myself. I had the pleasure of seeing Mr. Frost at Bayreuth, for I went to that great festival. I must explain, when I say I saw him, that it was very imperfectly, for my right eye was blinded entirely, owing to the mosquitoes, at Darmstadt. However, I am able to identify him as the gentleman who was there, for we came home together. I heard the music of the "Nibelungen," and I must say with a great deal of it I was very much delighted. I think I heard about fourteen or fifteen hours of music, and I enjoyed about two-and-a-half hours out of that time. Of course that is my own experience only. I was not able to attain the great height which I could have wished. However, I have already secured my seat for the first cycle of this "Nibelungen Ring," because I want to see what kind of sympathy I shall have with the giant and the dragon; for I candidly confess I had not much sympathy with them when at Bayreuth. I have no great fondness for mythological subjects—but that, again, is my ignorance. One remark of Mr. Frost's is a very excellent one. He has spoken, as a great friend and admirer of Wagner, with a great deal of modesty; he said that which I perfectly agreed with—that Wagner should not be considered by young musicians as the basis for superstructure. He is to be admired by them, and a great many things taken from him if they can do it; but I must say that I am as yet too much of a conservative—talking of conservatives in a musical sense. I see some Wagnerians here whom I look upon as musical radicals, and some conservatives, and I hope we shall see them breaking their lances while we look on and see fair play. Wagner has certainly been a most prolific writer, as may be seen by a catalogue of his works which are published as well as those which are not; for instance, Mr. Dannreuther, in a volume entitled "Richard Wagner and his Tendencies and Theories," which I was looking at before I came here, says he projected an immense work which he describes as a concoction made up of "Hamlet" and "King Lear" on an absurdly grand scale. Forty-two of the actors died in the course of it, and he was obliged to make a number of them return as ghosts so as to keep the last act sufficiently stocked with *dramatis personæ*. I happened to take this book down by chance, and being very much amused by this I thought I would bring it here and read it to you. It took him two years and a-half to lay the plan of this great tragedy, and if he had composed music to it, and if

it had been performed, I want to know how long it would have taken. It certainly does take some time to bury forty-two men, and then you must reinter the ghosts. Whether there was to be another " Nibelungen " or not I do not know.

Mr. SHEDLOCK.—I would merely ask Mr. Frost whether, in the few remarks he made at the commencement, I understood him rightly that Sir Walter Scott's poem was by Thomas of Erceldoune. I believe there is a great deal of dispute as to the authorship of that poem. There were three Thomases: there was Thomas, the writer of the French novel, of Kinghorn; there was also Thomas of Britain, and there was also Thomas the Rhymer. To the best of my memory Thomas the Rhymer was the one quoted by Godfrey of Strassburg. There were three of these writers, and there is a good deal of dispute amongst those learned in the subject who was the author of this poem. I fancied Mr. Frost attributed it to Thomas of Erceldoune.

Mr. BARRY.—I can say, with reference to that, that in Scott's preface to " Sir Tristrem " he seems to have proved that Thomas of Erceldoune and Thomas of Britain were synonymous.

Mr. SHEDLOCK.—It was afterwards taken up in 1833 or 1834, and there were some articles published in the *Gentleman's Magazine* about it, but I believe the matter was not considered conclusively settled.

Mr. BARRY.—It is a matter you cannot come to any positive determination about, but I think the arguments Scott brought forward were pretty conclusive. Godfrey von Strassburg makes repeated allusion in his poem to Thomas of Britain, and he says many people have undertaken to recite the story of " Tristan and Isolde," but very few of them have done so aright because they have not followed Thomas of Britain's way of telling it. It seems that Godfrey von Strassburg's version agrees perfectly with that of Thomas of Erceldoune, except that there are seven stanzas in Godfrey's for one in Thomas of Erceldoune's. That seems pretty conclusive proof that Thomas of Erceldoune was synonymous with Thomas of Britain.

Mr. SHEDLOCK.—I only mean that that subject has been discussed since.

Mr. BARRY.—Of course, but it is not a subject on which you can now come to any definite determination. The evidence Scott brought forward seems to me to be pretty conclusive.

Mr. FROST.—I must explain that I have not read anything of later date on this particular point than Sir Walter Scott's preface in his own work.

Mr. FERDINAND PRAEGER.—All those who know me are fully aware that I agree entirely with the eulogy Mr. Frost has pronounced upon our great master, Richard Wagner. There-

now about to arise, and I shall avail myself of it to endeavour to understand, and to enter fully into the beauties which I think may possibly be found below the surface. Those who dislike at first hearing the works of Wagner must nevertheless feel that when he is speaking they are listening to the utterances of a great mind. I think there can be not the least doubt that the enormous work that we are about to hear—this "Nibelungen"—on examination will be found to be masterly in every line of it, and even if the result may not be satisfactory altogether to some listeners, it must be that they have not yet quite penetrated into the inner meaning and full design of the author. I think a great work of art, if it is really a great work of art, requires great application to understand it. Its great merit is that it is exalted, and it requires an exalted understanding to do it justice.

The CHAIRMAN.—I think I will now ask you to give a vote of thanks to Mr. Frost for the paper he has given us; and I hope that all those who will probably hear for the first time on the operatic stage the works of Wagner will come out of the ordeal as I did at Bayreuth. I heard there some of the most delicious music I ever wish to hear, and I hope to hear much more of it when I become more acquainted with it.

The vote of thanks having been carried,

Mr. FROST said: I fully expected to have had a very great deal to answer, if indeed I had the power to answer the objections which I presumed would pour down on me, from all parts of the room, for the subject of my paper and the opinions I have expressed on this work of Wagner's. But I find that I have really very little to say indeed in reply to what has been expressed in the discussion. With regard to Mr. Southgate's impressions, derived from the performance of "Tristan" at Berlin, I can quite comprehend that, if he went to the opera on that occasion without having made a profound study of this work beforehand, his experiences must be as he stated. I may state that, when I heard this work for the first time, in Munich, in September, I had been through the score carefully two or three times beforehand, as a musician generally does, and I thought I knew all about it, but I found I really knew very little; and when I undertook to read a paper on the subject here, my intention at the outset was to treat the subject from a very conservative point of view—indeed, to speak of it as an extreme work—a strange, original work—having extraordinary beauties here and there, but so covered up and smothered with ugliness and incomprehensibilities of every description that it must be looked upon, not as a masterpiece, but as the mistake of a great man. But in preparing myself to read this paper, I of course took the score in hand, and the more I read the more I was amazed at its wonders. I have never opened it once without having discovered something

new, something marvellous in every page of it. Of course very few can give the same time and patience to a work as I have had to do in this instance, and for that reason I hope those who do hear "Tristan" at Drury Lane will not go away with the idea that the impression derived on that particular occasion will be lasting, and so lose the opportunity of hearing the work again. I beg to acknowledge, most sincerely, the vote of thanks you have accorded to me.

JUNE 5, 1882.

C. E. STEPHEN, ESQ.,

IN THE CHAIR.

FROM RHYTHMIC PULSATION TO CLASSICAL OUTLINE.

By HENRY HILES, Esq., Mus. Doc.

FROM time to time such able papers have been read before this Association upon the outlines of those patterns of musical works which have been generally accepted, and deemed worthy of classification and imitation, that I should not have ventured to reintroduce the subject this afternoon, except with a hope that we may be able to trace back those rules of construction which have been diligently sought out and adopted by generations of earnest musicians, until we arrive at some clue to the leading principles, some glimpse of the natural law, which must underlie all satisfactory artistic work. And it will be admitted that the subject is of great importance to all students of music. For now—certainly not less than at any former time—there is a kind of impatient, restless spirit about, which (seeking to escape from the labour of a life-long study of the deeper, less obvious, principles of art; or prompted by a supposition that in its higher flights, such a pure, imaginative, art as ours should be free from all restraint, and absolved from all obedience) makes light of the achievements of bygone musicians, and refuses to profit by the experience gained, and bequeathed to us, by generations of earnest workers. No one would be more reluctant than I should to submit to mere dogmatic restriction. In a modest cautious spirit every student should carefully weigh each proposition submitted to him before he admits it among the articles of his creed. Our harmony codes, and especially our rules of part-writing, require to be examined, brought into accordance with modern usage, and systematised. The possibilities of orchestral variety also open out a large field for useful experiment. For surely it would be much better that the early training of our young musicians should be directed to the analysis, blending, and contrast of the many different

qualities of tone which a modern orchestra affords than to restrict it to a cowardly imitation of a few favourite models. So long as the teacher of harmony condescends to excuse the many breakings of obsolete rules as the "licences of genius," the contrapuntist thinks it wise to enforce obedience to the crude maxims of an age ignorant of a chromatic scale, and our guides in orchestration continue to refer us to scores nearly a century old as the only models we may safely study, we shall not escape the sneers which it is thought may be safely cast upon musicians; and with which, of late, English musicians have been pretty liberally besprinkled. But it is my pleasant belief that a brighter era is dawning for English music than, for many generations, it has enjoyed; that the old love of song (which never died out among us) is bursting through the fetters which so long repressed it; and that even our ridiculous national spirit of self-depreciation may, at last, give place to a more healthy—though still modest—readiness to value that which is good and true, from whatever source—even the brain of an English musician—it springs. The spirit of inquiry which is now awakened (peering into the principles of our art, and testing its foundations) will, I think, convince us that the architectural schemes whereby the best musicians moulded their compositions could not have been so successful and so generally accepted as they have been, and are, did they not rest upon some irreversible truth; and that the discovery of that truth would (by removing those plans from an apparent dependence upon mere imaginary bases, and establishing their connection with, and reliance upon, natural law) enable us more fully to appreciate the labours of our great predecessors, afford us new insight of the beauty and value of their patient researches, and supply us with more confidence to foresee in what direction the true advance and development of their principles must tend. And I am the more hopeful that you will yield me your attention, even should you be inclined to think that I dwell too long upon rudimentary matters, because an audience of such experience in teaching must be fully convinced of the primary necessity of arriving at some foundation, some common ground of agreement, before any theoretical superstructure could usefully be attempted.

Music is a language of sustained sounds; and, while it ranges over a greater diversity of pitch than is usual, or indeed possible, in less impassioned speech, it differs from the language of ordinary intercourse even more through the greater duration than through the melodic inflection of its sounds. Its more essential characteristic may, therefore, be said to be the length, rather than the varied acuteness, or gravity of its syllables. It necessarily follows that time is the more important element in its construction. Now our perception of the lapse of time is always derived from a measure-

ment of its more minute divisions. We gain no idea of vast ranges of time except by mapping them out in sections. The clearest conception of long past ages, and their influences, is acquired by counting the intermediate generations which link us to our remote forerunners. Our lives are mere agglomerations of years, of days, of minutes, of seconds. And the true measurement or pulsation of music is as distinct, regular, and pendular, as are the vibrations by which its sounds are formed, and as the tickings of a clock, whereby the lapse of time is measured and chronicled.

There is such a strict regularity in the march of song, that probably there is no unmechanical mode of reckoning the passage of time more exact than the onward flow of music. A succession of sustained sounds of different pitch must be governed by rhythmic laws, which cannot be broken without exciting a feeling of nervous disquietude, and even pain. Wrong notes are not more irritating to any one with an aptitude for music than a want of exactness in the rhythmic swing; a too long, or too short, step destroying the regularity of the march.

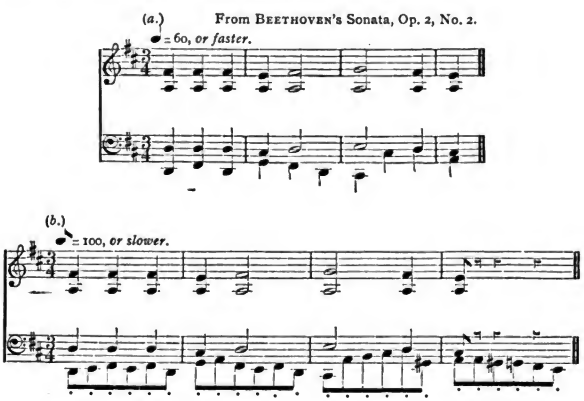
I am quite aware of all that has been, or may be, said about the supposed freedom from musical swing of what is called "plain-song," and (did time permit) I should be happy to show what are—or to me seem to be—the fallacies in some of the theories concerning it. But the most ardent advocate of "plain-song" will not question the truth of what I have asserted respecting what we all agree to call music; and will kindly bear with me if—in order to stick closely and usefully to one subject—I defer to some more suitable time any consideration of the possibility of "plain-song" being exempted from ordinary rhythmic conditions.

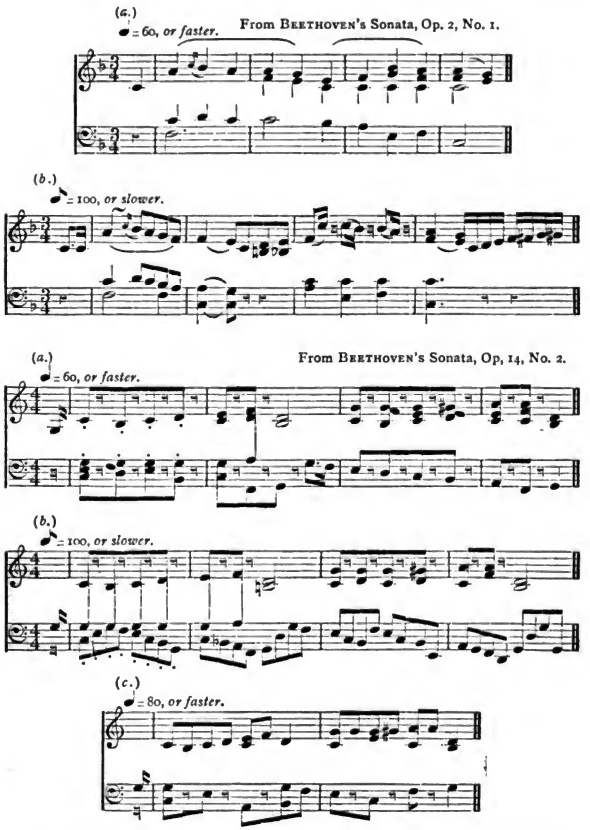
The pulses or steps in music may, within a tolerably wide limit, be quickened or retarded; but some definite time-relationship must be maintained, or a disagreeable and even positively torturing effect will result.

This pulsation agrees fairly with the steps of the various rates of movement which a good, healthy, robust walker would —in his different moods—naturally adopt. If walking slackens into a mere lazy saunter it tires more than would double the distance vigorously traversed. Every one has experienced the value of that decided rhythmic impetus which results from regularity of step. When walking quickens into a pace that seems to suggest running it fatigues; because the rate of movement is not in accordance with the character of the pulsation. For the difference between walking and running is one of kind, rather than of quickness, of movement. In walking each footfall is a distinct firm pulsation; but in running only the alternate steps have such a definite, marked, emphatic value.

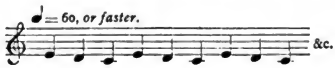
If we test the limits of a walking or marching pulsation—varying the movement between the excessive slowness that degenerates into an enfeebled, unequal step, without swing or decided impetus; and the hurried, fidgety, restless pace, which we naturally seek to relieve by breaking into a run that would be in better agreement with the rapidity of the footfall—we discover that with much fewer than sixty steps every minute we have (unless with the aid of some real or imagined intermediate pulsation) difficulty in measuring with certainty the regularity of the too slow march; and that with more than about a hundred and fifty paces each minute we get irritated and fatigued by the hurried accentuation of the movement.

In music like effects are experienced. With a medium rate of swing there is no difficulty in maintaining an exactness of measure: but, beyond a reasonable rate of pulsation, the mind divides steps that appear too long; and groups those that are too short and rapid. The exact limit of the power of registering the precision of pulsebeats will not be alike with different individuals; any more than the capacity of appreciating the pitch of extremely acute, or grave, sounds; or the perception of the niceties of minute shades of colour. But it may be roughly stated that the pulsation of music—like the steps in walking—ranges between 60 and 150 throbs (*a*) in a minute; and that, in a slower movement, the mind relieves itself from an uncomfortable watchfulness of the too long sounds by adopting (*b*) an intermediate gauge of regularity; and that, at a much faster speed (*c*) it calms itself by grouping the notes, and by measuring, or weighing, them in masses.

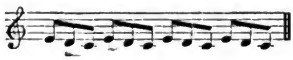




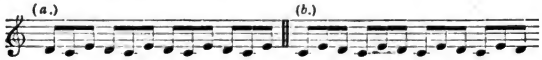
It cannot be necessary that I should speak of duple, or triple, division of pulses; or how they may be grouped under the leadership of a more emphatic throb; guided in that grouping by some peculiarity in the arrangement of the sounds of the melody, or of the chords. You must have noticed the influence of a *definite melodic direction* even in the chiming of bells, as well as in the playing of scales, &c. Three bells suffice to give a clearly rising or falling tune. Tolled at a slow pace each bell affords a distinct pulsethrob.



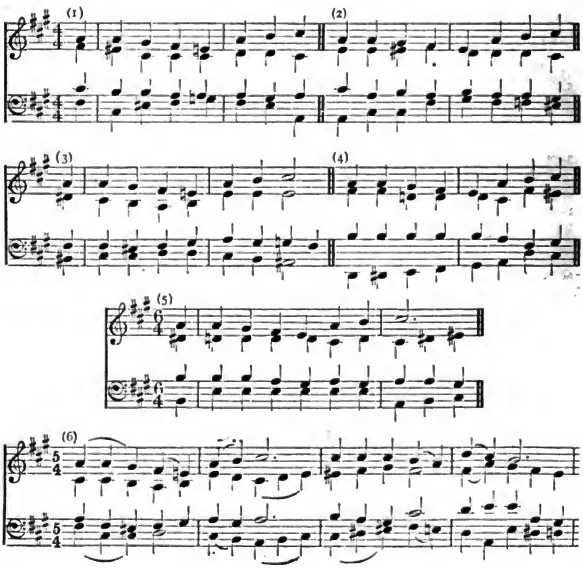
More quickly rung, the three sounds fall under the domination of an initiatory accentuation :—

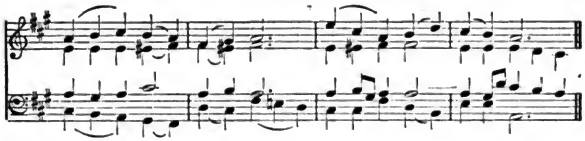


But the pertinacity with which our accentuation of the three sounds will always commence with the highest note, and the difficulty with which the mind can be made to fasten upon the middle (*a*), or even the lowest (*b*) note is very remarkable evidence of the influence of a definite direction of melody :

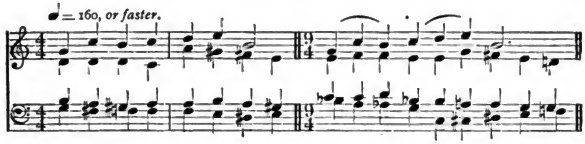


You must have noticed, also, the effect which *different harmonies* have in the determination of the rhythmic swing.





And you will be familiar with the difficulty with which any rapid change of cumbersome, and not very closely related, chords can be divested of a sort of hurried, fussy, agitated effect.



Of course the accentuation of music may be effected in various ways; with which you are, at least, as familiar as I am.

In emphatic, impassioned utterance, and in poetic measures, a regularity of pulsation is maintained by the oft-recurrence of emphasised syllables; and the speaker is greatly helped by the marked grip which he may, without offence, give to such syllables. But the separate syllables in music have no inherent, definite meaning, or fixed emphasis, apart from their length or position: and, just as it is not quite easy distinctly to articulate a long word having, between its accented, more than two unaccented syllables—such words as "literary," "itinerary" —so, in music, not more than three distinct pulses, or syllables, may be grouped together under the influence of one strong initiatory accent. There are, however, only two entirely satisfactory kinds of rhythmic swing—duple and triple: though, as you well know, these two kinds may be mixed in various manners.

But even the accented pulses are of varying force; and, like the simple throbs, may be grouped under the leadership of a stronger emphasis. The division of music into bars, by mapping it out in sections, not only enables the eye to fix more readily upon a particular note (just as the division of the great eleven-lined staff assists it to detect upon which line, or space, a character is placed) but marks where the graver of two, or the heaviest of three, accents falls.

It would save students much perplexity if musicians would uniformly carry out the mode of barring which they generally adopt; assigning two or three accents to each apparent mea-

sure. The present system has been contrived in order to simplify to the eye measures properly containing a too great number of notes to be easily, or quickly, read. The occasional excess of modern subdivision gives rise to many incongruities. For—just as, in old church song, with its minim pulses, when intermediate crotchets began to appear thickly, the cumbersome and confused-looking bars were halved, so—in quick modern music some authors have (with the like purpose of facilitating the quick deciphering of complicated-looking measures) divided their bars of four crotchets ; while others have adopted the plan of using, as their pulse-notes, quavers ; the grouping of which so readily and plainly shows the accents.

But rhythmic influence extends yet farther ; the bars themselves being of unequal force. The same natural law of responsive action which (1) makes it difficult to create pulses of such force that their direct influence will for more than a second of time retard the setting in of pendular reaction, which (2) precludes the swing of an accented pulse extending over more than two succeeding rhythmic steps, and (3) prevents the force of a strong accent dominating more than two of the following weaker accents, reaches also (4) to consecutive bars, and renders them positive and negative.

The initiatory accent of the first full bar in a musical sentence has a greater force than the corresponding pulse in the following bar. Generally, two bars suffice to contain the whole cycle of strong accents, weaker accents, and non-accents. For—although music may be so contrived that (as in a triple rhythm, an accent is followed by two weaker pulses ; and, in a bar, a strong accent may be followed by two weaker accents, so) a strong bar may be responded to by two weaker measures—still it is not easy to construct phrases of such powerful, decided, and lengthened swing that the influence of the first great accent will endure over, and entirely pervade and control, three whole measures. Such an extension always has a somewhat artificial character ; and can be most readily effected by making the second bar a mere repetition, or sequential imitation, of the first ; and thereby deceiving the ear, and rendering the second measure (so far as its thematic effect influences the matter) a starting point equally as good as the first.

In many old compositions bar-lines were much less frequent than they are in music of modern notation. Often only the full rhythmic cycles were barred : and, occasionally, even more extended passages were included in one measure. In some more modern works (as well as in the unaltered editions of old compositions) examples may be found of bars of complete rhythmic cycles ; each measure having double the ordinary number of pulses. I may cite the airs in the "Messiah" "How beautiful," and "Behold ! and see," the slow movement in

Beethoven's Pastoral Symphony, and the "Lacrymosa" in Mozart's *Requiem*, as familiar examples. While the juxtaposition, in Beethoven's *Sonata Pathétique*, of the bars of eight quaver-pulses in the introductory movement, and of the measures of only two minim-pulses in the succeeding *Allegro* affords an example of an eminently confusing diversity of notation.

I trust I have, thus far, carried with me your sympathies and assent. Indeed, I can claim the charm (or charge) of novelty for very little that I have yet advanced: and I have run some risk of wearying you by thus dwelling upon those rudimentary matters upon which rests the truth of all that I have yet to say.

I have described the rhythmic cycle of two, or occasionally three, bars as containing accents of all forces, and intermediate throbs of all weaknesses. But the impetus thus acquired does not cease with the termination of the cycle—which corresponds with one of the smaller sections of a literary sentence—but continues through such an added, balancing, cycle as serves to form an adequate response; and to complete a larger and more weighty section of a musical sentence, with a clearer, more comprehensive, and more developed meaning, marked off by a more decided punctuation.

Of those so-called "national" songs and melodies which have been handed down from generation to generation—in which no country is so rich as our own—as well as of all simple ballads and airs, one of the chief charms is that simplicity of rhythmic structure which commends them to all lovers of music, whether skilled, or unskilled, in the laws of the art. The first, and principal, portions of many of them are simple musical sentences of eight bars; with distinct semi-colon, or colon, division in the fourth measure; and a less formal (or comma) punctuation in the second and sixth bars.

But did I stay to explain the manifold ways of variously punctuating a musical sentence, I should be taking up your time unnecessarily and, perhaps, impertinently.

I pass on to consider whether the rudimentary principle of responsive pulsation—from which we have traced the growth of a simple sentence—will lead yet farther, even to the construction of those classical outlines of musical structure which the greatest masters have sought out and adopted. And evidently the same law which governs the balancing of an accented by a weaker pulse, of a positive by a negative bar, of an initiatory by a responsive cycle, leads to the addition to our eight-bar sentence of such a foil as will, by its subordinate interest, and in other ways, balance the pleasure of a return to the first and principal subject. In compositions of all kinds this chief positive theme, or text, directly or indirectly influences

the whole work. In its direct treatment it may be simply repeated, or be developed, embellished, reharmonised, and served up in many ways; but, throughout the movement it initiates, it forms the chief source of interest; and all other phrases, sentences, or themes should be so constructed that, by subordination, illustration, or contrast, they may impart a fresh charm to every reappearance of the principal text, and serve to enhance, and draw attention to, its beauties. Thus, by artistic "form" in musical (as in all other) composition we mean that subordination of all detail to a central, fundamental, governing idea, which prevents thoughts (individually beautiful) killing each other by irrelevancy, incongruity, or want of proportion. In the construction of that simplest of forms—a compact, inartificial sentence, with its responsive sentence, in the dominant, relative minor, relative major, or other near akin scale—it is of great importance that the concluding harmonies and progressions of the second part should lead to, and create an expectancy of the resumption of, the original key, and of the first sentence; so that the repetition of the leading idea may serve to mould the whole into one congruous, well-balanced composition.

The development of instrumental music from simple dance-tunes is so well understood that I need only just refer to its history as affording the clearest possible elucidation of the natural growth, outcome, and still binding influence of rhythmic principles, for which I am contending. Dance music is necessarily formed of precise, compact sentences, agreeing in rhythm and length with the motions and figures of the measures. When the continued alternation of a simple eight-bar sentence with its second (or negative) strain was found, by oft-repetition, to grow wearisome a third sentence afforded a little variety, and completed a trio of themes; two of them duly subordinated in importance to the principal text.

A desire for yet further relief naturally prompted the addition to the primary tune (with its second part, and *Da capo*) of an entirely similar form, complete in itself, contrasted in style to the original composition, and used alternately with it; forming a kind of longer second or intermediate part, or foil to the first structure.

Whether the term "Trio"—which is still applied to any secondary portion of a musical composition used alternately with the principal section—originally signified three subjects, or three instruments (as distinguished from four, employed in the other sentences) is, as you know, doubtful. But, as instrumentalists became expert, and composers ambitious, the strict formality of the dance measures (the minuet, jig, gavotte, &c.) was no longer allowed to curb the imagination; and a kind of "*Coda*," or appendix, was added to the first sentence on its last appearance; and was formed by the mere addition

of an extra rhythmic cycle, or of two cycles; the simplest preparation for such an elongation being to break away from, or interrupt, in the eighth bar, the expected perfect cadence; and then to repeat a rhythmically complete section of the sentence; concluding with the orthodox fundamental chords.

So a primitive simplicity of construction was maintained: the interest of the composition being derived entirely from the charm of the several sentences, from their mutual dependence and influence, from agreeable harmony (perhaps varied on the reappearance of the themes), and from the symmetry and compactness of the whole.

Evidently such a stereotyped precision could not satisfy the artistic aspirations of the great masters, to whom the growth of the orchestra (with its increasing power, contrast of tone, and physical capability) offered such vast, varied, and charming effects.

In the *Rondo* form they discovered a way of combining compactness of outline with some little development of subject; of preserving that balance of the various sections, which a study of rhythmic law had taught them to admire; and yet of heightening the attraction of the themes by embellishment, by analysing them, by toying with their more striking features, and in many fanciful ways.

In a *Rondo* (especially in the middle or "Trio" portion), clever workmanship and considerable power of expansion and development are required. As there is no pretence of being, in any sense, an accompaniment, or incitement, to any kind of pedal movement, a *Rondo* is free from any narrow restriction as to length of phrase or kind of rhythm. In the older *Rondos*, the power of expanding, and working out, a theme was very timidly displayed. In Haydn's movements of this class, the various sections are very distinctly marked, and precise. Frequently the different sentences are divided by double bars. The more modern plan is to strive to hide the fragmentary formation of the movement, and to incorporate more thoroughly the sections in one sustained broad whole. The reintroduction—in the Coda, or winding up of the movement—of the theme of the middle (or "Trio") section, also serves to give compactness, consistency, and completeness to the work.

The yet more extended structural outline known as the *Sonata* form is also strictly divisible into three sections; the concluding portion of the earlier movements of the kind being —except so far as regards the transposition of the secondary subjects into nearer akin scales—entirely a repetition of the first part.

In the first section different themes are announced as texts for after-development. They should be contrasted in style, and yet have a certain relevancy and congruity of character.

The second (or "Trio") portion of the movement generally—not invariably—consists entirely of the fanciful development and working out of those subjects whose simple exposition occupied the first part. This portion is the chief test of the musicianlike qualifications of the author, as opposed to his mere power of producing melodic themes. It is the part of the movement which should bear evidence of thorough training, added to a fertile imaginative faculty. It would seem to be the latest contribution to musical architecture; for, in modern works, the expansion, and greater freedom and fancy of this heart of the *Sonata* form often surpasses the earlier efforts in the same direction, much as the navigation of to-day exceeds in boldness the timid hugging of the shore of primitive seamanship. Similarly, in vocal music, a fuller appreciation of rhythmic principles has led to free expansion of outline, and better balancing of sectional proportion. In Handel's larger songs, as in the older *Sonatas*, the drawbacks, to a modern ear, are the extreme brevity of the second part, and the consequent almost immediate repetition, without any change or added effect, of a long first part.

I have spoken of the first section of the *Sonata* structural outline as the *exposition* of subject matter for after use.

Need I call your attention for a moment to that form of work in which we constantly use the term "exposition"?

On a cursory examination it has been assumed that a *Fugue* is a kind of composition to be classed by itself, and chiefly regarded as the climax of contrapuntal effort.

It appears to me that no grosser mistake, no greater evidence of a defective power of analysis, could be made. For the first section of a sonata movement is an "exposition" of its themes in closely related keys; and the second part of a *fugue* is its "free *fantasia*," or fanciful and more modulatory working out, development, and mixture of subject matter. And, while there are numerous instances of the fugal treatment of the themes in the second division of movements avowedly in *Sonata* form, there are not wanting examples of the artistic use in a *fugue* of a second figure or subject, symphonically, rather than contrapuntally, treated. Mendelssohn's pianoforte *fugue* in E minor is an example known to all: and, in some degree, every *fugue* with a new counterpoint, introduced alone, toward the middle portion of the work affords an instance.

But as, perhaps, the brightest, most striking, and most modernly free in style, I would cite Bach's great *fugue* in E minor, on what is known as the wedge-like subject. In it I find one of the strongest possible evidences of the truth and binding power of what we call classical form, in that, with few theoretical dogmas as to the balance and proportion of the different sections of a movement, the *sonata* form was sub-

stantially adopted by the greatest *fugue* writer of all time; who, working with entirely different views and aims, achieved the compilation of a form perfect in itself according to the most modern notions, and, at the same time, full of a beauty of contrapuntal detail that remains not merely unsurpassed, but unequalled, by the cleverest part-writers of later days.

It is not necessary that I should speak of those irregular outlines entitled "fantasias," "impromptus," "caprices," &c. Such as admit of classification are—entirely to that extent—modifications and blendings of the plans already described, and it is certain that further experiments in similar directions will be made, and be more or less successful.

I noticed with much pleasure that Professor Macfarren (in his address to the Royal Academy students in September last) referred to the fact that many of Mendelssohn's "Lieder ohne Worte" are, however concise, perfectly symphonic in plan. An undeniable truth. But I regard the *lied* as a sort of spring, or early summer, growth—midway between the simple exhibition of the living expanding force of rhythmic pulsation in a musical sentence, and the full development of symphonic completeness, grace and beauty. For are not our two most ambitious forms—hurriedly sketched to day—mere extensions of that simple air of three—or, rather, two—sections, the plan of which was derived from the responsive character of pendular vibrations? The air, with its second sentence and *da capo*, grew into two airs, to be alternately used—as in the case of a minuet with its trio—the latter being a kind of enlarged second part, leading back to the original and principal theme, or predominant idea or text.

The beauties of a well-contrived musical composition are akin to those of a lecture, an essay, a poem. In each the author has a set purpose—apart from, and far higher than, the amusement of the listener, or reader—and ever seeks to cluster the sympathies of his audience round that text, or sentiment, or emotion, which forms the groundwork of his plan. Should he suffer himself to wander aimlessly, or be lured away by any "will-o'-the-wisp" fancy, or be unable to gather up the threads of his argument, and show their congruity and fitness, his work—be it *sonata*, sermon, or lecture—will be without form, and void of real, lasting, value.

You will pardon one or two suggestions which seem naturally to spring from our subject. The very gradual expansion of what we are sometimes apt to consider a perfected growth should inspire caution in condemning the attempts which (so long as our art is healthily studied) will continually be made still further to foster its progress; and, on the other hand, should supply us with some idea as to the direction in which legitimate, natural development must tend. Concentration of thought is of the greatest value in all

artistic work. But is it not possible to carry even simplicity of idea too far? Life is full of variety as well as of unity. In the study of its problems are we not often startled by a train of apparently unconnected thought suddenly throwing a new light upon, and revealing a hitherto hidden beauty in, our most familiar surroundings, imaginings and perplexities? By a judicious contrast of themes our greatest composers have produced some of their most powerful effects. Now-a-days the attempt is made to sustain, throughout a long work, the interest of the listener by the mere rhythmical alteration of one melodic outline: an endeavour that certainly shows the author's high ambition, and implicit confidence in his constructive power. But may not the excessive use of what may be called personal, or representative, themes (however highly we may admire the ingenuity with which they are interwoven) betray a somewhat restricted capacity for melodic invention? (Hear, hear!) Again, there was no great difficulty in giving necessary variety to a set of short dance tunes, including four, or more, movements. It does not follow that four or more symphonic developments may not often produce something like a surfeit of music of one style. We are familiar with classical compositions of five, six, or even more, long movements. I am not ashamed to own that in listening to them I generally feel that I could, without repining, dispense with some of the sections, and many of the repetitions; beautiful as the individual ideas may be. (Hear, hear!) And I venture to suggest that even a notion as to an advisable number (as well as form) of movements is derivable from our rhythmical inquiries; and that a *sonata* or symphony would gain (rather than lose) by the excision of one of the customary four movements. I appeal to your experience whether the difficulty of constructing an entirely satisfactory *finale* has always been altogether overcome, even by the great masters; and whether that difficulty does not largely depend upon the fact that the movement has to be lively, and yet, probably, has immediately to follow another brisk section. Do not the abandonment of the minuet (the last relic of the old dance tunes) and the extension of its substitute into a true symphonic movement, point to the elaboration of this section as the fitting termination of the work, and as the proper complement of the whole rhythmical plan—the symphony having its three movements as each section has its three divisions, and as the air (from the model of which it sprang) had its three sentences?

DISCUSSION.

The CHAIRMAN.—I hope we shall not have listened to this admirable paper without its eliciting some remarks from the many able gentlemen I see around me. There is a gentleman present who has written a most admirable work on the subject of fugue, and I trust he will not be silent: but I must ask you to be brief, because there is an interesting exhibition to be made afterwards.

Mr. J. C. WARD.—I may remark that in those illustrations Dr. Hiles gave us of the Old Hundredth Psalm I failed to follow him in the going out of the regular four beats in the bar. In each case with me the accent came on the second note.

Professor MONK.—I may be permitted to say, with regard to this most excellent paper, that it is a striking example of the pleasure and advantage of such societies as our own, that we are able to hear from time to time such papers as have been presented to us on this subject by our Chairman himself, and by Mr. Bannister; and, again, by Dr. Hiles. Although the subject matter may be said to be in its nature trite and known to us all, how much we learn from the successive papers thus presented to us, and how refreshing and interesting this paper of Dr. Hiles is to us, even after our recollection of what has been so ably said before. It also strikes me that in calling on any audience to "continue the discussion" on these subjects, it is almost impossible to succeed. I appeal to you as to whether the paper, to which we have just listened with such pleasure, is not studied and elaborated to an extent which makes it impossible to continue the discussion of the subject, unless in a fragmentary manner, in which a few speakers may make what Dr. Hiles called "a grip" at some isolated observation, and so present either their assent or dissent. It is impossible to offer anything in discussion on such a subject as this at so short notice; we can only hope to make better use of such papers when they come to us in our printed proceedings. The remarks with which Dr. Hiles concluded are extremely interesting just at this time when many, no doubt, have been listening to the newest development of great music with feelings springing first of all from our reverence and love of the old art-form which Dr. Hiles so ably enunciates and explains, and yet, let us hope, with every disposition to enjoy a new departure in art. We cannot sufficiently thank those who have undertaken to present to us such an enormous work as the "Ring des Nibelungen," and while we come away with very varied impressions, I think we shall always come to a striking agreement, that we learn

much, and receive from each composition a new start in artistic enjoyment and anticipation.

Mr. JAMES HIGGS.—I trust I may be allowed personally to express my individual thanks to Dr. Hiles for the extremely valuable paper he has read to us. I have been very much instructed, and I feel deeply obliged to Dr. Hiles for what he has said. One thought occurred to me in the earlier part of the paper, when he was speaking of the comparatively narrow limits within which appreciable pulsation can move. What relation does musical pulsation bear to the natural pulsation that is going on within each of us; and what effect has individual temperament on the interpretation of music? Because it seems to me that if a man whose pulse beats slowly attempts to play rapidly he is more outraging his natural instincts than is the case with the man who is of a more excitable temperament. It is more easy for the latter to play fast, and he *desires* to play more rapidly. Then, again, it occurred to me how very useful a knowledge of the biography, character and habits of composers must be, and how such knowledge must help to the proper appreciation and interpretation of their music, when we are able to some extent to think as they thought.

The CHAIRMAN.—As no one else seems disposed to say anything, I will conclude with a few words. I am very pleased to find that Dr. Hiles, while essentially a conservative—as I frankly avow myself to be in musical matters—not only would wish to steer a safe and middle course, but would altogether repudiate the idea which the admirers of the modern school wish to force upon us, that we must look with disapprobation on the works of the old composers, who have made us what we are. The works of Wagner, I must confess, from the opportunities which have been recently afforded me, have brought me a considerable amount of delight, although the tenets of that unquestionable genius are not altogether in accordance with the views of art which I hold to be the true ones. But, nevertheless, I say that so long as we are not called upon to look down on that which we have loved and revered of the great masters, we can afford to appreciate that which is beautiful in Wagner or any other composer. Another point we must commend Dr. Hiles for is speaking about the error, on which he has touched more fully in his published works, of teaching music, especially counterpoint, with reference to a bygone period of the art. It appears to me that one of the most serious mistakes that are committed in the teaching of our art—counterpoint especially—is that we should forbid things because they were forbidden in bygone days, but which, nevertheless, are perfectly good and perfectly true in art. I call to mind a remarkable instance of that triple grouping of bars of which Dr. Hiles spoke, in which, although the bar-line seems to indicate an equal emphasis, yet the first

of each three bars in succession has the prior emphasis and the prior position in mental appreciation as a rhythmical pulse, namely, the great Scherzo in Beethoven's Ninth Symphony, where, if you recollect, the author himself has indicated, in order to prevent any confusion, *ritmo de tre battute*. That appears to me a very strong corroboration of the remarks so ably brought before us by Dr. Hiles. I will only say one word with regard to the number of movements in a symphony. When an author attempts to write a symphony, I do not see why he should compel himself to write four movements if he has only material for three; nor do I see why, like Rubinstein in his Ocean Symphony, he should go on year after year adding two movements to a work which originally contained six or seven. I hear that the Ocean Symphony now occupies about two-and-a-half hours in performance. I must corroborate what Dr. Hiles says, that sometimes the final movements of some of Mozart's sonatas have less interest than the rest. It seems as if it were merely necessary to end with something, and he seems to have bestowed less care upon it, and it has less of the high, exalted character of the previous movements. Therefore, I must confess, after having acknowledged myself a conservative, and a very humble worshipper at the feet of such a man as Mozart, that sometimes his last movements, especially of his sonatas, do seem to me as being not altogether equal to the rest of the work; and I think, with Dr. Hiles, that if we could end with a scherzo that should please us, on no occasion should we add another movement. I can mention one instance: the first pianoforte Concerto of Sterndale Bennett, the last movement of which he originally intended to be succeeded by a finale; yet that scherzo in 3-4 time makes a most satisfactory conclusion and climax to his admirable work. I will now ask Dr. Hiles if he has anything to say in reply.

Dr. HILES.—I have very little to say, because your remarks have been of such a very undeservedly eulogistic kind that I have nothing to explain, although Mr. Ward mentioned, with regard to the four beats in the bar, he was not quite convinced about the alteration in the accent. That may have been my fault: but I think we shall agree that, although I may not have succeeded in making such alteration, it is possible. You will remember that I said that, if I wished to treat the subject at all unfairly, I should rather prefer to give you a new melody, in which you had no preconceived notion how the accent should fall. In treating a melody with which you are so familiar it would be almost impossible to drive you away from your accustomed reading. Still, I think the fact remains that the thing can be done. I have been much pleased with the remarks you have made, Mr. Chairman: they lead me to ask you what it is that Wagner does strive at principally. I was listening on

Saturday to the opera "Die Meistersinger," and it seemed to me that he was greatest when he was symphonic; and that, in fact, his highest aim was to be symphonic, and to treat the vocal part as a very subordinate, and immaterial, matter. There was a constant undercurrent of the orchestra going on with a development of an idea—it may not have been exactly our idea of symphonic treatment, but still it was the development of an idea. (I wish to speak with all possible deference and modesty; because no one can be more perfectly convinced than I am that Wagner is a very great man indeed: but the very greatest man may make mistakes; and I think it behoves us to be cautious against being led away by the fashionable worship of the day, which will pass off, and then people will ask what it was that we all lost our heads about.) But it occurred to me on Saturday, that this symphonic treatment of his goes on continually as an undercurrent, very cleverly done, but a little wearisome, because following Schumann's plan too closely. One of the peculiarities of Schumann was the want of perfect cadence; as if he felt it was rather schoolboyish to complete an eight-bar phrase: and so you get an unlooked-for chord where you expect to come to a state of rest. It seems to me that Wagner carries that to an excess: and that if one of the great masters could come back, or if we could have another great master (of which there does not seem any prospect at present), he would, in an infinitely more interesting manner, preserve the continuity of the symphonic form. If he chose to follow the same lines, and treat the voice in the same way, he would give us a much more beautiful undercurrent of instrumentation; and the voice would come in with more accord or relevance. With regard to what Mr. Higgs so ably said in respect to our knowing something of the character of a man before we could understand his music, it struck me that you may judge Mendelssohn's character very fairly by his music. Cannot you judge of the restless spirit which killed him ultimately? Did you ever hear his music played much too fast? You must not take Mendelssohn's music slowly—it damages it more than any music I know. (Hear.) It seems to me to give you at once the man. I mean that, with all his amiability and geniality, he was a restless man; and it was his restless spirit that killed him. Sterndale Bennett has been mentioned; and, although it has nothing at all to do with the subject which has been discussed, I will just ask whether we do not owe another lesson to Sterndale Bennett —which, as far as I know, has never been acknowledged—to his knowledge of orchestration, which was not generally considered one of his great qualifications. It happened to be my duty not long ago to look over an exercise which had been returned from one of the universities—I will not say which—

and one of the examiners had pointed out as a fault that the flutes were occasionally used beneath the oboes. Does not Sterndale Bennett do that frequently in many of his works? and has it never occurred to us that the beauty of the flute is in the lower part of the instrument, not in a feeble tootling up above; but in the thickness of tone which it gives in the lower octave?

The CHAIRMAN.—All that now remains for us is to thank Dr. Hiles for his most admirable paper.

The vote of thanks was carried unanimously.

ON VARIOUS ATTEMPTS THAT HAVE BEEN MADE TO RECORD EXTEMPORANEOUS PLAYING.

By T. L. Southgate, Esq.

Most of the members of this Association are doubtless aware that from time to time efforts have been made to obtain a permanent record of music played extemporaneously. A little consideration of some of the conditions attached to our art will show the desirability of successfully achieving such an aim. Before this assembly there is no need to dilate on the fact that the trained composer is just as able—so to speak—to hear with his eyes, as ordinary people are to understand the import of words from silently reading them. The musician composes, or should at least write down his ideas, at the desk; indeed, in the case of orchestral or elaborate polyphonic music, no other course is practicable. This is the sound and proper method; and so long as intelligible "form" rather than disconnected rambling is recognised as an indispensable necessity on which to build, so long will the trained composer prefer the comparative slowness of writing at his desk, to dashing off his, perhaps cruder, ideas when sitting at his instrument. But having admitted the advantage of this mode of proceeding, we must not forget that there is also another side of music-art that ought not to be overlooked, and that is extemporaneous playing. I need not waste your time by dwelling on the various grades of this feature. Such extemporaneous playing as consists of fearful and wonderful chords, more or less vague, coming from nowhere in particular, and leading to the same place, that one too frequently hears doing duty as an in voluntary in our churches, or the astonishing preludising of youthful scramblers on the pianoforte, cannot too soon be forgotten. But above and far beyond these immature essays is the playing of true artists, whom nature has richly endowed with the faculty that we term inspiration. How often has one heard said by those who have been moved by such performances: "What a pity it is that such fine music should be lost!" The names of many of those gifted beings who have shone in this branch of music are known, and some of us can even recall the impressions of delight with which we heard them play, but the music itself is lost. Happily, most of the great improvisors have also been composers, and have left on their written works the impress of their genius. Still, we should have liked to possess some record of the music they

gave forth when the spirit moved them, and the listeners heard with outward ears the most inward thoughts of such musicians. We have numbered among our own countrymen great players of this type—amongst others the names of Roseingrave, Crotch, the two Wesleys, Sterndale Bennett, and Henry Smart must recur to the memory of us all. Nor is the race extinct; we still possess, I am glad to say, musicians whose extemporaneous performances are marked by good taste, rich fancy, and sound musicianship. Many such artists play much, perhaps, but write little. The inexorable round of daily duties, the incessant occupation of teaching, the want of quiet leisure, are often (and truthfully) pleaded as some of the excuses for not publishing more. To such musicians an apparatus that would set down, what one may term, their fleeting thoughts when they have anything worth saying, would be an unquestionable boon. Moreover, it is worthy of consideration that, like as the orator is more fervid and eloquent than the slower literary writer, so the performing musician is frequently more impassioned, and has what the Germans term more *Geist*, when engaged in the exposition of his art, than when seated slowly setting down his ideas at the desk. We all know that happy thoughts and graceful modes of expression too often escape one before they can be got upon paper. Thought is frequently so momentary that it is gone before we can arrest it; indeed, it is popularly said that these lost thoughts are often the best.

To digress a moment. The late well-known critic, H. F. Chorley, in his "Modern German Music," writes thus of Hummel's impromptu playing, which he heard when on a visit to Weimar in 1840: "By none who have heard Hummel's improvisation can it ever be forgotten. It was graceful, spontaneous, fantastic. The admirable self-control of his style as a player (displayed in a measurement and management of *tempo* unequalled by any contemporary or successor that I have heard), so far from leading him to hamper his fancy or humour, enabled him to give both the fullest scope, inasmuch as he felt sure that he could never ramble away into a chaos, under pretext of a flight across dreamland. The subjects he originated in improvisation were the freshest, brightest, most various conceivable: his treatment of them could be either strict or freakish, as the moment pleased;—or he would take the commonest tune and so grace and enhance and alter it, as to present it in the liveliest forms of a new pleasure. I remember once to have heard Hummel thus treat the popular airs in Auber's 'Masaniello' for an hour and a half, throwing off a Neapolitan fantasia with a felicity in which his unimpeachable beauty of tone and execution were animated by the bright beauty of the south, as he wrought together the Chapel Hymn and the Fishermen's Chorus and the Tarantella, and Masaniello's air by the side of the sleeping Fenella." Referring to the affected depreciation of this great composer—

a composer, I may remark, whose misfortune it was to have lived at the same time, and so to have been overshadowed by the still greater genius of Beethoven — Chorley continues: "It is well known that the gift of musical improvisation can be cultivated so far as readiness, order, and even climax are concerned; that the fancy, too, can be set free by exercise; but it is hard to conceive that he, who was the most various and the most masterly of modern *improvisatori*, should have been a mere machine into which so much learning had been crammed: and thus it is with regret that I have always fancied him undervalued and disparaged among those very persons of taste and philosophy whose boast it was to penetrate through forms and incrustations to the innermost heart of Nature."

I think it will be conceded that any mode of permanently recording happy, but fleeting, impressions will certainly prove welcome and, let us hope, useful. Such a result will at least save time, and in this busy age this alone will be of value. Far too much good paper is already spoilt by being used for the supply of what is termed "new music." I hardly think that a "note writer-down" will materially increase this supply. Although a dilettante may use such an apparatus to give to the world his prized ideas, cherished thoughts, or vague ramblings, the instrument must exist chiefly for the true artist whose merits cultured people have already assessed and recognised.

As my main object is to direct attention to the apparatus kindly sent here by Mr. Wallis, of 135, Euston Road, for your inspection, I will detain you but a short time over the historical account of pieces of mechanism of this character.

A clergyman of the name of Creed appears to have been one of the first to think of constructing a "Melograph." In the year 1747, he sent a communication to the Society of Arts demonstrating "the possibility of making a machine that will write down extempore voluntaries or other pieces of music as fast as any master shall be able to play them on the harpsichord." There is no record, however, of any such machine having been made according to his proposal. It is said that some such apparatus was constructed in 1770, by a monk named Engramelle, but there are no particulars known of this. In 1774, John Frederick Unger, burgomaster of Einbec, suggested a machine for this purpose, and made some designs for it, which obtained the approval of the Academy of Sciences at Berlin. A description of this scheme was subsequently printed, with copperplate illustrations, at Brunswick. The first to make a practicable machine was a German named Hohlfield. The invention is mentioned by Burney in his volume of Travels; it consisted of two cylinders, moving paper between them, on which, by means of a crayon, each key when pressed down by the player caused a mark to be made. The apparatus had obviously many defects, but the Berlin Academy rewarded

the inventor with a handsome gratuity. In 1827, M. Carreyre exhibited before the Fine Arts Committee of the French Institute a melographic piano, which consisted of a clockwork movement unwinding from one cylinder to another a thin plate of lead, on which were impressed by the action of the keys certain peculiar signs, which required to be translated into ordinary notation by means of an explanatory table. Although a commission was appointed to report on this matter, no report seems to have been presented, and the machine was evidently not a success. A M. Boudouin afterwards read before the same body a paper concerning another piano of this kind, but nothing is known of his scheme. In 1836 an Englishman, Berry, took out a patent for an apparatus of this character. It consisted of a revolving cylinder carrying paper, which was marked by pencils depressed by the pianoforte keys. As an alternative for the lead pencils, he proposed metal points, which caused the paper to be marked through pressing black carbonised paper against it. This patent is a little important, as it shows the first attempt made to indicate the length of the bars. The inventor suggested that this could be accomplished by beating regular time on a foot pedal: mechanism connected with this punctured the moving paper, thus dividing it into definite spaces. The patent contains a description of elaborate arrangements for deciphering and transcribing this sort of musical shorthand. There appear to have been a good many pedals, cranks, and other appliances connected with the machine, and altogether I am doubtful as to whether it was workable. In 1856, I. Merzolo, an Italian, took out a provisional patent for an apparatus to give an "identical reprint or repetition with types like those used in ordinary printing." The specification is very brief, and though one drawing is given with it, the whole thing is so vague and hazy that it conveys no definite information as to how the object set forth could possibly have been accomplished. So far as I am aware, no further serious attempt was made in this direction until the year 1863, when a Mr. F. Beverley Fenby, of Worcester, took out a patent for such an apparatus, which he termed "The Electro-Magnetic Phonograph," employing (as you may remark) the same word Edison used some sixteen years later for his ingenious piece of mechanism for audibly reproducing sounds. An Englishman was thus the first to employ electricity for the purpose of recording music. Fenby's instrument was of the most elaborate nature, its main principle was that which governs all telegraph machinery: viz., the making a soft piece of iron into a temporary magnet, and thus, by the motion obtained, causing a small inked wheel to be pressed against a band of moving paper. The specimen of the music printed, attached to the copy of the patent, to a certain extent resembles that which Herr Föhr's apparatus produces. I have not been able to find out whether this machine was ever constructed. According

to the description furnished, it was so complicated, that I doubt very much whether it could have successfully carried out all the operations that its inventor therein set forth; its cost must necessarily have been considerable. In the year 1864, M. F. J. Endres applied for a patent for an invention of this kind, but for some reason this was refused to him. His plan seems to have been to have as many type-wheels as there were pianoforte-keys, kept revolving; on the periphery of these wheels there were cut notes of various values, from a semibreve down to a demi-semiquaver. Upon the finger rising from a note struck, the intention was that the revolving wheel in connection with this should print on a band of paper a note of the exact time value of the sound played. The intention was good, but a careful examination of the mechanism proposed shows that it could not possibly accomplish this aim. I should imagine that the inventor could have been but imperfectly acquainted with musical requirements, for he arranged that pedals or sliders were to be used each time an accidental was to be played. Like many other so-called inventions on the files of the Patent Office, Endres' scheme was a mere chimera, and quite unworkable.

The idea of a series of pencils depressed by the action of the keys upon a band of paper is one that must obviously occur to any person thinking for a moment on this subject; consequently it has been suggested in various forms by would-be inventors again and again. One cannot be surprised at this; but that they should rush to the Patent Office to obtain official protection for their very original idea is certainly a little surprising. And I cannot but say that it is not to the credit of that antiquated department of our govermental system that it should so readily take the fees and grant patents for schemes that lack novelty, practicability, and usefulness. I say this much, because there are no fresh ideas in the patents obtained by Schwetz, a German, in 1879; Hoyer in 1880; and Groth, a Swede, in the same year. With slightly different modifications all these persons suggest, what may be briefly termed, the pencil arrangement; apparently the lead of these pencils is never likely to become worn away and exhausted, for no mode is provided for keeping them fit for the work required of them.

In the journal *La Lumière Electrique* is an account of an apparatus which was shown at the Paris Electrical Exhibition of last year. The inventor, M. J. Carpentier, terms it "Le Mélographie Répétiteur," and it was exhibited attached to a small harmonium. Its enthusiastic designer, evidently having the perforated cards of the Jacquard loom in his vision, states that it writes down ordinary music played on the keyboard "*dans le langage de Jacquard*," and then reproduces it as often as may be desired on the instrument again. The process is effected by means of electro-magnets in con-

nection with the keys, putting into action a series of cutters which cut slits in a band of moving paper, the slits corresponding to the length and position of the notes. By an after arrangement, the perforated paper subsequently allows the wind to pass through its slits, and thus reproduces the music previously played. M. Carpentier states that he intends to make the machine print in ordinary characters that which the improvisor has played, but he considerately warns the reader that this is at present only a project. I may just stay to point out that this is an impossibility, such an operation requiring that which no machine can ever possess: viz., a brain, and power of varied and independent thought.

In April, 1880, Mr. H. J. Dickinson took out a patent for an apparatus of this nature. I am unable to say whether his proposal has been carried out, or to describe the machine; but, from the meagre account given of it in the specification, its principle seems to have been similiar to that of the Casselli electro-chemical telegraph, and therefore it is analogous to Herr Föhr's apparatus. A Mr. Thwaite, an organist at Bolton, in a letter to the Editor of the journal *Engineering* in December last, states that some years ago he devised a melograph. Its principle was to press needles against a revolving drum covered with transfer paper; the paper being punctured by this operation. I think that the success of a machine so constructed would be very doubtful.

There also was patented last year, by M. A. P. Hodgson, of Paris a very elaborate "Apparatus for correctly transcribing musical compositions." The patent is numbered 573; it is difficult to understand, the translation from the French being imperfectly done. The inventor, who styles his instrument the "Pianograph Metronome," says that in all previous apparatuses "the infinite variations of the unity of movement was overlooked." This in plain English means, that the time was not indicated; and he goes on to say that "since the application of Messrs. Winkel and Maëlzel's chronometer to music this has become possible." There is no need to waste time by describing in detail this complicated piece of mechanism. The extraordinary table given, "showing the variation of the unity of duration" and the algebraical description of the vibration of a pendulum, may possibly interest mathematicians, but they are of no practical use to musicians. The odd direction that "the composer should end his composition by a perfect chord in the key of F, and not by the tonic, a third, or a fifth," is quite enough to show that the inventor of this apparatus must have a very limited and imperfect notion of the nature of extemporaneous music. Briefly I may say, that the machine prints with ordinary ink on a band of paper, lines representing in their length the duration of the notes held down. The metronome governs the rate of motion the driving cylinder revolves at, and it is

thus supposed, to regulate the time. I say supposed, because, in the first place, one hardly ever plays in absolutely accurate time, and so, an unyielding clockwork arrangement would certainly not synchronise with a person's playing as to the precise bar divisions; secondly, because by such an arrangement no provision could be made for indicating *accelerandos*, *ritardandos*, or any form of *tempo rubato*. M. Hodgson's complex mechanism, with all its pretension, accomplishes very little.

We now come to the "Music Electrograph" before you. I happened to pass through Stuttgard last year, and saw the apparatus at a small, but very excellent exhibition which was open at that time in the Wurtemburg capital. A notice which I wrote of the invention appeared in the *Musical Standard* of last November, and, in consequence of the attention the matter obtained, Herr J. Föhr brought one of his machines over here, and has since sold the English patent. This gentleman, I may mention, is not a musician, but is the secretary of the Telegraphic Administration of Stuttgard. The mechanism of this *Electro-chemischer Notenschreib-apparat*, as he terms it, is so simple that but a few words are necessary in order to describe it. Shortly, I may say that there are a series of contact buttons, running through a long rail or register placed over the back part of the pianoforte keys; these buttons, by means of insulated wires, are in connection with platinum styles or points which press on a band of paper, stored on a drum, and is unwound by means of clockwork. The paper as it passes through the machine is saturated with a chemical solution of ferrocyanide of potassium, sulphuric acid and water; it is afterwards ruled, by means of an inking roller, with the usual lines of the staves, and some dotted ledger lines above and below. On a pianoforte key or keys being depressed, what electricians term a circuit is completed, and the current runs from a Leclanché battery, passing through the saturated paper by the particular style or styles in connection with the keys struck, and staining it a bluish colour; this is owing to the electric current decomposing the salt with which the paper is charged. The length of the stain depends on the precise time that the pianoforte key is held down; a semibreve, for instance, appearing as a long streak, while a quaver would be but a dash, and a demisemiquaver a mere dot. The blank spaces on the paper represent the periods of silence, viz., the rests; thus, marks are formed by the current, and rests are indicated by its absence. In the apparatus I first saw, Herr Föhr distinguished the sharps and flats—or to be more correct, the black keys of the pianoforte—by red stains, the white keys appearing with blue stains. He obtained this result by using styles of different metals, but though the plan certainly possessed a pictorial advantage, it presented certain disadvantages which induced him to prefer the employment of one colour only, distinguishing the stains

representing the white notes by making them twice as broad as those standing for the black notes. Thus, ▬▬ indicates a white key-note, and ▬ a black one. There is no great difficulty in translating this species of musical shorthand; with a little patience and intelligence it can readily be done, either by the composer or his amanuensis. I suggested to the inventor a method of marking the bar-lines, which has been adopted in the instrument before you. It consists of a pedal in electric connection with two platinum styles placed at the extreme top and bottom of the stave. On depressing this with the foot, as in the ordinary mode of beating time, the place of the first (or indeed any) beat of the bar is indicated by lines stained at the moment of depression on both sides of the stave.

It will thus be perceived that Herr Fohr's apparatus is very simple in design. There are no magnets or delicate mechanism employed; it is worked upon much the same plan as that of the electro-chemical telegraphs of Bain, Gintl, Bakewell, Casselli and Bonelli. The apparatus comes under the denomination of one of those time and labour saving mechanical arrangements, of which we have so many examples in this busy age. I cannot but think that it will take rank as an unerring and economical means of aiding our music composers, either when extemporising, or on playing over any previously thought-out piece.

Note.—Since the above paper was read, I have been informed that Herr Föhr's apparatus has, to a considerable extent, been anticipated by another inventor. In 1870, M. Alexandre Amédée Rossignol obtained provisional protection for an "Apparatus for tracing music," the complete patent being sealed in October, 1872. The invention consisted of an arrangement by which, on a band of chemically saturated paper, stains corresponding to the length of the notes played were made by an electric current passed through the moving paper. By means of using some styles or points made of iron, and some of brass, two colours were obtained—viz., red and blue, severally representing the black and white keys of the instrument. The inventor marked the position of the bar lines by providing that the performer's foot should beat time on a pedal, and so causing the electric current to stain indicating dots on the music stave. There was a bell attached to this apparatus giving notice if anything went wrong. I am not aware whether one of these machines has been made. Though rather more complicated than that of Föhr's, its principle is certainly the same. As it is stated that Herr Föhr conceived the design of his apparatus several years ago, since which he has been working it out, the question as to priority of invention is uncertain.

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